

**ANALYSIS OF POTTERY PRODUCTION FOR REHABILITATION OF WOMEN
PRISONERS IN KENYA**

**BY
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DECLARATION

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DEDICATION

I dedicate this work to my entire family, especially my husband Joseph Otieno, my children Robert, John and Stephen for their encouragement, support and tolerance during my studies.

ABSTRACT

In developed countries studies show that pottery is used in prisons as a tool for rehabilitation as it encourages self-expression, assist inmates to adjust to the prison environment and prepare inmates for release and employment. However, like most of the African countries, existing studies on pottery in Kenya have not focused on women prisons, especially as one of the rehabilitative tools. As much as studies indicate that pottery is one of the key players in rehabilitation of prisoners, little is known regarding techniques of production, the quality of pottery and barriers to pottery production in prisons. The situation limits the ability to investigate and provide the necessary facts behind pottery as practiced in women prisons in Kenya. The purpose of this study was to investigate pottery production for rehabilitation of women prisoners in Kenya. Specifically, the study investigated the techniques used in pottery production for rehabilitation of women prisoners in Kenya, assessed the quality of pottery products in addressing the rehabilitation of women prisoners in Kenya and examined the barriers to pottery production for effective rehabilitation in women prisons in Kenya. This study was guided by Vygotsky's Art and Creativity Theory as informed by Lindqvist (2003). The major tenet of this theory is that all human beings are creative and that creativity is the foundation of art as well as of science and technology. Multi-case design guided the study. The study areas were Lang'ata, Kisii, and Kakamega women prisons. These are the only prisons that engage in pottery in Kenya. A pilot study was done in Kakamega women prison because it had the least number of inmate potters. A total of 36 respondents formed the population of the study which included inmates, Officers-in-Charge of prisons and illustrators. Purposive sampling technique was used to sample 2 Officers-in-Charge, 4 illustrators and 30 inmates who engage in pottery. The fieldwork component of the study involved qualitative methods of data collection and analysis. Qualitative data was collected using interviews, focus group interviews and an observational tool and analyzed through coding to generate themes relevant to the objectives. Results were presented in resultant themes and written report. Findings indicated that prisons gave basic skills training in pottery. The findings show that the forming techniques applied by the inmates were inadequate and not varied. The popular techniques practiced in prisons were coil and moulding techniques. Other techniques applied by inmates were pinch, slab and ball techniques. Inmates who had stayed longer in prison were able to engage in more techniques. Data on quality of products revealed that quality was low in terms of forming, decoration and finishing and the pottery products lacked diversification. It was evident that pottery in prison faces barriers majorly: inadequate materials, equipment, inappropriate teaching methods; lack of refresher training for illustrators. It was concluded that training should be geared towards the use of modern technology; this will encourage more number of inmates in pottery. The study recommended that authorities concerned with prisons should allocate adequate funding to improve facilities in the pottery section; illustrators should have more training and encourage more inmates to enroll in pottery programme. It is hoped that this study will enrich the body of knowledge as well as assist the government and prison institutions to come up with policies and strategies useful in rehabilitation of women inmates in preparation for release back into the society.

TABLE OF CONTENTS

DECLARATION	ii
ACKNOWLEDGEMENT	iii
DEDICATION	iv
ABSTRACT	v
TABLE OF CONTENTS.....	vi
LIST OF ABBREVIATIONS AND ACRONYM.....	ix
OPERATIONAL DEFINITION OF TERMS	x
LIST OF TABLES	xi
LIST OF FIGURES	xii
CHAPTER ONE: INTRODUCTION.....	1
1.1 Background to the Study.....	1
1.2 Statement of the Problem.....	9
1.3 Research Questions	10
1.4 Objectives of the Study.....	10
1.5 Justification of the Study	11
1.6 Scope of the Study	11
1.7 Limitations of the Study.....	12
1.8 Theoretical Framework.....	12
CHAPTER TWO: LITERATURE REVIEW.....	18
2.1 Introduction.....	18
2.2 Techniques used in Pottery Production for Rehabilitation of Women Prisoners	18
2.3 Quality of Pottery Products in Addressing the Rehabilitation of Women Prisoners	25
2.4 Barriers to Pottery Production for Effective Rehabilitation in Women Prisons.....	34
CHAPTER THREE: RESEARCH METHODOLOGY	43
3.1 Introduction.....	43
3.2 Research Design.....	43
3.3 Study Area	44
3.4 Study Population.....	44

3.5 Sampling Procedure and Sample size.....	45
3.5.1 Sampling procedure.....	45
3.5.2 Sample Size.....	45
3.6 Data Collection Methods	46
3.6.1 Focus Group Discussion Schedule for Inmates (FGDSI)	46
3.6.2 Interview Schedule for Illustrators (ISI).....	48
3.6.3 Interview Schedule for Officers-in-Charge (ISOIC)	48
3.6.4 Observation Checklist (OC).....	49
3.7 Reliability and Validity of Instruments.....	49
3. 8 Data Collection Procedure	50
3.9 Data Analysis and Presentation	51
3.10 Ethical Considerations	52
CHAPTER FOUR: RESULTS AND DISCUSSIONS.....	53
4.1 Introduction.....	53
4.2 Demographic Characteristics of Respondents	53
4.3 Pottery Techniques Used in Prisons for Rehabilitation	56
4.3.1 Age in Relation to Techniques of Pottery Making	60
4.3.2 Duration in prison in Relation to Techniques of Pottery Making.....	61
4.3.3New Forming Techniques Learnt	63
4.3.4 Inmates' Views on Techniques of Pottery Making.....	65
4.4 Quality of Pottery Products in Addressing Rehabilitation.....	68
4.4.1 Quality of Pottery products	68
4.4.2 Decorative Methods used in Pottery	77
4.4.3 Illustrators' views on Quality of Pottery Products.....	82
4.4.4 Use of Pottery Products by Inmates to Benefit Others	85
4.5 Barriers to Pottery Production on Effective Rehabilitation	90
4.5.1 Inmates' Experiences towards Pottery.....	90
4.5.2 Illustrators' views on Inmates' Introduction to New Skills in Pottery	95
4.5.3 Inmates' views on Facilities in the Pottery Section	96
4.5.4 Barriers Experienced by Officers in Pottery Section.....	97
4.5.5 Attendance of Pottery Classes	101
4.5.6 Prison Environment in Relation to Pottery Training	103

4.5.7 Storage Facilities in Pottery Workshop	105
4.5.8 State of Pottery Workshop.....	107
4.5.9 Access to Funding.....	109
CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.....	114
5.1 Introduction.....	114
5.2 Summary of Findings.....	114
5.3 Conclusion	116
5.4 Recommendations.....	117
5.5 Suggestions for Further Research	118
REFERENCES.....	119
APPENDICES.....	133

LIST OF ABBREVIATIONS AND ACRONYM

FGISI	:	Focus Group Interview Schedule for Inmates
GoK	:	Government of Kenya
ICPR	:	Institute for Criminal Policy Research
ISI	:	Interview Schedule for Illustrators
ISOIC	:	Interview Schedule for Officer in Charge
KPR	:	Kenya prison report
KPS	:	Kenya prison service
KWP	:	Kakamega Women prison
MUERC	:	Maseno University Ethics and Research Committee
NACOSTI	:	National Commission for Science, Technology and Innovation
OIC	:	Officer-in-Charge
PCAP	:	Prison Creative Arts Project
QW	:	Questionnaire for Wardresses
SPSS	:	Statistical Package for Social Science
UK	:	United Kingdom
UNESCO	:	United Nations Educational, Scientific and Cultural Organization
USA	:	Unites States of America
YRP	:	Yellow Ribbon Prison

OPERATIONAL DEFINITION OF TERMS

Attributes: Characteristics of vessel quality that include surface finish, vessel shape (form), decoration (style) and function.

Creativity: Ability to produce unique vessels by combination of different ideas such as using different clays in the forming stage and adding different materials to vessels in the process of decoration or finishing.

Earthenware: Pottery that is usually soft, opaque, and porous without glaze.

Firing: Applying sufficient heat for the necessary length of time to promote chemical change and eliminate all water from clay, thereby causing permanent hardening on pots.

Graffito: Scratching designs on pottery at leather hard stage.

Impression: An approach where patterns from textured surfaces such as baskets or textiles are transferred to the clay surface by forceful application.

Pottery: Clay shapes that have been fired to 932 degrees Fahrenheit (500 degree) or more.

Quality: The aesthetic appeal in pottery that includes characteristics such as durability and aesthetic value attained through forming, decoration and finishing.

Rehabilitation: A process of helping inmates to readjust and readapt to prison environment through skills gained in pottery such as self-expression, self-reliance and coping mechanism in preparation for release back into society.

LIST OF TABLES

Table 3.1: Study Population.....	45
Table 3.2 Sample Size.....	46
Table 4.3: Demographic Characteristics of Inmates.....	54
Table 4.4: Impact of Lack of Funding on Pottery Section.....	111

LIST OF FIGURES

Figure 2.1: Unfired Pots in Elesi, Kakamega. Nation Newspaper, Life and Style, April, 16 th , 2019.....	24
Figure 2.2: Hand Coiled Pots by Magdalene Odundo (Source: Contemporary African Art: 2020).....	25
Figure 2.3: Storage System with Macramé Decoration Technique, the second image without Macramé Fringes by Sirigu Potters in Ghana.	30
Figure 2.4: Bamana Pot with Raised-Relief Lizard and Snake Motifs at Tag Technical Museum, Mali.	31
Figure 2.5: Modified Clay Pots used for Storing Drinking Water.....	32
Figure 4.6: Inmates with their Works in Progress at Lang’ata Workshop.....	57
Figure 4.7: Works in Progress Showing Coil Technique at Kisii Prison.....	59
Figure 4.8: Pottery Items at Lang'ata Prison Depicting Aesthetic Rendition	69
Figure 4.9: A Vessel on Display at Lang’ata Workshop	70
Figure 4.10: Various Functional Vessels at Lang’ata Prison.....	73
Figure 4.11: Pottery Products at Lang’ata Prison Showroom.....	75
Figure 4.12: Inmate at Lang’ata Prison Applying Burnishing Method	78
Figure 4.13: Burnished and Painted items on display at Lang’ata Prison	79
Figure 4.14 Observation of Pots and Tools used at Lang’ata Workshop.	80
Figure 4.15: Slab Vessels Decorated by use of Mark Method	81
Figure 4.16: Products Inspired by Animal Motif at Lang’ata Prison Showroom.....	84
Figure 4.17: Pots on Display at Lang’ata Prison	88
Figure 4.18: Kiln used for Firing at Lang’ata Prison.....	97
Figure 4.19: A jug on Display at Lang’ata Prison	99
Figure 4.20: The Dilapidated Pottery Wheel in Lang’ata Prison.....	100
Figure 4.21 : Storage area of Pottery Products at Lang'ata Prison Workshop.....	105
Figure 4.22: Section of Pottery workshop at Lang’ata Prison.....	107
Figure 4.23: Previous and Present Pottery Mabati Workshop at Lang’ata Prison.....	109

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Institute for Criminal Policy Research [ICPR], (2018) observe that the need for effective rehabilitation emanates from global concerns over the growing numbers of prison population. Moreover, the current indications are that female prison population levels have not only grown sharply, but, they have grown much faster than male prison population levels. [ICPR] further adds that the world prison population is estimated to have increased by over 20 percent since 2000, compared to over 50 percent increase in the overall number of imprisoned women. Dhamari (2014) notes that pottery is a worldwide practice and tradition of many communities. Pottery plays a central role in materializing ideology and social meaning through creation and transformation of material object. Brewster, (2014) notes that pottery offers a source of economic empowerment to women for various prisons across the world. Apart from the economic significance, the women inmates have also benefited from pottery in various ways such as gaining expertise that can make them self-reliant when they get to leave the prisons hence, they can easily re-integrate back in to the community. However, the study is lacking a comprehensive documentation on techniques of pottery production and how they are practiced across different prison settings.

Fine Cell Work [FCW] is a social enterprise based in the United Kingdom [UK] which trains prisoners to do high quality, paid artworks in their cells to improve mental health, build employability skills and motivate them to engage with learning outside of a normal educational environment (Emck, 2012). Prisoners are encouraged to save the money they earn from the venture to invest in their future; they also develop the technical skill and personal discipline to

execute professional commissions done to deadlines. An evaluation commissioned by FCW by Browne and Rhodes (2011) concluded that participation in the project helped to distract the mind away from stress and anxiety, promote calmness and concentration and provided a positive activity to continue on with after release from prison. As much as high quality artworks was reported on various artworks, it was not clear on rehabilitative aspects of techniques, quality of pottery products and barriers to pottery in prisons, hence lacks proper documentation on pottery from which reference can be made.

In UK, Court (2017) observed that the works of Magdalene Odundo's best known vessels are hand-built, using coiling technique and many of the vessels the artist creates are reminiscent of human form. Court's study focused on coil technique leaving out the rest such as ball, slab, pinching and molding techniques. Nickies (2013) study in the UK revealed that there are those who view pottery as powerful tool in rebuilding confidence, re-connecting with education and learning, engaging with others and expressing oneself through therapeutic means. On the other hand there are those who believe that a prison's pottery provision should provide results in the form of work ethic, practical skills, the production of products for sale or use within the prison and should ultimately prepare a person for work or even provide them with a job. However, the studies did not explore the techniques, quality of pottery and barriers to pottery production.

While most research into the benefits and meanings of leisure arts have focused on mediums such as painting or textile crafts (e.g. sewing, knitting, and quilting), it has been suggested that making pottery, in particular, can be therapeutic as it provides opportunities for using one's imagination and being creative while simultaneously building strength and fine motor skills (Timmons & MacDonald, 2008). Genoe and Liechty (2017) study in United States of America [USA] emphasized that although little research has looked at participation in pottery, or use of

clay, some literature suggests that it has specific benefits. Pottery programme provided space for community members to come together and engage in the process of creating functional art while reaping the benefits of self-expression, stress reduction, and relaxation. Literature demonstrates that engagement in creative arts and crafts can enhance well-being, self-expression, and community involvement. The findings suggest that researchers and leisure service providers should continue to explore leisure arts, and pottery specifically, as an avenue for promoting well-being. Although the above studies bring to light both benefits and limited research on pottery, the studies were carried out within the larger population and not in prison and focused on art and craft and its aspect of leisure, In addition, they did not focus on addressing quality of pottery products, the techniques and barriers to pottery production for rehabilitation of women prisoners as a means to economic growth that inmates can use in the community once they are released.

Maxwel (2017) study in U.S.A argues that the arts in prisons are often recognized as recreational activities that allow an individual to embrace their creativity, analyze their character and passions, and express their emotions. Pottery can be used in prisons to enhance non-verbal communication that can be used as a tool for exploration and self-expression. Johnson, (2008) made an observation that through pottery and other forms of art, the inmates can deal with their emotions that may look unacceptable when verbally talked about. None of the above studies assessed techniques, quality of pottery products and barriers as this study did.

In U.S.A, Nugent and Loucks (2011) study on evaluation of an arts program with incarcerated females hosted by charity, Artlink Central reported that pottery can enhance one's life and should be available to all and it enable the women to develop core life skills, increase self-esteem, and improve their wellbeing. Through the program, the women felt more confident and proud, as they experienced self-discovery and received a tangible pottery product at the end of

the program. The above study did not explore into details quality of pottery thus, is lacking comprehensive documentation of quality of pottery products for reference purposes that has also been recommended by recent studies (Nortey, Amoanyi and Essuman, 2017).

Arifin (2015) carried out a study in Malaysia based on traditional pottery and revealed that modern techniques of pottery production are more successful in comparison to the traditional ones, with regard to design and creativity. Modern method is more flexible and has been appropriated to suite contemporary taste. A study by Geronimo (2018) on Madweng pottery in Philippine observed that the potters who had formed an identity of being patient learned the process of forming techniques through simultaneous watching and careful observation. Geronimo emphasized that most of the potters did not complete education, but amazingly admitted that their knowledge and skills in making pottery using molding technique were products of imitation and sacrifice. The above studies were basically on the general population of the larger community and not on inmates as is the case with the current study.

Yebo (2018) study on the role of Tiv women in traditional pottery production on economic development in Nigeria notes that, clay as the raw materials used in making pottery, is found throughout the length and breadth of the state. Thus, pottery making is practiced by virtually all the ethnic groups of Benue state. Pottery in its traditional setting is unique in the sense that it is manually made and so, it is not easily duplicated. The above study examined the role pottery production as an economic aspects of pottery production but, what is lacking is a comprehensive documentation of the knowledge on techniques of production, quality of pottery products and barriers to pottery production for reference purposes that has also been recommended by recent studies (Genoe and Liechty, 2017).

Nortey, Amoanyi and Essuman (2017) did a study on the determinants of pottery demand in Ghana and reported that the results on quality of pottery products were mixed and suggested a further research on quality. The study on quality was limited in that it was not specific to any of the attributes of quality of products such as durability, aesthetic and functional aspects. It is in the above study that variable of quality of products in the current study was derived from. With good quality of products, the prisons would be more equipped to make more money that would assist in economic empowerment of both the inmates and their respective prison institutions and thus aid in rehabilitation of inmates. The current study broadly explored quality of pottery products in terms of form, aesthetic and functional attributes as applied by inmates. The various areas of quality of products explored enriched the information obtained thus enhancing the study's validity and reliability.

Giblin and Kigongo (2012) recorded the history of the royal Ganda potters in central Uganda and how pottery was not only technical and functional but also social and symbolically constructed reflecting the moral values of society, yet potters continue to be side-lined. They argued that modern industries at Busega and Kajansi are dominated by potters from the descendants of the Colobus Monkey and Leopard clans who were masters of pottery yet these potters cannot produce pots on their own. Although the study indicated some of the characteristics of pottery and barrier to pottery, comprehensive knowledge on techniques, quality and barriers to pottery production is lacking for reference purposes.

Adong and Mutungi (2018) study in Uganda mentions that in the Eastern African Region, pottery has always been important to several communities. The researchers further noted that some of the communities such as the Bukusu society in Western Kenya, attach both historical and cultural significances to their pottery which reflect many aspects of their culture today and in

the past. In addition, pots were used by Bukusu society to perform their daily vital utilitarian functions such as carrying and storing liquids and solids. The study focused on integrating ritual pots with contemporary space but did not investigate techniques, quality and barriers to pottery production.

Mbogori (2017) study on traditional technologies in Kenya, observed that potters started to learn the craft at around age seven, when they watched and imitated their tutors. They practised by playing with clay and trying to reproduce what their tutors were making. During these times, they were instructed on posture, how to fix the coils and shape the pots. Meanwhile, they assisted their tutors with fetching of water, clay collection, kneading and firing, which gave them first-hand experience of the practices. The Jareer potters make a variety of pottery with different forms and sizes depending on the function. The commonly made pots are water pots, cooking pots and incense burners. Except for the Jareer and the Jomvu, the rest of the Kenyan traditional societies do not make pots as a full time occupation.

Mbogori further emphasized that in many Kenyan societies, traditional pottery making has completely stopped and clay objects have been replaced by plastic and metal. In recent years, the craft has declined substantially due to its labour intensiveness, the drop in skill transmission and low market prices. The decline has impacted negatively on the craft and it is on the verge of disappearing if quick drastic measures are not put in place. Although the study mentions coil as the popular technique among the Jaaree and Mbovu people and challenges experienced, there is need for further elaboration of techniques of production, quality of pottery products and barriers to pottery production in order to present a comprehensive knowledge of pottery production for future reference.

Grillo (2014) in a Kenyan study among the Samburu community revealed that the decorative elements on Samburu pottery are relatively limited in variety. Decorations are made by applying thin bands of clay in simple patterns to the necks and shoulders of vessels. Styles vary slightly by region. Sometimes the applied bands are decorated further with hash marks or impressions made with acacia thorns. An extra band of clay around the rim or the neck is sometimes added for decoration and to improve the overall strength of the pot. Dorobo and Samburu potters still make similar pots in terms of form, size, and decorative style. The above study was basically on the general population of the larger community and not on inmates as is the case with the current study, hence considering other settings are of importance as well. The study is lacking comprehensive documentation of quality of pottery products for reference purposes that has also been recommended by recent studies (Nortey, Amoanyi and Essuman, 2017).

Rehabilitation and reformation of offenders is one of the core functions of the Kenya Prisons Service. It comprises a number of various intervention mechanisms that are employed in varying degrees to provide purposeful activities for prisoners, challenge their offending behaviours, provide basic education to tackle illiteracy and equip them with life and work skills (Mbatha, Kerre, Ferej, Kitainge, 2019). Rehabilitation of offenders and in particular women offenders remains a concern in Kenya (Wekesa, 2013). In Kenya, such concerns have led to the introduction of programs such as: farming, computer studies, numeracy, cookery, bakery, pottery, beading, art, hair dressing and tailoring within the Kenyan women prisons (Nordahl, 2013; Murugi, 2012; Njeru; 2012; GOK, 2008). Although introduction of the programmes is commended, however, information regarding techniques, quality and barriers to pottery production is lacking.

Bernard (2011) study in Kenya notes that nowhere is the ability to break down barriers more critical than in prison and adds that art if done properly can change the entire tone of an institution. It provides inmates with an opportunity to give back. According to Kenya Prison Service Annual Publication (2017), the objective of prisons department in using vocational training as a rehabilitation tool has not been fully utilized. Though the above study mentioned barriers in prison, it did not go further into details to explain the barriers to pottery production. The situation limits the ability to investigate and provide the necessary facts behind barriers of pottery production in women prisons in Kenya.

Ineffective rehabilitation of women offenders remains one of society's concerns all over the world today, Kenya included. However, few studies had examined women offenders in Kenya and a little extent the rehabilitation programs that address their psychological needs (Murugi, 2012; Nordahl, 2013). Although the study looked at rehabilitative programs that address inmates' psychological needs, no empirical studies exist in Kenya that highlight techniques of pottery production, quality of pottery products and barriers to pottery production in prisons.

The (ICPR, 2018) showed an increase of number of convicted female prisoners in Kenya from 2,081 in 2009 to 3,762 in 2016. This reflected an almost 3 percent increase in the total number female prison population in Kenya. The report further confirms the reason for an in-depth focus on studies on women and crime and the importance for corrections to determine and address the unique needs of women that contribute to their criminality. Although the report recommends further studies on women prisoners, few studies that had examined women offenders in Kenya did not tackle pottery as one of the rehabilitation programs. This is an area that is not well documented in terms of showing real results and proving that the techniques, quality and barriers to pottery production are working to rehabilitate.

Mabel (2014) notes that the sergeant in charge of sales at the Kenya Prison Service showroom at Magereza House, Community area, in Nairobi says that prisoners begin work at 8 a.m. until 4p.m., and with a lot of time in their hands, the inmates have been churning out an array of intricately designed furniture, carvings, paintings and beautiful art pieces. According to the director in charge of prison enterprises, “the products are of very high quality.” Most of them are made from mahogany. They include seats, wardrobes, office cabinets and desks, beds and coffee tables. The above report is evidence of the fact that pottery in prisons in Kenya is less practiced compared to other trainings. The current study therefore probed for the artistic skills possessed by inmates by assessing the applicability of various methods of their works and views on pottery in relation to rehabilitation. The study sought to understand whether pottery as a rehabilitative instrument is able to empower and prepare individual for re-entry after release. The above observations inspired this study whose aim was, to investigate production of pottery in rehabilitation of women inmates in Kenya and assist in understanding how pottery is practiced in prisons.

1.2 Statement of the Problem

Pottery from prisons in the Kenya are notably few compared to furniture, carvings, paintings, jewelry, woven baskets, and leatherworks, among others. Several studies have convincingly highlighted pottery as an industry for poverty eradication especially in the rural areas, which may be important when finally, women inmates return from prisons. However, studies on pottery have often ignored to investigate pottery in prisons as an effective tool for rehabilitative needs such as self-expression and as a means to self-reliance. While various studies in other countries have shown the impact of prison pottery in improving and reforming the lives of the inmates, there exists scanty literature that puts focus on the techniques used in pottery in prisons, quality

of pottery products and the existing barriers to practicing pottery for rehabilitation of women prisoners. Prisons exhibited less variety of techniques and pottery products low-quality standards compared to the techniques and quality of products produced within the larger community. The studies that exist on prisons in Kenya tend to focus more on painting, sewing, knitting, quilting and jewelry but does not tackle pottery as one of the rehabilitations programmes offered in prisons. The lack of comprehensive documentation in pottery limits the ability to investigate and provide the necessary facts behind pottery production in women prisons in Kenya. The overall scarce knowledge base for pottery as a tool for rehabilitation in women prisons in Kenya forms the basis that justifies the need for this study.

1.3 Research Questions

The study answered the following questions

- i. Which pottery techniques are used for pottery production in rehabilitation of women prisoners in Kenya?
- ii. What are the quality of pottery products in addressing the rehabilitation of women prisoners in Kenya?
- iii. What are the barriers to pottery production for effective rehabilitation in women prisons in Kenya?

1.4 Objectives of the Study

The main objective of this study was to investigate pottery production on rehabilitation of women prisoners in Kenya.

The specific objectives of this study were to:-

- i. Investigate the techniques used in pottery production for rehabilitation of women prisoners in Kenya.

- ii. Evaluate the quality of pottery products in addressing the rehabilitation of women prisoners in Kenya.
- iii. Examine the barriers to pottery production for effective rehabilitation in women prisons in Kenya.

1.5 Justification of the Study

The study which assessed pottery production practiced in women prisons for rehabilitation may help to unveil barriers that surround pottery production in prisons in Kenya. This study was carried out among inmates because prison confinement may make training in pottery making and skills acquisition easier since inmates are in a controlled and systematic environment that ensures that they are kept busy most of the time unlike groups of potters outside prison. Pottery is part of the people's natural heritage and its study has been done within different communities in Kenya. However, no studies have been done on pottery in prisons in Kenya. A number of studies have drawn attention to pottery as an industry for poverty eradication. However, such studies have not investigated pottery in prisons as an effective tool for self-expression and a means to self-reliance. The findings of the study may be used to add value to pottery in prisons and the entire pottery sector in Kenya. The study contributes into previous studies by reinforcing knowledge on pottery production. The study may offer useful material to other researchers and could be used to enhance knowledge in related fields including; psychology, anthropology, history and art education.

1.6 Scope of the Study

The study was done only in prisons that engage in pottery making. The study was done in Lang'ata women prison in Nairobi County, Nairobi region in Kenya and Kisii women prison in Kisii County, Nyanza region in Kenya. Only three prisons engage their inmates in pottery

making in Kenya. These prisons are Langa'ta, Kisii and Kakamega women prisons (Kenya Prison Report, 2017). The main focus of the study was on pottery practised in prisons and it targeted inmates who have been in prison for more than six months since they have a longer opportunity to experience the creative skills in pottery. The study focused on inmate potters and staff. The potter inmates provided their experiences on pottery as well as the challenges they face in undertaking pottery training. The staff basically provided information on the status of pottery in prisons such as acquisition of clay, how inmates are absorbed into pottery, challenges and strategies towards implementation of pottery. The existing literature on pottery production in prisons and outside prisons was also reviewed.

1.7 Limitations of the Study

All participants in the study were women, therefore the research was not able to explore the unique perspective of men in regard to pottery in prison. The study was carried out in two prisons only. These were prisons that offer pottery training in Kenya. The fact that the study was carried out in two prisons only may affect the generalizability of the results of the study.

1.8 Theoretical Framework

This study was guided by Vygotsky's Art and Creativity Theory as informed by Lindqvist (2003). The major tenet of this theory is that creativity is the foundation of art and it helps people advance within society by releasing aspects that are not expressed in everyday life.

Vygotsky regarded the psychology of art as a theory of the social techniques of emotion which reflects the artistic process. When the artist creates his art, he gives realistic material an aesthetic form, which touches upon the emotions of the readers and makes them interpret the work of art and bring it to life by using their imagination. "Initially, an emotion is individual, and only by means of a work of art does it become social or generalized." According to Vygotsky, this is how

human beings become part of a culture by being provided with cultural methods. An artist works with forms and techniques that have been developed historically and “turned into” art. The connection between art and life is a complex one. Essentially, the aesthetic emotion, brought about by art, creates new and complex actions depending on the aesthetic form of the work of art.

Compared to other emotional reactions, aesthetic emotion results in delayed action. Art, which has pedagogical potential, has the power to influence people in the long run. Vygotsky found it important to point out that the emotion is interpreted by our consciousness (through our imagination). Thus, Vygotsky concluded at an early stage in his book *Psychology of art* that our consciousness is the unit which links emotion with meaning. Art is the antithesis of everyday life and the opposite of morality. Art releases aspects that are not expressed in everyday life, and it is an important tool in the struggle for human existence. Vygotsky regarded the aesthetic emotion as the be-all and end-all of the future of humanity. He said that “art enables human beings to experience things that they would never otherwise experience. It is the organization of their future behaviour. Without new art, there can be no new man”.

Vygotsky developed his view on the creative consciousness process, the relation between emotion and thought and the role of imagination and discussed the issues of reproduction and creativity as two aspects that relate to the entire scope of human activity. Vygotsky claimed that all human beings, even small children, are creative and that creativity is the foundation of art as well as for science and technology. The creative ability referred to as imagination is the basis of every creative action: “It manifests itself in all aspects of our cultural life, making scientific and technical creativity possible”. Reproduction on the other hand, means that people repeat certain behavioral patterns that were created and shaped much earlier such as found in pottery

production. Reproduction, Vygotsky said, is closely linked to memory. *If human activity would be limited to reproduce the past, man would be a creature totally focused on the past, only capable of adjusting to the future if this was a reproduction of the past. Creative activity is thus what makes man a creature focused on the future, capable of shaping it and changing his current situation.* Creativity is essential to the existence of humanity and society and it is not only a question of artistic creativity, but also something that is necessary for the process of consciousness. Findlay (2019) affirms that arts have the capacity to communicate ideas, demonstrate beauty and skill, and provide purpose, meaning or even transcendental experiences. The arts speak to the creative side of our humanity and inspire us to strive for that which lies beyond every day. They invite people to look at and think about the world and places in it in new ways. These are the very qualities needed most in criminal justice system. It is argued by Caulfield, Colvin, Harkins and Lilby (2020) that when people take part in a creative activity they feel 'affect' meaning, a sense of belonging to a community or a pride in something which they have made themselves. There is work to suggest that artistic interventions have a positive impact on broken communities and people's general health and well-being, but there is little academic literature to support the idea that taking part in something creative while in prison will reduce an offender's likelihood of breaking the law in the future.

Creativity is essential to the existence of humanity and society and it is not only a question of artistic creativity, but also something that is necessary for the process of consciousness. Creativity is central to human growth and learning processes and, as such, help people to advance within society. Art illustrators humanize the prison life by encouraging inmates to reflect on their thought processes that could lead to reinforcement of their creativity. Promoting creativity through engagement of artistic activities in pottery could therefore stimulate growth in

inmates and provide them with a good outlet for stress. The theory was used in this study to show how pottery offers a fertile ground for fostering creativity among inmates. The theory was applied in the study by using pottery as a trigger to inmates' creative potentials, allowing flow and realization of their creative ability thus enhancing positive self-esteem. Potters use their imaginations to "make up" something new and valuable, thus transforming what is into something better. Art and creativity in this study is understood in terms of abilities that are involved in creative expression in production of artistic pottery work. Art and creativity are central to human growth and learning processes. The inmates would therefore be able to advance themselves within prison and later into society by engaging in creative expressions in pottery making.

Pottery in relation to prison environment is that pottery reflects creativity and freedom of expression, while prison suggests a restrictive environment whereby prison works for confinement, whereas art works for creation. They are two languages, representing two opposite directions (Alexander, 2010). Djurickovic (2011) adds that art and prison do not appear to have much in common. Art reflects creativity and freedom of expression, while prison suggests a regimented environment surrounded by barbed wire. Never the less, art plays a central role in helping inmates develop and cultivate their creative talents. Art helps offenders unlock their potential in finding employment, furthering their education, and eventually reintegrating back into society.

Kirsten (2014) made observation that the arts belong to everyone and should be an important part in every ones' lives. Caulfield, Colvin, Harkins, Lilby (2020) argue that pottery stimulate and inspire inmates to create artistic products. Through their artworks, they begin to feel free and a sense of belonging which then assist them to cope in prison. The creativity theory is used to

show how inmates can develop healthy forms of expression, which help them be in a position to handle the emotions and stress that come with prison confinement. Creating a pot with visual representation of their feelings builds their creativity and allows them to freely express themselves. Brewster (2014) made observation that pottery stimulates creativity and imagination, it supports creative activity in prison by providing necessary diversion and emotional escape, enabling inmates to cope with prison life. Kirsten, (2014) notes that inmates have the right to become fully human being even in the constraining prison environment and pottery is part of the efforts to resist the humiliating and traumatic effects of imprisonment. Pottery can play an important role in inmates' rehabilitation in terms of offering an avenue of self-expression, enhancing self-esteem, reducing violence and hostility, increasing connection and cooperation, and bringing new tools and perspectives that can help inmates live more productive lives after incarceration.

The theory was used in line with the objectives of the study. In objective one, creativity was seen as a foundation of pottery production through manipulation of clay to come up with different techniques of production. Pottery as a trigger to inmates' creative capabilities and its engaging nature helps inmates with concentration as they go through different techniques of pottery production. In objective two, production of quality of pottery products was found to help awaken inmates' creative potentials in production of appealing, unique and original forms, pottery stimulate and inspire inmates to create artistic products. It was important to show how pottery encourages and facilitates creativity in inmates in production of aesthetic and functional forms. In objective three, pottery was seen to offer opportunity to develop and cultivate inmates' creative talents even in the constraining prison environment. Stressful prison environment can severely limit creativity while manipulative nature of clay, the processes involved in making and

display of inmates' works in the showroom can allow feelings of creative accomplishment. It therefore means that inmates too have the need to be creative and can turn the restrictive prison environment into a creative space.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter presents the literature that was reviewed under the following headings;

Techniques used in pottery for rehabilitation of women prisoners, quality of pottery products in addressing the rehabilitation of women prisoners and barriers to pottery production for effective rehabilitation in women prisons.

2.2 Techniques used in Pottery Production for Rehabilitation of Women Prisoners

It is observed by Lu (2010) that, as far as the origin of pottery is concerned, the entire area starting with the Southern part of China, Japan, Russian, Far East and Eastern Siberia has provided a chronological sequence for the earliest pottery in the world. Several sites located in China have yielded in recent years earliest pottery which may be considered as the oldest known so far in the world. Similarly, Kasemi (2014) reports that pottery as an age old handicraft in India and as an effective art form has improved with technology. This can indicate when and how a pot was used. It can also serve to define cultural affinities. From this position, one can argue that pottery is one of the oldest art forms of civilization known to the human race.

A study by Eames (2009) in New Zealand points out that while research on prison arts have been focusing on areas such as painting, drawing, basketry, jewelry and weaving, there is notable absence of research on pottery in prisons. Prison arts programme evaluations that include pottery show that beyond encouraging and facilitating creativity, communication, and reflection, pottery teaches inmates to work with focused discipline. Gussak (2013) carried out a study in North Florida to measure the effectiveness of art therapy to prisoners and stated that, ‘there seems to be a natural tendency for artistic and creative expressions in prison setting’ evident in prison craft

shops, murals and in intricately designed tattoos. The above studies looked at various disciplines on arts programmes offered in prisons, unlike the present study that narrowed down to techniques of pottery production in order to effectively address issues on pottery in prison and how it may be improved.

Timmons and MacDonald (2008) on UK interviewed people living with chronic conditions who engaged in ceramics activities outside of art therapy or occupational therapy settings. Working with clay was enjoyable and satisfying, and led to feelings of achievement and worth. Furthermore, participants experienced higher levels of well-being as a result of engagement in pottery, it provided a means of distraction and escape from illness and pain. Classes and associations enabled social interaction with others who had similar interests and could share knowledge and ideas. Finally, the participants reported appreciation for the diversity of techniques, processes, tools, and materials required to engage in ceramics, as well as appreciation for interacting with clay and creating a piece from scratch. The current study picked up from the above study to focus on pottery as a means to rehabilitation. The research suggests that engagement in pottery making has benefits for inmates who engage in these activities. There is scarcity of research into the meanings of participation in prison pottery programme for rehabilitation, a gap which this study sought to fill in order to increase understanding of pottery as a medium for engaging in creative manipulation.

Hagens (2011) in USA did a qualitative study on art therapy as a valuable therapeutic tool for use with three women with addictions. Techniques used in art therapy enhanced the therapeutic relationship and communication between client and therapist who were able to communicate through the artwork by using the metaphors created by the participant. Although the study was

only nine weeks long, the information gathered was helpful as a basis for the study. No audio was recorded during the art-making and processing times. Reviewing the audio may have added to the comprehension of the issues discussed. If the number of participants in the study was increased to include more than three women, it would have added supplementary information and increased the perspectives of recovery and art therapy. The above study was based on art therapy while the current study explored pottery as a form of rehabilitation. The current study also did a qualitative study of various techniques of pottery making in rehabilitation, thus, expanding the range of information required.

Arifin (2015) study explored pinch and pressing techniques of pottery production among the Kuala Kangsar in Malaysia and observed that modern techniques of pottery production are more successful in comparison to the traditional ones, with regard to design and creativity which meet the needs and tastes of today's modern society. This means that modern pottery no longer functions as utensils for storing water but come in the shape of handcrafts for exhibition, flower pots and decorative lamps in various styles, designs and forms. Modern method is more flexible and has been appropriated to suit contemporary taste. The current study addressed various techniques such as coil, molding, ball, pinch, slab and throwing techniques for a more robust information.

Pihulic (2005) mentions that pottery techniques include pinching, coiling, molding and casting. Coiling is the shaping process suited for producing large storage vessels. It consists of building up long ropes of clay in succession to form the outer wall of the vessel. Mold technique is when clay is applied to the outside of convex molds and allowed to dry. For concave mold, clay is applied inside of a mold, because the clay shrinks away from the mold rather than onto it and

there are fewer complications in removing the material before it has dried up properly. Casting is a variant of molding, in which fine clay is suspended in water and poured into the mold. The study's strength lay in its large size of women groups but the limitation lay in the use of only one instrument, this makes it difficult to corroborate responses.

A study by Geronimo (2018) on Madweng Pottery in Philippine observed that the potters who had formed an identity of being patient learned the process of forming and making products through simultaneous watching and careful observation. Geronimo further mentioned that some potters formed and produced products not just to market them and gain money for a living but, because it became an everyday body routine. It had become alluring, making it a part of leisure time and recreation. Geronimo emphasized that most of the potters did not complete their education, but amazingly admits that their knowledge and skills in pottery making were products of imitation and sacrifices. Geronimo's study involved both men and women potters while the current study had women participants only. The research was therefore able to reduce the effects of many other potential socio-demographic correlates by focusing on women only.

A study by Lindahl and Pikirayi (2010) on ceramics and change mentions that from the potters' point of view, change towards pulling technique as opposed to coiling technique in pots discovered at Zvongombe in South Africa has advantages such as the use of less clay to make a pot, which minimizes the work of digging and transport. The above study concentrated on two techniques only, while the current study focused on various techniques like coiling, molding, pinch, slab and ball technique of pottery production and further established the most preferred techniques applied by inmate potters in Kenyan prisons. The above study lacked the vigor that can widely help in further understanding of the techniques of pottery production and develop better understanding of the subject as the current study did.

Arthur (2013) posits that pottery production is a learned skill transmitted to girls and women. Girls raised within the potter household begin to learn how to produce pottery when they are 6-13 years old. The learning process starts with informal instruction, which usually lasts three years or until the daughter is married. This agrees with Kaneko (2013) who observed that potters take a clump of clay, start shaping it into pot form in front of their daughters, and pass it to them. The girls then continue from where their mothers stopped and make pots by themselves. Girls can use specific hands and finger movement patterns similar to that of their mothers. In Arthur and Kaneko's study, the mothers' guide the daughters on pottery making at different stages while in the current study, inmates are trained on pottery making by illustrators in an enclosed prison environment. This may create uninterrupted learning atmosphere as opposed to the family setup in production of different techniques.

Kaneko (2013) argues that low-skilled potters make joints of coils which are poorly sealed and uneven firings are frequent. Highly-skilled potters use highly standardized raw materials and effectively prepare and homogenize the pastes. They also take care that the functions of the coils are well sealed during the modelling stage. Kaneko further adds that expressions such as "her hands are good", and "her hands are bad" are used to evaluate the product and the potters' technique'. Potters also use these positive expressions when the particular techniques are available only from one particular potter. On the other hand, some customers sometimes exclaim, "her hands are bad" if the pots would be easily broken immediately after they are purchased. The cordial working relationship between the mothers and daughters and freedom given to the girls encourage and inspire them to create their own technique. Kaneko's study concentrated on coil technique only. The use of more than one technique opened up more avenues for artistic creativity and enriched the information obtained thus enhancing its validity and reliability.

Court (2017) on USA found that Odundo's best known vessels which are elegant with aesthetic appeal are hand-built, using coiling technique-a practice thousands of years old and found worldwide. Each piece is burnished, covered with slip and then burnished again. Odundo's work reflects a unique insight into the trans cultural roles a pot can play and the meaning, both secular and sacred, that a vessel can hold. In much of Africa, ceramic craft is associated with female creativity and the anthropomorphic references to the female body in her pieces reflect that connection as shown in both Figure 2.1 and Figure 2.2. Many of the vessels created by the artist are reminiscent of human form, often following the curves of the spine, stomach, or hair. A similar view shared by Asante, Adjei and Asare (2013) stated that traditional pottery production is principally women's art and confirms that there is a relationship between women potters and the shape of pots. These studies did not focus on the techniques of pottery production in prisons as a rehabilitative tool which the current study did. Asante et al study and the current study used qualitative methods to analyze data, which provided in-depth information on quality products in prisons in Kenya. In Asante et al study, coil and pinch techniques were the most popular techniques among the women potters, in the current study, the popular techniques were coiling and molding techniques.



Figure 2.1: Unfired Pots in Elesi, Kakamega. Nation Newspaper, Life and Style, April, 16th, 2019



Figure 2.2: Hand Coiled Pots by Magdalene Odundo (Source: Contemporary African Art: 2020)

2.3 Quality of Pottery Products in Addressing the Rehabilitation of Women Prisoners

Throughout the ages, even before written history, pottery has been used as a medium of expression (Peterson, 2011). Arifin (2015) states that in Malaysia, the invention of pottery was an indication of the beginning of civilization and uniqueness and originality of pottery is intrinsically Malay devoid of any external influences, and the aspect of originality of form or design was done without any foreign elements. The modernization process has increased the pots' appeal with Kaula Kangsar increasingly known as producer of the best quality products in the country. The production of pottery through modern methods and with diverse and creative designs has led to more varieties of products such as decorative lamps and flower vases. Perrin

(2011) opines that the overall shape of a pot, together with the character of component parts such as rims and handles, the techniques and style of decoration, can all be studied as form. This can indicate when and how a pot was used. Similarly, this study considered attributes such as decorative treatments and form in pottery products from prison.

Genoe and Liechty (2016) study carried out in USA explored the meaning of participation among women students engaged in a community-based leisure arts pottery programme using a qualitative approach. Interviews were audio-recorded, transcribed, and analyzed through initial and focused coding and constant comparison. Participants valued the process of creating pottery and developing their skills over the final product and appreciated the opportunity to build friendships outside of work and to be part of a community of potters. The findings support previous research regarding benefits of creative arts, provide insight into the meanings of engaging in pottery specifically, and highlight the need for recognition of the role of community arts programmes for individual's well-being,. However, the community art program, limits opportunities to engage in pottery and practice skills as often as one would like. Participants reported feeling that they did not have enough time to gain skills as quickly as they wished. Confinement in prison allows for more quality time to engage in pottery because inmates are confined in one place. The current study which also used qualitative approach provided an opportunity to gather in-depth insights into the perspectives of inmates, illustrators and officers-in-charge on pottery training for rehabilitation in Kenya's prisons.

Nugent and Loucks (2011) on USA study on evaluation of arts program with incarcerated females, states that the arts can enhance one's life and should be available to all; help women to develop core life skills, increase self-esteem, and improve their wellbeing. Data was collected over one year through surveys and interviews done before and after. Through the program, the

women felt more confident and proud, as they experienced self-discovery and received a tangible product at the end of the program. They felt the program also served to enlighten them to understanding others and the perceptions they form. It made them feel humanized and allowed them to relate to part of a larger group. The fact that the program was not conducted for longer than a year is a limitation to the study, making it hard to judge if the changes will be long lasting or temporary. Analyzing behavior is more effective if done for a longer period of time. It is worthwhile to extend the evaluation to see if the changed behavior was due to immersion in that environment, or if one-time participation in an arts program has a lasting effect. The study used one instrument, the use of two or more instruments provide variety of data collection.

Asante *et al.* (2013) study on theoretical and cultural dimensions of Kpando women pottery in Ghana affirms that the shapes of pots communicate an idea of beauty to both the potter and the customer. Beauty here is linked to pots which are well decorated and have peculiar forms pertaining to the locality. This refers to characteristics such as the shiny outer surface, ringed lines on the rim and neck and the black colour from the smoking process. Traditionally, pots that emerge undamaged after firing are accepted as beautiful. The above study was based on theoretical and cultural dimensions of a particular group of women. The current study explored rehabilitative aspect of pottery among prisoners.

Nortey, Amoanyi and Essuman (2017) investigated the determinants for pottery demand in Ghana so as to help producers to reorganize their production methods to meet the demands of the market. After applying logistic regression methodology, the results of the study suggests that price of pottery products, and the availability of pottery products play very significant roles in determining demand. Though about 52% of the respondents perceived pottery products to be of low quality while a little over 40% expected pottery to perform aesthetic function, the results

regarding these variable were found to be mixed. The scholars called for further research in the field to unravel the effects of quality and purpose on demand. This study picked up from the previous study and specifically focused on quality of pottery products in terms of form, aesthetic and functional aspects.

Peters (2015) on Nigeria notes that women who are known for their dexterity and patience have advantage in pottery skill acquisition. The necessary knowledge of identifying and selecting good quality pottery wares especially the domestic wares are done by the women. In Akwa Ibom State, women produce indigenous pottery wares and also trade on them despite the fragility and cumbersome transportation of such wares. Ahmed (2014) reported that the quantity of pottery products and level of skills resulting from part-time potters (involved in other activities such as agriculture) are less and are of low quality than those of full-time potters. The reviewed studies did not investigate quality of products in prisons which the current study did. Also, the studies used one instrument for data collection, the use of two or more instruments provide variety of data collection.

Arthur (2013) states that, pots made by Ochollo potters from Ethiopia are preferred in the region because of their durability. The consumers prefer the vessels for technological and non-technological factors since they believe that the Ochollo pots are stronger (technological) and last a long time. Other important technological factors with their vessels include the quality of the clay, the quality of the work, and/or the length of time the potters take to dry their pots. Arthur further opines that the Gamo potters are consistent in how they make each vessel type and usually specialize in the production of one or two vessel types even if they are able to produce all 14 types. Specialization results in specific communities being known for producing better types than other communities. Once the pots have been dried, potters burnish their pots with a quartzite

polishing stone that is often an heirloom passed down from the potter's mother or mother-in-law. The strength of the study lay in the fact that the study had specialized women who gave priority to quality of pottery products. The reviewed study did not investigate quality of pottery products on rehabilitation which the current study did.

Agyei *et al*(2018) argued that the image of the traditional pottery is sometimes ruined because of the surface decoration given. The study revealed that, mixed media method employed in the project could be practiced to add value, enhance the texture and aesthetic character and likewise improve the marketability of indigenous pottery. A similar study carried out by Adu and Yussif (2017) identified some concepts of indigenous pottery within the three northern regions of Ghana. Interview and observation methods were employed as data collection processes to ascertain reasons why they engage in pottery decoration and the concepts for doing it. The data was subjected to comparative analyses and the indications were that the people of northern Ghana make interesting forms of decorative techniques which comes with an authentic concept. The researchers revealed that decorative techniques can challenge the artist to think, see in new ways and help each artist to develop a personal sense of beauty and truth. The researchers proved that the integration of traditional pottery with other materials can add value and improve the marketability of indigenous pottery wares. Adu and Yussif study used descriptive research design, and data was subjected to comparative analysis, an analysis based on researchers' previous experience in literature and field data. Comparative research might not be objective and the researcher purposely chooses areas to demonstrate negative or positive moments to proof his/her opinion. The current study used qualitative methods to analyze data, which provided in-depth information on quality products in prisons in Kenya.



Figure 2.3: Storage System with Macramé Decoration Technique, the second image without Macramé Fringes by Sirigu Potters in Ghana. (Source: Adu and Yussif, 2017)

Adu and Yussif (2017) made observation that indigenous pottery decorative techniques which base their concept on cultural symbolism allows potters to showcase themselves and their culture in imaginative postures that suggest personalities and attitudes. For instance, potters in Sirigu employ the idea of macramé as a decorative technique in pottery most particularly when they are producing their multipurpose food storage system. In this case, the concept behind the use of this type of decorative technique is to scare away flying insects from entering or flying closer to the storage system as shown in Figure 2.3.



Figure2.4: Bamana Pot with Raised-Relief Lizard and Snake Motifs at Tag Technical Museum, Mali.

The Bamana pot in Figure 2.4 exhibited in the Tag Technical Museum has raised-relief animal motifs would typically indicate a ritual function, but on this example they bear no ritual significance. Instead, this domestic pot used for storing and serving water features lizard and snake motifs merely to suggest its water-related function (National adversary council, 2010). The current study emphasize on the use of pottery as a means to women inmates' rehabilitation through the use of visual images for expression.

Kayamba and Kwesiga (2016) states that for centuries, the pot has been a major utensil in Ugandan homes, and Ankole in particular, used for various functions, including cooking, storage, administering medicine, and used in ritual ceremonies among others. Although pots are not used on a daily basis, there are special pots that are still highly valued because of the cultural meaning attached to them. With the changes in life style, particularly among the educated, there has been an increase in alternative uses of pottery products in addition to the traditional ones. This has called for innovative activities with urban market such as the development of new

improved pot designs fitted with taps, which are ideal for rural communities as shown in Figure 2.5. These innovations such as the modified pot have improved the income levels of the potters, especially the women, who are involved in the pottery craft. The new developments in pottery use have also helped improve the firing technology to attain higher temperatures than the traditional pottery practice. Kayamba and Kwesiga did a case study among the Ankole people, although the study analyzed the functional values of pottery products, case studies lack scientific rigour and provide little basis for generalization of results to a wider population and researcher's subjective feeling may influence the study. The current study collected data from various prisons, therefore, the findings of the study can be corroborated.



Figure 2.5: Modified Clay Pots used for Storing Drinking Water.
(Source: Kayamba and Kwesiga, 2016).

Wayesa (2011) and Pihulic (2005) notes that when firing reaches the desired stage, vessels in the pit give a unique sound. Treatments in pottery are intended to seal surfaces of vessels by decreasing permeability, increasing vessel strength, and by making vessel surfaces smooth. Treatments vary by vessel type and involve the application of substances to both the internal and external surfaces of the pots. Similarly, Pihulic (2005) found that the group at Oriang had far

more experience in terms of age, and the frequency with which they produced pottery than the Amilo group, enabled them to create more complex designs in the same amount of time. Potters reported that one way of testing for quality is to hold a pot with one hand and tap it on several points with the knuckle of the other hand. The sound that you get should be a somewhat high pitch resonating sound.

If the sound is a dud sound with no resonance, then there is a crack somewhere. The second thing to do is thorough visual inspection of the pot. With a good visual inspection, one can find faults that the sound checks may not detect. One of the techniques for non-destructive inspection is visual inspection. Kinda e Teko group formally carries out quality assurance protocols that extend beyond casual visual inspection in that, before the group allows a vessel to be sold at the market, proof testing is carried out. Defects such as cracking in the surface of the vessel may compromise the strength of the vessel and result in breaking. The group test is to ensure that the vessel is capable of holding water for a week. The practice of testing the vessels limits the number of faulty ones that may be sold at the market, improving the overall quality of the sold product and increasing customer satisfaction. The three pottery groups work and act as separate entities. The distances between the groups effectively isolate the three groups from each other and prevent the sharing of ideas.

Each group had divergent views to solving problems they encountered in completely different ways. The three groups stand to benefit from sharing techniques, decoration and craftsmanship and their experiences in producing the modified clay pot. Furthermore enhanced communication would foster collaboration and potentially speed up the development and refine the production processes. Though the current study focused in two prisons, the systematic nature of prisons make it easier for information sharing in regard to pottery.

2.4 Barriers to Pottery Production for Effective Rehabilitation in Women Prisons

It is noted by Kasemi (2014) that Indian pottery, which is traditional in nature, is practiced on household basis and is characterized by low technology and low levels of production. As scientific and technical knowledge is lacking due to illiteracy and poverty, the techniques of production remain inferior and the products lack standardization. It is clear from the above studies that technological advancement causes major constraints on potters. Kasemi's study was based on a primary survey designed to collect data on the general and economic performance of the pottery industry using simple random sampling. By using both primary and secondary data, the researcher is able to use secondary data to give enough background information so that the right questions can be asked during primary data collection. Secondary data gives researcher the foundation to build on, while primary data fills the gap by identifying specific needs.

Arifin (2015) observes that in the past, demand for traditional pottery was always high because it was used on a daily basis. However, the number of users is decreasing because its function has been taken over by modern amenities like refrigerators, rice cookers and so on. The other related issue is the aesthetic value of traditional pottery which is less appreciated by the public. This results in a reduced and indeterminate demand. Another factor is the inability of the traditional industry to attract interest and accommodate the needs of buyers. This necessitated the change to modern methods of production. Arifin's study found out that only a few households are still making pottery in the traditional way using pressing method, squeezing and pinching by hand. Some traditional pottery possesses aesthetic value and unique beauty. However, efforts to continue with the traditional mode of production are very challenging, not only in terms of profitability but also due to competition from large scale modern pottery production units. Traditional pottery production faces various challenges. These include lack of capital, training,

and promotion as well as lack of official attention compared to businesses that have switched to the modern mode of production. Arifin's study used the qualitative method like the present study but did not explore the barriers to pottery production on rehabilitation which the current study did.

Alexander (2010) in USA expresses the subtle paradox between prison and art: "prisons are complex worlds with rich and varied dimensions, yet the predominant communication is one of power, constraint, limitation, containment, an impulse to deny, take away, restrict. The predominant communication is not about creativity, enlarging personal capacity, growth". Prison works for confinement, whereas art works for creation. They are two languages, representing two opposite directions. Djurickovic (2011) indicated that some custodial staff were reported as being openly verbally hostile to inmates and the artists involved in the programme. Inmates observed that some custodial staff obstructed the smooth running of the arts programme by deliberately delaying escorts of inmates to workshops. The staff believed that inmates used art to play the game and not for motives of self-improvement, and that art activities were a luxury that criminals did not deserve.

Similarly, Tegel (2012) observes that inmates in Peru prison master their vocational skills as well as make products that are marketed as far away as Japan. Inmates reported that there have been several attempts to shut the workshops and corrupt officials charge to let raw materials such as clay into prison and finished products out to the market. Sullivan (2013) adds that inequality of funding between prisons with similar roles is a key barrier to raising standards of pottery in prisons. Inmates of a particular institution may be denied the chance to expressive abilities simply because management cannot be convinced of the effectiveness, or necessity of creativity and that art in prison is best seen to keep people occupied, and at worst a total waste of time.

Making of art helps prisoners gain self-confidence by making them productive, normal and human. (YRP, 2012) observed that art and prison do not appear to have much in common. Art reflects creativity and freedom of expression, while prison suggests a regimented environment surrounded by barbed wire. Never the less, art plays a central role in helping inmates develop and cultivate their creative talents. Art helps offenders unlock their potential in finding employment, furthering their education, and eventually reintegrating back into society. Although the above studies were also carried out in prison, none of them explored the barriers to pottery production on rehabilitation which the current study did.

Robert and Rogers (2010) found that prisons which have limitations in their human resources component are bound to be ineffective. The problems of staff shortage, poorly or inadequately trained staff and poorly remunerated prison officers have negative implications on the performance of prisons. This is because prisoners will have limited access to prison rehabilitation and they will be equipped by the officers with inadequate and/or obsolete knowledge and skills while the prison officers may become frustrated, demotivated, and/ or demoralized and engage in vices such as corruption and mistreatment of prisoners. The problem of inadequate financial resources would generally lead to a scrappy rehabilitation programme far from being effective in reforming offenders. Limited access to prison rehabilitation services such as pottery training may hinder effective rehabilitation of inmates.

Kaneko (2013) study on transmigration among Aari women potters in Southwestern Ethiopia pointed out that among the craft workers, pottery is considered an important activity for earning a livelihood and promoting the economy; however farmers and a few potters' husbands consider pottery inferior activity because, in their cultural context, it constitutes "dirty work" as it involves working with clay. These negative assumptions, in the cultural context, pertain

specifically to female potters who take the responsibility of producing pots. The study looked at the negative assumption in pottery and did not explore pottery as a form of rehabilitate aspect as this study did.

Arthur (2013) states that a potter's skill can be tested if resources such as proper clay, room to store and dry her pots, and finding materials for firing are not available. One of the issues facing potters is population growth and its effect on the expansion of potential agricultural land. Potters face daily decisions concerning how to produce and distribute their wares to compete against the influx of industrial goods. In most parts of the world, women are the potters and the global change from low-fired pottery to metals and plastics has had a dramatic economic and social impact on women's lives. A view shared by Nortey, Amoanyi and Essuman (2017) study that involved both men and women argued that traditional pottery has socio-economic potentials and has contributed significantly to archaeological method and theory through investigations of technological style and the transmission of knowledge within communities. Despite pottery's significant contributions, it is worth noting that just a few people are demanding pottery products and there is a sharp decline for them in Ghana to the extent that potters are quitting the pottery profession. The above studies emphasize on the decline of pottery which has mostly affected the women who are the majority in the practice. The current study is an effort to integrate women inmate potters' concerns in the pottery industry for a more enhanced economic stability and to recognize the contribution of women inmates in the preservation of pottery.

Asante et al. (2013) argue that pottery plays a very important role in the indigenous culture of the various ethnic groups in Ghana. The art of pottery making, the meaning and uses of the artifacts are enshrined in some deep philosophies that permeate the socio-cultural life of the people. However, the rich theoretical and cultural components of the art have not been fully documented,

and are not well understood and appreciated. This knowledge gap has rendered pottery almost invisible in the field of art. The study provided an intellectual review of indigenous pottery production at Kpando with a view to determining their role in the social sustainability of the indigenous people. The study which used the qualitative research method involved describing and understanding the phenomenon from the participants' perspective. The methodology focused on exploring, gathering, and describing how Kpando pottery is integrated into everyday life as a cultural heritage. Both studies used two instruments which enhanced data capture. The study explored socio-cultural dimensions of women potters while the current study explored the rehabilitative aspects of pottery in prisons.

Abaka-Attah, Asante, Addae (2019) in Ghana observes that domestic wares such as bowls, plates, cups, grinding bowls, cooking pots, and others have been taken over by plastics and water coolers are no longer attractive due to technological advancement which has led to the manufacture of refrigerators and water dispensers. This situation has caused female participation and general consumption of pottery products to dwindle in this modern era. The above study used sea shells as inspiration to develop pottery products. In the current study, the inmates were not limited to a particular idea which then offers more avenues to creative talents and diversity of production.

In Uganda, Kayamba and Kwesiga (2016) observe that pottery, the making of earthenware or baked vessels, is a well-known global practice and the most widespread practice of the indigenous people around the world. It is the oldest art of representation and is still an unbroken tradition among the people of Africa, in general, and Uganda, in particular. In terms of gender, in Africa, pottery making is mainly the work of women. The creation of objects from clay - is associated with child-birth and has been restricted to women. The study adopted qualitative and

quantitative methods and used interview and focus group discussions. The study sample population included 4 studio potters, 36 local potters and 105 selected consumers of pottery products in Ankole. It also included three (3) lecturers from Makerere University who teach ceramics because of their familiarity with Ugandan pottery, their knowledge and experience on the subject. The research also considered their understanding of the pottery situation in Uganda and looked at them as agents of change from traditional to contemporary pottery. The above study's strength lay in its involvement of various group of respondents as is the case with the current study which involved Officers-in-charge, illustrators and inmates.

Mbogori, (2016) opines that the African child is socialized to be ashamed of traditional values. As a result, the traditional technologies like pottery making are now left in the hands of the elderly. Consequently, master potters have no one to pass the skills to, leaving the craft without successors. Grillo (2012) asserts that, in Samburu, potters in the region are stigmatized and potting is still seen as an occupation solely for poor people. Grillo's study could have been imbued with more vigor to help in further understanding of the issues of stigmatization of the potting community. The current study is an attempt to fill the gaps in the above studies. The reviewed studies did not investigate the barriers to pottery production in prisons as a form of rehabilitation which the current study did.

A study by Sikasa (2015) showed that the effect of vocational training on women prisoners showed that women who acquired vocational skills such as tailoring, catering, farming skills and knitting had fewer chances of reoffending compared to prisoners who did not have vocational training. Although Sikasa's study was carried out in prisons and examined several areas under vocational training. Although the study was carried out in prison, not focus on pottery. The

current study fills the gap by focusing on pottery as one of the vocational programs carried out in women prisons in Kenya.

Amollo (2007) studied design in Jua kali pottery in Kenya and looked at three key aspects of ceramics which are generation of ideas, production methods and promotion of the products on small scale Jua kali pottery sector. The researcher observed that pottery, which is an old-age craft, is eroding along with its skills and technologies. Pottery has become a common phenomenon in urban areas but has received much less attention in the numerous researches carried out on the Jua kali sector. Although pottery in Kenya has been studied in its historical context, it is looked upon as diminishing traditional craft of ethnic communities. The design of products in Jua kali pottery has not been studied at all and research on the creative and innovative aspects of contemporary Jua kali pottery is notably rare. The researcher collected data from Paro cultural project, Litoyi Pottery and professional ceramic producers all based in Nairobi. The data analysis showed that there was a disconnect between academic design theories and design practice in Jua kali pottery. The current study explored pottery and how it equips inmates with skills such as self-expression, self-reliance and coping mechanisms for purposes of adjustment to prison life, also, the study covered the whole of Kenya unlike Amollo's study which was based in Nairobi.

Wagah (2014) carried out a study on effectiveness of implementation of art and design curriculum in Secondary schools in Western Kenya and looked at the challenges and opportunities. The researcher tried to find out the challenges that the subject could be facing that lead to some schools doing away with this curriculum and recommended that both the teacher and the learner should be exposed to art and design facilities on time. The study revealed that Art and Design curriculum is likely to exist as one of the subjects not taught in Kenyan Schools,

which could be a challenge towards attainment of Vision 2030. The researcher's study was to identify opportunities available that could add value to a vocational curriculum. The current study deviated from Wagah's study in that it narrowed down to pottery as a rehabilitative tool in prison. Waga's study did not look at how engagement in pottery production during imprisonment can empower inmates to realize their potential and self-improvement and a more creative life in prison and after release which this study did.

Ondeng (2018) in Kenya found that most of the rehabilitation programs are economic skills oriented, with focus on areas such as hairdressing, cookery, dressmaking, knitting pottery, and agriculture. However, these programs are not uniform in all the women's correctional facilities. Most of the programs are not set to standards and very few inmates participate in them. While these programs are necessary for the "empowerment" and therefore boosting the offenders' levels of self-esteem and self-efficacy, the study established that these programs equally lack a process in determining who gets enrolled in them and how programs are improved. The current study explored pottery not only for economic empowerment but also as a rehabilitative tool once inmates reintegrate.

Mbatha, Kerre, Ferej, and Kitainge (2019) emphasized that rehabilitation and reformation of offenders is one of the core functions of the Kenya Prisons Service that has various modules of training that make the staff more effective and professional in carrying out their mandate of securing prisoners for the purpose of rehabilitation and reintegration back into society and further points that due to the documented high rate of recidivism globally and Kenya in particular there is need to research on the effectiveness of vocational training programme methodologies in assisting the Ex-prisoners integrate back into the society and avoid recidivism. According to Mbatha (2010) the major focus of the prison rehabilitation programme should be to

increase the inmates' education or skills level and thus improve their chances of success in life once they are released from custody and easily integrate to society. The above studies generally focused on effectiveness of vocational training in rehabilitation while the current study was more specific in that it focused specifically on pottery as a means to women inmates' rehabilitation through artistic expression, thus improving on their daily lives in prison.

From the literature reviewed, it is noted that, pottery has the power to engage inmates meaningfully. Although potters' craft is declining and facing extinction, there is need to explore its commercial potentiality and adjust production accordingly. A number of issues culminate in barriers in the production of traditional pottery in rehabilitation in women prisons in Kenya. The barriers that were established included calling for attention and a change in approach to the practice to counter other changes in the society. Overall, the research suggests that engagement in pottery has benefits for inmates who engage in its activities. However, there is absent of literature in research into pottery production for rehabilitation of women prisoners. The study sought to fill this gap in order to increase understanding among researchers and artists, and prison institutions that engage in the programme.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This section presents the research design, study area, population, sampling procedure and sample size, data collection methods, validity and reliability of instruments, data analysis and presentation and ethical consideration.

3.2 Research Design

According to Kothari (2014) research design is a road map of how the research question will be investigated. Factors that influence the choice of the research method include the level of desired validity of the results, time frame of the study, cost constraints, type of questions, and the research setting (Hall, 2008; Johnson and Christensen, 2010). This study adopted qualitative multi-case study of Lang'ata women prison and Kisii women prison. The qualitative approach to research is focused on understanding a phenomenon from a closer perspective. A multi-case study is useful in studying a phenomenon in its real-life environment (Crowe et al., 2011).

This study adopted case study design to make it possible for the researcher to interact with participants as a way of getting complete understanding of pottery production in rehabilitation of women prisoners in Kenya.

As with other qualitative studies, the present study benefited from respondent's in-depth interviews. Multi-case study provides a lens of viewing one phenomenon in different environments and facilitate attempts to generalize the findings. According to Yin (2009), in multi-case studies, each case should be selected so that it either predicts similar results or predicts contrasting results but for anticipatable reasons. This study benefited from multi-case

study and enhanced the understanding of pottery production for rehabilitation of women prisoners in Kenya.

3.3 Study Area

The study area covered two prisons namely; Lang'ata women prison and Kisii women prison. The study was conducted in Lang'ata women prison, the largest women prison in size with the highest number of women prisoners in Kenya. Lang'ata women prison is located approximately 7 km to the west of Nairobi City. It was gazetted as a women prison in 1954 by the colonial government. It is the only maximum prison for women that detains both long term and short term prisoners (KPR, 2017). Kisii women prison in Kisii County, Nyanza region of Kenya is situated within the town Centre along Kisumu-Kisii road (KPR, 2017). These prisons were preferred because they engage in pottery activities and would therefore provide adequate data required for the study.

3.4 Study Population

The target population was 36 respondents which consisted of 4 pottery illustrators, 2 Officers - in-Charge, and 30 inmates (KPR, 2017). The distribution was as follows; In Lang`ata prison, there were 20 inmates, 1 OIC and 3 illustrators (KPR, 2017) totalling 24 respondents. In Kisii prison, there were 10 inmates, 1 OIC and 1 illustrator (KPR, 2017) giving a total number of 12 respondents. Officers-in-Charge of prisons formed part of the population because they supervise the implementation of pottery as one of the industrial based subjects in prison art. Illustrators were also included in the study since they are the implementers of pottery skills in prison and so they are in a better position to know the challenges experienced in the pottery units.

Table 3.1: Study Population

Respondents	Illustrators	OIC	Potters	Total
Lang'ata	3	1	20	24
Kisii	1	1	10	12
Grand Total	4	2	30	36

3.5 Sampling Procedure and Sample size

3.5.1 Sampling procedure

Sampling as defined by Orodho (2004) is the process of selecting a subset of cases in order to draw conclusions about the entire set. The research adopted a multi-stage sampling technique. Alvi (2016) explains that multiple stage sampling techniques entail the use of two or more sampling techniques in one research. This can be perceived as sampling within samples where the final sample is obtained from sampling from different levels/stages. The first sampling was used to determine the target population. Here, the researcher purposively selected Lang'ata and Kisii prisons since these facilities engaged in pottery production (KPR, 2017). Purposive sampling is a technique that allows the researcher to use cases that have the required information (Mugenda and Mugenda, 2003). Purposive sampling was used to select 2 Officers-in-Charge, 4 illustrators and 30 inmates.

3.5.2 Sample Size

A sample size is a cluster of comparatively lesser sum of persons selected from a population for the purposes of investigation. From the sample of Lang'ata and Kisii prisons, the researcher conducted the second stage of sampling to determine the actual respondents. The researcher purposively sampled the inmates who engaged in pottery; 20 inmate potters in Lang'ata prison and 10 inmate potters in Kisii prison totaling to a sample size of 30. The 4 pottery illustrators and

2 Officers -in-Charge were also selected purposively. All the inmates involved in pottery from Lang’ata and Kiisi prison were included in the study because of their small number.

Table 3.2 Sample Size

Respondents	Illustrators		OIC		Potters		Total	
	N	n	N	n	N	n	N	n
Lang’ata	3	3	1	1	20	20	24	24
Kisii	1	1	1	1	10	10	12	12
Grand Total	4	4	2	2	30	30	36	36

Note: N is Population n is Sample Source: KPR (2017)

3.6 Data Collection Methods

Qualitative method was used to collect data. Unstructured interview, focus group discussion and observation were used to collect primary data. The interviews were administered face to face by the researcher and 2 trained research assistants in the field.

3.6.1 Focus Group Discussion Schedule for Inmates (FGDSI)

The focus group discussion was used for soliciting information from the inmates. The focus group discussion for the data collection was semi-structured. The researcher sort information with regard to the membership of participants in demographic information like age of the inmates; techniques used in pottery; the quality of pottery produced and barriers faced in the implementation of pottery as a tool for rehabilitation in women prisons.

For focused group discussion, 6 groups were undertaken with pottery inmates as follows; 4 in the Lang’ata women prison and 2 in Kisii prison. The researcher divided the 30 inmates into 6 groups of 5 respondents each for the focus group discussion. In Kisii prison, 10 inmate respondents were divided into 2 groups of 5 respondents each. In Lang’ata prison, 20 inmate

respondents were divided into 4 groups of 5 respondents each. The principles of focus group set out by Krueger (2002) were used whereby a group shall be composing 5-10 participants and should be relatively homogeneous. The group interviews allowed inmates to share their experiences by way of conversation with one other. The focus groups lasted on average of an hour. According to Gibson (2012), it is important to consider the duration of the meetings. Participants are likely to suffer from fatigue when discussions are longer. The rule of thumb is 1–2 hours based on the complexity of the topic under investigation, number of questions and the number of participants. Before focus group discussion was carried out, an informal meeting was held with the inmates to create an interpersonal climate mood. This was done with the help of illustrators and Officer on duty.

The researcher and 2 field assistants introduced themselves to the respondents. The researcher then gave brief instructions on the procedure to be followed in the discussion and assured respondents of confidentiality of information shared. From the inmates' registry, the researcher together with the assistants selected names of 5 respondents starting from number one to five as they appeared in the registry book for the first session, this was done in the private setting in the workshop that lasted about 1 hour. The second group lasted for 1 hour then followed by third and fourth groups respectively. Illustrators and officer on duty assisted in ensuring that respondents who had been interviewed did not mingle with the ones who had not been interviewed. The same procedure was undertaken in Kisii prison whereby the first group of 5 respondents was interviewed in industry section room for about an hour then the next group followed. The researcher thanked each group for participation at the end of each exercise. All respondents were allowed to respond at will, since they had been informed that the participation was on voluntary basis. Respondents were asked questions in relation to the study objectives. Depending on the

respondents' answers, specific follow-up questions were used to gain further information and probing for the purposes of generating qualitative data.

The focus group discussion was preferred because they ensure anonymity, respondent acceptability, and save cost thus enabling the researcher to collect huge volumes of data using a flexible design. In group discussion, participants provide a broad range of viewpoints and insights which stimulate them to further raise issues that they might not have been identified in individual interviews (Lazar et al 2011). FGDSI is attached as Appendix II.

3.6.2 Interview Schedule for Illustrators (ISI)

Face to face in-depth interview was used to collect data from pottery illustrators. Lorraine, Geoffrey and Peter (2011) states that more people are willing to communicate orally than in writing. Interview schedule for pottery illustrators sought to find out the experiences, practical aspects of production such as quarrying of clay, vessel forming, firing of the pots, barriers, their level of training and other issues that pertain to pottery in prison. They provided information on the challenges they faced as well as what informs the training of pottery in rehabilitating women prisoners. Pottery illustrators were chosen because they were directly involved in the teaching and implementation of pottery and so they were in a better position to know how pottery activities in prison were carried out. ISI is attached as Appendix III.

3.6.3 Interview Schedule for Officers-in-Charge (ISOIC)

The researcher used an interview guide to obtain information from the Officers- in-charge through in-depth interview. The officers are the people involved in the supervision and implementation of industry based activities such as pottery in prisons. ISOICs were also used to elicit information on the operational strategies in pottery used in prisons. The Officers provided

data readily and fully in the interview. The interview was conducted in a private setting so that the subjects felt free to express themselves. ISOIC is attached as Appendix IV.

3.6.4 Observation Checklist (OC)

An observation checklist was used to complement the information gathered through questionnaires. Kothari (2012) points out that observation gives and enhances the breadth and depth of data for an inquiry where participants are unable to respond to questions.

During the data collection period, an observation checklist was used to examine availability of facilities. Observational checklist was to elaborately record observable pottery production facilities such as water sinks, storage area, tables, buckets, boards, decorating tools, throwing wheels, kiln and studios used by the inmates for greater accuracy of data. Techniques and tools of production were also observed. Photographs of studio and facilities within the studio were taken to reveal their state. OC is attached as Appendix V.

3.7 Reliability and Validity of Instruments

Reliability relates to the precision and accuracy of the instrument. If used on a similar group of respondents in a similar context, the instrument should yield similar results (Mugenda and Mugenda, 2008). Reliability and validity are measures of research instruments to make sure the research results are consistent. Reliability of the instruments was determined through a pilot study. Inmates from Kakamega prison were used for the pilot study. The subjects of the pilot study were not included in the main study. In piloting the instruments of this study, 10 interview schedule were administered to 6 inmates in Kakamega women prison, which is situated along Kakamega-Kisumu road, within Kakamega County. The prison was selected for piloting because it had the least number of inmate potters. This study used test-retest method to measure the reliability of the instruments. This was done by using the same type of interview questions to the

same group after an interval of three weeks by keeping all initial conditions constant and by using the same respondents and using the same room. The findings of the pilot study were used to refine the instrument.

Piloting was done among the inmates only since they were the main subject of this study. Reliability of the interview schedules was determined by discussing the items in the interview schedule with the supervisors to ensure that the items measure the constructs of the study. To ensure that research result is reliable, the researcher used data triangulation by the use of different tools such as interviews and checklist to collect data. Information was also obtained from different respondents like officers-in-charge, illustrators and inmates.

Mugenda and Mugenda (2008) have defined validity as the degree to which results obtained from the analysis of the data actually represent the phenomenon under study. This means that validity is the extent to which a test measures what it is supposed to measure. To ensure that the research findings are valid, the researcher presented the research instruments to experts in the area of study at the Faculty of Arts and Social Sciences, Maseno University to scrutinize and offer advice for revision. The comments of the experts helped in the revision of the instruments to enhance validity.

3. 8 Data Collection Procedure

The researcher obtained an introductory letter from Maseno University Graduate School and Maseno University Ethics Review Committee which facilitated the acquisition of research permit from the National Commission for Science, Technology and Innovation. After obtaining the permit, the researcher approached the Commissioner of Prison for an introductory letter to the Officers of Lang'ata, Kisii and Kakamega prisons.

The interviews for illustrators and Officers-in-Charge were held in the interviewees' offices. The researcher ensured that the interviews were as interactive as possible by giving the interviewees more time to respond to the questions. The researcher also keenly noted down the points as given during the interview. With the permission of the interviewees, the researcher recorded the responses using mobile phone digital recorder as back-up to the notes.

3.9 Data Analysis and Presentation

Data analysis, according to Fraenkel and Wallen (2013) means categorizing, ordering, manipulating and summarizing information to obtain answers to research questions. Both Primary and secondary data were used in the analysis. In this study data was analysed qualitatively and descriptive statistics used to summarize the demographic information. Data collected by use of questionnaires and interviews were analysed according to the nature of the responses. Mugenda (1999) conceptualizes qualitative data as the process of obtaining detailed information about phenomena being studied and establishing trends, patterns and relationships from the phenomena. Qualitative data was generated from in-depth interviews schedules, observation checklist and focus group discussions. Data organization involved thorough reading of the data. Data from interviews and field studies were edited as data was being organised.

The data was categorised into themes and patterns as per the objectives of the study. The relationships among the categories were established. The themes, patterns and categories were then assigned codes before being entered into the computer for analysis. The data was again edited or cleaned for accuracy, preciseness and completeness before being analysed using computer. The researcher then analysed the data to determine the adequacy of information. Qualitative data yielded in form of comments and suggestions from the interview of inmates, illustrators and officers-in-charge was categorized into selected themes. Thematic analysis was

done where major concepts or themes were identified and reported in form of verbatim excerpts. Descriptive statistics was also used to summarize demographic information.

3.10 Ethical Considerations

Ethical considerations were necessary for the purpose of ensuring respondents' privacy. Permission to conduct the study was sought from Maseno University Ethics Review Committee (MUERC). Letters notifying the prison OIC were dispatched two weeks before the research commenced. The researcher sought voluntary consent from respondents ahead of the interview to reduce suspicion and time wastage. The researcher explained to the respondents the purpose of the study, and the use of the data. Further, the researcher explained to the respondents that the data obtained would be treated with utmost confidentiality and that they would not be identified by names or other specific identifiers unique to them. Permission to use photos was granted by the respective prisons. The data collected was stored in soft copy and password protected in Email and cloud, to be discarded after the completion of research (University of Virginia, 2012). The researcher also explained to the respondents that they had the freedom to withhold information they thought they did not want to give and that they may withdraw from the study at any point as they wished. Data was kept in a locker and only the researcher had access to it. The data collected would be destroyed after the publication of the study results.

CHAPTER FOUR

RESULTS AND DISCUSSIONS

4.1 Introduction

This chapter presents the data analysis findings and the presentation of the data in relation to the three objectives. In collecting data, three instruments were used namely, questionnaire, interview schedule and observation checklist. The chapter begins by presenting the demographic information of the respondents of the study. This is followed by pottery techniques used in women prisons in Kenya, quality of pottery produced in women prisons in Kenya and barriers to pottery production in Kenyan women prisons. In all the aforementioned sections, analyses, presentations and discussions have been made on the responses that they submitted. The study gives the analysis of the findings from different target responses. Generally, the demographic characteristic were coded and processed using SPSS version 20 while qualitative data were transcribed and translated accordingly. Each oral interview's content was categorized into emerging themes and patterns then reported verbatim and analyzed.

4.2 Demographic Characteristics of Respondents

In order to better understand the respondents and their suitability, the researcher sought to establish their various demographic and background characteristics. Information on age, education level and duration in prison was therefore captured during the study. This was analyzed and presented in terms of frequencies and percentages as presented in Table 4.3.

Table 4.3: Demographic Characteristics of Inmates

Age Group	Potter Inmates	
	f	%
18 - 29 years	7	25.9
30 - 49 years	14	51.9
50 - 59 years	6	22.2
60 and above	0	0.0
Total	27	100.0
Duration	f	%
Less than 1 year	7	26.0
1 - 3 years	10	37.0
More than 3 years	10	37.0
Total	27	100.0

From the findings in Table 4.3, majority of the inmate potters 14 (51.9%) were aged between 30-49 years, seven (25.9%) were aged between 18-29 years while six (22.2%) were aged between 50-59 years. This shows that nearly three quarters of the inmate potters were aged 30 years and above. The highest number of age group was found to be between 30-49 years. The finding is in line with Pihulic (2005) who found that the group at Oriang had far more experience in terms of age, and the frequency with which they produced pottery than the Amilo group, enabled them to create more complex designs in the same amount of time. Being the majority age group in prison, many inmates can be made more productive if offered adequate skills and gain from pottery. Participation in arts provides opportunities for self-expression and improvements in quality of life as individuals engage in a creative process (Pollanen, 2015). More engagement for majority age group in pottery making activities would mean that a good number of inmates in

prison from diverse backgrounds would gain and be brought together in pottery especially when they share their ideas, pottery making techniques and skills.

The duration that inmates had been in their respective prisons shows the period over which the inmate potters have had contact with prison pottery production. From the findings on Table 4.3, majority of the inmate potters 10 (37%) had been in the prison for 1 to 3 years with another 10 (37%) being in the prison for more than 3 years. Thus, 74% majority of the potter inmates had been in the prisons for over 1 year. This gives them ample time to master the craft. The findings show that longer period spent in prison gave inmates adequate time to learn, practice and enhance their creativity in pottery.

The findings are supported by Roux (2011) who points out that due to the consistence repetition on the steps involved over several years; the craft becomes motor skill. Likewise, Arthur (2013) contends that pottery production is a learned skill transmitted to the select groups of girls and women. Girls raised within the potter household begin to learn how to produce pottery when they are 6-13 years old. The learning process starts with informal instruction, which usually last for three years or until the daughter is married. It therefore implies that the longer the duration inmates take in prison, the more they get exposed to pottery processes right from clay preparation, forming, decoration and firing stage. Creative activities found in pottery may play a key role in directing the energies of inmates and assisting them to adjust to prison life and life outside prison once they are released. Pottery provides inmates with an opportunity to embrace their creativity and culminate it into something greater as they spend time in prison.

4.3 Pottery Techniques Used in Prisons for Rehabilitation

The first objective of this study sought to find out the pottery techniques used for rehabilitation in women prisoners in Kenya. Data was collected from the inmate potters on opinions on techniques they preferred to use in pottery production. Some of the reasons inmates gave for preference to coiling and molding technique were;

Other techniques are challenging unlike coil technique which to me is easy, I enjoy using it compared to other techniques. In fact I never have problems in joining the coils, I tend to finish my work much faster when I use the technique (Inmate).

Another potter remarked;

I prefer molding technique because it is faster than other techniques. I can make many pots using molding technique without stress (Inmate).

Another potter observed;

Molding technique is a technique I have been practicing ever since I joined pottery program. We were taken through other techniques but the training did not last long, that's the reason I have stuck to molding technique(Inmate).

The findings are in tandem with Pihulic (2005) who noted that popular pottery techniques include pinching, coiling, molding and casting. Court (2017) concurs that Odundo's best known vessels which are elegant with aesthetic appeal are hand-built, using coiling technique-a practice which is thousands of years old and found worldwide. A view shared by Kaneko (2013) who states that mold technique is a popular way of creating pots that are of the same size and shape. Mold technique opens up to more artistic possibilities required in pottery production.

Majority of the inmate potters indicated that they preferred to use coil technique, followed by molding technique in their works. The other techniques which were preferred by few inmates were slab technique, followed by ball and pinch technique respectively. Throwing technique was not practiced in all the prisons, Lang'ata prison had non-functioning throwing wheels in all the

prisons. Preference to coil followed by mold technique could perhaps be attributed to the fact that these were the most practiced techniques that were majorly taught. Perhaps, popularity of coiling technique among inmates could be inferred to the fact that it offers many different ways of building a pot, thus giving room for exploration of a creative expressions that would provide a boost to inmates' self-confidence and self-worth. The use a combination of the two most preferred techniques to create more variety (coil and molding) in production of vessels would create more interest and may led to more discovery of skills that may help inmates open themselves up to other possibilities that would enhance their prison life and trigger creative manipulation, necessary in prison environment.



Figure 4.6: Inmates with their Works in Progress at Lang'ata Workshop

Figure 4.6 shows inmates absorbed into their work in a squeezed working area at Lang'ata prison. Also shown in Figure 4.6 are items made by inmates with the use of coil technique only. The findings agree with Fowler (2009) suggestion that often a single shaping technique can be used to produce a single item, but multiple techniques can easily be combined to produce objects in a piecewise fashion. Similarly, Runco and Jaeger (2012) confirm that creativity is the ability to produce new and unique ideas while innovation is the implementation of that creativity. Through experimentation and application of combined techniques, inmates' skills can be enhanced for

outcomes such as self-expression, and a greater sense of self-worth. None of the items produced in the prisons incorporated two or more techniques in production of a single item.

When illustrators were asked if they sometimes combine different clays in pottery making, one illustrator remarked;

It has never occurred to me that different clays from different localities can be mixed together in pottery making. The idea sounds good, I will try it and see the outcome (Illustrator).

Another commented;

The idea of combination of clays instead of the use of only one clay I guess would create more interest in techniques of production. The issue would be how to obtain other different clays, already we sometimes experience difficulties obtaining one type of clay (Illustrator).

The responses are an indication of lack of in-service training for illustrators and inadequacy in funding. Retraining is necessary for the purpose of equipping illustrators with new skills, methods and processes required to improve pottery in prisons. Illustrators once exposed to refresher courses, would use innovative new knowledge to assist inmates improve their creativity, enhance the quality of pottery and upgrade their skills to meet contemporary expectations, geared towards rehabilitation.

Remarks from inmates show that they were not conversant with the dynamics of pottery making. None of them had knowledge on pottery production that involves the use of several clays combined together. Experimentation with combination of two or more techniques in one vessel could increase inmates' artistic elaborations and offer them more room for creative ideas.



Figure 4.7: Works in Progress Showing Coil Technique at Kisii Prison

Figure 4.7 shows work in progress by inmate potters at Kisii prison. The figure is evident of the observations made by inmates on preferences in which majority of inmates in Kisii prison preferred using coil technique in their pot making. The use of different clay types was visible in Kisii prison. However, this was not the case at Lang'ata prison where all the vessels were made using one type of clay. The use of different types of clays is supported by Riccioni (2007) who indicates that art breaks order, instilling a disorder that leads to a new order particularly when potters use two clays to bring out creativity, which introduces different perspectives than the ones commonly established in society whereby potters could just use one type of clay. Badoe *et al*(2015) corroborates by stating that innovative techniques in printing textile design is a means of introducing creativity and providing new and varied ways of decorating textile materials. A number of printing techniques were achieved by blending and varying existing techniques as well as exploring with different kinds of materials and tools. The study revealed that if existing textile-printing techniques are creatively blended or varied, they could give interesting results in printed textile designs that could provide unique handcrafted printed fabrics. The observation further agrees with Lijun (2013) that creativity and skill development occur partly due to the focus required to shape and mold the clay that demands focus and allows for escape from other

aspects of life. Creativity being one of the major components in art can be explored further as inmates engage in various techniques of pottery production, the use of different clays types would enhance creativity. The use of two or more combination of clays could result to more variety of texture, colour and design can be obtained. The art of mixing clays and using the mixture to create a pot involves more time and focus, so inmates can use it as a creative outlet to inspire creative activities through the processes involved, which then contribute immensely to aesthetic form of their works. Inmates are full of potential and creative energy, what they lack is an outlet for it (Lijun, 20113).It can therefore be said that pottery production in prisons offer inmates with artistic creativity and can be made more meaningful if adequate training is offered in various forming techniques as a form of rehabilitation.

4.3.1 Age in Relation to Techniques of Pottery Making

Age was considered one of the factors that influence techniques of pottery making. Majority of participants felt that age does not contribute to their ability to handle different techniques of pottery production. For instance, one participant said;

I personally feel that my ability to practice various techniques is not dependent at all on age. I'm still in my twenties, but we have older inmates who can also use more than one technique, a part from just the usual ones like coil technique that majority are familiar with (Inmate).

Very few participants felt that age contributed to their ability to handle different techniques. For instance, one respondent said;

I do think age matters when it comes to ability to perform various techniques of pottery making. Let the young ones practice other techniques. I'm ok with coiling technique (Inmate).

The findings are in tandem with Jaseera (2017) who emphasized that there is no specific age of learning pottery. From the study, majority of inmate potters felt that age did not affect their

ability to perform various techniques of pottery production. Majority of inmates felt that age does not contribute to their ability to handle more than one technique. The competence that inmates gain through performing various techniques of pottery practice is crucial for developing other skills such as entrepreneurial skills as a form of rehabilitation process, that can be of used once released. Also this ensures that they have a wide field to express themselves, which contributes to their creative capabilities. It can be concluded that age therefore does not determine the ability to learn, practice and apply different pottery techniques in prisons in Kenya.

4.3.2 Duration in prison in Relation to Techniques of Pottery Making

The study sought to establish the effect of duration of stay in the prisons in relation to techniques that inmate potters could apply in their work. The findings revealed that all the inmates who had been in prison for longer years had the ability to apply more than one technique. One inmate remarked;

I'm able to use various techniques of pottery making in my work, this is because I have mastered the art, because I have been in prison for many years. I'm now more creative than before and hope to share the various techniques I have been practicing for several years with others once released (Inmate).

Another remarked;

The many years I have been locked up in here have not really been wasted. I used to feel really bad at the initial stages when I was still learning the techniques, but not anymore. I can now handle more than one technique unlike other inmates who struggle even with one technique (Inmate).

The findings corroborates Rostan (2010) who mentioned that by merely participating in the arts, one might further develop his or her artistic creativity beyond that which is accomplished by others. A view shares by Brewster (2014) observation that the longer an inmate is exposed to the arts and the creative process, the more likely he or she will experience greater emotional control,

time management and social competence. Similarly, Kaneko (2013) agrees by observing that girls quickly become used to touching clay with their hands because they begin helping their mothers work from early childhood. This early encounter with clay provides the girls with opportunities to acquire information about pottery making techniques, such as hand-and-figure movement patterns and the correct way to dry partially formed pots. Hands can be an outlet for creativity and the sense of touch is of great importance in pottery because a lot of focus is required while making pottery and the involvement of both hands ensures more concentration and reduced outside distractions.

The study indicate that inmate potters who had stayed longer in the prisons could apply more techniques compared to those who had stayed for shorter duration. The longer inmates stayed in prison, the greater the number of techniques they were able to handle. The long stay in prison was constructively used to improve on the number of techniques inmates could apply. Doing pottery is engaging and requires physicality, creativity, and focus so that one is able to practice and master the skills, aspects which are important to inmates' stay in prison. For inmate potters to learn various techniques and master how each technique works, they also needs patience, time and dedication to work. Being able to apply a number of techniques is associated with the duration the inmates take within the prison as it gives them more experience and exposure thereby enabling them to be able to produce a number of techniques comfortably through various artistic manipulations that clay offers, which could trigger creative talents and help with their rehabilitation.

It can be concluded that ability to train in techniques of pottery in prison is a continuous process that requires not only dedication but time too, meaning that the longer the time spent in prison, the more techniques acquired and the process proves to them that they can make good

contributions to society through rehabilitation despite previous mistakes, the skills obtained extend beyond the role of a criminal.

4.3.3 New Forming Techniques Learnt

Inmates were asked their willingness to learn new techniques of pottery. From the findings, majority of inmates showed willingness to learn new technique of pottery production.

The following are some of the responses elicited on learning new techniques. One participant remarked;

There are good pieces I have made with the new techniques learnt, I love learning different skills so that I'm able to make variety. Like molding technique took me so long to learn (Inmate).

Another commented,

Sometimes it gets messy while learning new technique but I don't mind since I like experimenting with different techniques, knowing that if something goes wrong I can always start again. I'm here to learn so that I will have something to do once I leave prison, unlike before (Inmate).

Another stated;

Learning a new technique is not easy. What helps us is that we are open to one another, learn from one another as we share ideas. Just getting your hands dirty and in the end you have a nice piece of art made using a new technique, that you struggled to learn, feels great (Inmate).

The findings are supported by Johnson (2008), Cohen (2009) and Brewster (2014) who affirms that art provides benefits for prison inmates that stretches across different areas of their life. The participation of the artists in the art exhibit demonstrated that art in prison helped them better their lives. A view shared by Bedard (2011) who notes that pottery allows inmates an opportunity to express feelings. Pottery activities act to bring inmates from diverse backgrounds together especially when they share their artworks and experiences. Similarly, Sihapoompichit

(2012) notes that pottery is a kind of craft which requires retentive training and that the only way to achieve each technique is to practice it repeatedly until the skill has been absorbed into the hands and body of the practitioner resulting in the development of whole self, integration of knowledge, feelings and manual skills. The study seem to suggest that some inmates valued pottery for its personal growth and developing new skills. The results show that majority of inmates showed great commitment in learning new forming techniques, this indicates that inmates had some level of interest in improving their pottery making skills. This is in line with creativity theory which states that art enables human beings to experience things that they would never otherwise experience. Engaging in pottery resulted to learning of new skills in pottery that inmates did not have before joining pottery.

The study indicates inmates' commitment in grasping more knowledge and skills; they were open to learn new techniques. Majority of inmates live in a shell, many were brought up in dysfunctional homes, therefore to be trained and given a chance to expressive freedom found in pottery reassures and gives them a sense of belonging. Pottery play one of the key roles in liberating and directing energies of inmates, providing them with opportunities to live creatively within prison boundaries and develop as decent humans in prison (Bedard (2011). As seen through inmates' quotes, pottery making seem to pave the way for their rehabilitation. There is a need to give inmates opportunity to practice different techniques of pottery production that may lead to specialization of a particular technique, this may give them more confidence and increase their income generating activities after release, as formal employment has become scarce. It can be said that pottery making provides inmates with prove that they can still make good contributions to society despite their past, they have obtained skills that would assist them reintegrate. Inmates' willingness to learn and practice new technique is a positive indicator of the

learning process, through which they are offered a chance to express themselves creatively in the various processes involved in training, even in a confined environment as the prison.

4.3.4 Inmates' Views on Techniques of Pottery Making

The main theme that emerged with regard to inmates' views in the process of creating pottery with different techniques was that pottery is seen as a creative outlet in prison. They described their feelings and opinions in regard to pottery making using various techniques. One respondent remarked;

I wanted to find a creative outlet and means to relieve stress. I found it in pottery making, it provided that a creative outlet I had been yearning for. The process of making pots takes my mind away from prison life. It's tough in here and pottery provides me with that relaxing space (Inmate).

The process of pottery making is involving, requiring multiple steps such as wedging clay, making processes, drying, decoration, and firing. The processes enables a potter to experiment with different techniques, texture and colour and so it triggers creative abilities in inmates. For example, one respondent stated;

Engaging in techniques of pottery is satisfying. I'm able to express myself creatively in my work. It's a nice outlet for creativity. It's fun to get messy and experiment with different techniques, knowing that if something goes wrong I can always just start all over again. The creative effort I put in pottery makes the experience worthwhile (Inmate).

One other inmate remarked;

Life in prison is extremely tough. Very tough. When I'm doing pottery, I realize it has given me an outlet to express myself and hope for a better tomorrow, I don't know how things could have turned up for me if pottery was not offered here, engaging in it makes me feel a part of the larger community (Inmate).

The findings are in line with Gussak (2009) that pottery enhances creativity and as a trigger to creative abilities among inmates. A view shared with Maxwell (2017) state that art has meaningful impacts and influences on inmates' lives and incarceration experiences. Similarly,

lijun (2013) observed that prison arts can help to create a more humane, supportive and nurturing environment, and create the conditions for the growth of responsible, compassionate people with the skills and capabilities to live meaningful and productive lives. Almost all the inmates use pottery art as a way to find relief or solace and thus, contribute to their rehabilitation and reformation.

Overall, participants generally noted that pottery gave them an opportunity for self-expression and enabled them to adjust to prison by highlighting the value of pottery as a creative outlet. Pottery stimulate creativity and imagination, it supports creative activity in prison and provides necessary diversion and emotional escape to enable inmates cope with prison life. The processes involved in pottery which requires multiple steps such as wedging clay, making of pots, drying process, decoration and bisque firing is involving, it allows inmates to escape the pressures relating to their immediate environment and provide them with the creative outlet throughout the process of pottery making. Some participants mentioned being creative as a way of expressing themselves in their work, and saw pottery making as an outlet for creativity. They described feelings of losing themselves in the act of pottery creation and later emerging from the exercise having learned something valuable about themselves. It can therefore, be concluded that pottery allows for escape from the mundane prison life, and using it as a creative outlet makes inmates cope with the harsh realities of prison.

Objective one examined techniques used in pottery production among inmates in prisons in Kenya. The techniques of pottery production provided in the two institutions were found to be rather rudimentary. There is need for more production, experimentation and refinement of the pottery wares produced in prisons such as combination of more techniques, styles and experimentation with different clays and pastes. As an art, pottery is one of the areas that offers

insulation and protection of the inmates from the harsh reality of existence within the prison environment. It offers them a creative outlet that creates a relaxing space in the restrictive prison environment. Creativity, self-expression, and a sense of self-worth and competence are some of the outcomes of the rehabilitative activities that pottery offers. The study explored pottery in prison as a thoughtful, creative activity that can open up the mind and be used to enhance self-expression and sense of accomplishment, and gain expertise that can make inmates self-reliant when they get to leave the prisons hence, they can easily re-integrate back in to the community. The study is a step forward in an attempt to change inmates' mindset on pottery making and come to a deeper understanding and appreciation of pottery production in rehabilitation of inmates. There is need for the promotion of traditional pottery production techniques using modern technology, for sustainability of pottery making in prisons and preservation of diminishing pottery, which is a cultural heritage for future generations. Techniques of pottery making may not be easily practiced in prison, due to lack of or inadequate resources and various distractions and restrictions, but its benefits as a rehabilitative tool is important to the lives of inmates in prison. Inmates' involvement in pottery making art is an extension of their feelings which provides them an escape from the mundane, routine prison set up. Pottery making provide rehabilitation by providing an environment that engages inmates. Inmates need training programmes like pottery that provide them with the necessary skills that promote a positive transition to society when they are released. Efforts in this direction would help promote better participation of inmates in pottery programmes and would go along way to help the prisoner rehabilitation processes.

4.4 Quality of Pottery Products in Addressing Rehabilitation

The second objective of the study sought to find out the quality of pottery products produced within Kenyan prisons. The findings are presented in subsequent sub-sections.

4.4.1 Quality of Pottery products

Inmate potters' opinions were sought on quality of their pottery products in terms of aesthetic and functional attributes.

In terms of aesthetic quality of the products, there was mixed feeling on the aesthetic rendition of inmates' artworks. In other words, not all of the inmates had the opinion that their products displayed aesthetic rendition. In this regard, one of them observed;

I do not give much emphasis on the aesthetic attributes of my artwork. What is important is that I can make a pot and come up with pots of different shapes, it gives me a lot of satisfaction seeing that I can produce an appealing pot. Something I was not able to do before (Inmate).

Another observed;

My pots are just too pretty to use. If a pot is made purely for aesthetic purposes then the artist is justified, if it serves just that. For a pot to reach its potential, it must be employed for its intended manner (Inmate).

Another commented;

While the final product sometimes does not always turn out as I had hoped, the creative effort generally makes the experience worth it especially when other inmates appreciate my artwork for its beauty (Inmate).

The findings are in line with Brewster (2012) assertion that art provides an opportunity where a man (or woman) can gain the satisfaction of creation rather than destruction, earn the respect of his (or her) fellows, and gain recognition and appreciation from family and outsiders, provide the professional artist as a model of creative self-discipline, and show the making of art as work which demands quality, commitment, and patience. Not only Asante *et al.* (2013) but other

scholars such as Agyei *et al* (2018) linked pottery with beauty by stating that the shapes of pots communicate an idea of beauty to both the potter and the customer. Beauty in their studies is linked to pots which are well decorated and have peculiar forms pertaining to the locality. This refers to characteristics such as the shiny outer surface, ringed lines on the rim and neck and the black colour from the smoking process. Traditionally, pots that emerged undamaged after firing are accepted as beautiful. Similarly, Arifin (2015) points out that the modernization process has increased the pots' appeal with Kaula Kangsar increasingly known as a producer of the best quality products in the country. For the pottery surface to be pleasing aesthetically, finishing attribute such as balance and decorations are of importance in production of charming, interesting pots, a process that inmates can indulge into more deeply in creation of pots with aesthetic appeal. Although there was mixed responses on aesthetic rendition, just a handful of pottery items found their way into Kenyan National shows.



Figure 4.8: Pottery Items at Lang'ata Prison Depicting Aesthetic Rendition

Figure 4.8 show vessels on display at Lang'ata prison that show the application of aesthetic rendition in terms of textural effect, colour and decoration on functional items. The different shapes, colors and paintings used on the wares add beauty and builds on inmates' creative

manipulations. Baffour and Zawada (2012) notes that among the decorative motifs developed by early potters, geometric patterns and stylized natural forms are used in such a way that they enhance the shape of the pots. Iddrisu and Gyamfi (2017) affirm that African indigenous potters decorate their pottery with tiny roulette, made of wood or string. With this, they use it to create impressions onto the surface of pot. The concept behind this decorative technique is to produce a charming surface pattern and give stability on the head when clutching the impressed surface area with a hand. Engagement in pottery promotes creative activities that could stimulate growth in inmates and provide them with a good outlet for stress. The inmates could be taught more effectively on areas to do with craftsmanship, surface decoration, labeling and creative manipulations among others as factors that add value and marketability of pottery. It can be concluded that creative activities involved in pottery respond to inmates' basic human need for creative self-development and expression that assist them not only to withstand the dehumanizing prison environment, but also as a means to rehabilitation.



Figure 4.9: A Vessel on Display at Lang'ata Workshop

One of the element of a good pot is both its aesthetic appeal and functional attributes. A good pot will have a well-balanced form in terms of proportions between the neck and the shoulder, the belly and the base carefully considered so that there is a feeling of harmony and flow throughout

the pot. Such a pot is pleasant to look at and to hold, and serves its function at the same time. Even though the item on Figure 4.9 shows artist's use of symmetrical balance, the handles are not firm enough to hold the pot, and so its function may not have been achieved. Enhancing and promoting creativity through artistic activities such as creating a pleasant pot by ensuring that it serves its intended purpose and appeals to the eye is needed.

On functional attributes, the study found that majority of inmates were of the opinion that their work met the functional attributes of pottery products, Participants valued pottery as a chance to create functional artwork as one participant commented;

Well it takes such focus when you are doing pottery, just get lost in it and then, at the end, you have a great pot that can be put to use. Of course it may break and sometimes not survive the process such as firing, but I still made it anyway, knowing that it will be put to good use (Inmate).

One remarked:

From my very first class in pottery, you know, I created a flower vase that was not charming to look at but I was proud of it because it was my sincere effort and first experience with clay. I like to make functional pots and I like to think that my artworks will all be used, not hidden somewhere in the workshop or in the display room gathering dust (Inmate).

While another explained;

I wanted to make perfect pots. My priority was to try something new and work with my hands, my priority was to develop skills and see my skills reflected in high quality pieces (Inmate).

The findings are in tandem with Nortey, Amoanyi and Essuman (2017) investigation on the determinants for pottery demand so as to help producers to reorganize their production methods to meet the demands of the market. The results of the study suggests that price of pottery

products, and the availability of pottery products play very significant roles in determining demand. Simonton (2012) shares a similar view by stating that creativity must represent something new or different. However, novelty is not enough and to be creative, there is always an expectation of task appropriateness or usefulness. Overall, participants generally noted value of both the process and the product in terms of the opportunity for self-expression, and also pride and joy in the artworks they did produce. Despite some having flaws, the artworks represented their own creative expression. Therefore, what separates pottery from other arts are elements of feel and function, it can be held in the hand and it has various functions. Functional pottery is made for people to use and so it should be efficient, easy to use, comfortable in the hands, and give pleasure to the user at the same time. More exploration and experimentation with non-conventional materials would improve on quality of functional pots, this may inspire them to create more, improve creativity and enhance their artworks to meet contemporary expectations, thereby acting towards their rehabilitation and eventual re-integration to society.

It is worth noting that form, aesthetic and functional attributes in pottery are important in production of quality pottery products since they all affect the overall look and feel of the product. It can be concluded that inmates' performance on functional attributes was generally good, the pots were used by the institutions as evidenced by several plant vessels and water pots that adorned Lang'ata prison's compound as shown in the Figure 4.10. The act of showcasing their works make them feel humanized because they are being treated as an ordinary person and not a criminal.



Figure 4.10: Various Functional Vessels at Lang'ata Prison

Figure 4.10 illustrates photographs that were taken within Lang'ata prison compound. Several of pottery products produced by inmates adorned different areas within the prisons' compound. Some of them were used as water pots while others were used as flower pots, as one participant remarked;

I like to make functional pot and I like to think that my artworks will all be put to use, not collecting dust. It is discouraging when you struggle to produce a piece of work that ends up nowhere (Inmate).

This is in line with by Arifin (2015) observation that the production of pottery by modern methods and with diverse and creative designs has led to more varieties of products like decorative lamps and flower vases. The modernization process has increased the pots' appeal with Kaula Kangsar increasingly known as a producer of the best quality products in the country. A view corroborated by those of Kayamba and Kwesiga (2016) who points out that, with the changes in lifestyle, particularly among the educated, there has been an increase in alternative

uses of pottery products in addition to the traditional ones. This has called for innovative activities within the urban market. These innovations have improved the income levels of the potters, especially the women, who are involved in the pottery craft.

Similarly, Ahmed (2014) notes that decorative techniques as an idea inform, inspire, arouse, awaken, and delight. Decorative techniques can challenge the artist to think and see in new ways, and help each artist to develop a personal sense of beauty in pottery products. It is therefore worth noting that the diverse concept of pottery in terms of its rich decoration techniques on the surface offers different working materials (the plastic and the graphics). In these two, a potter has a substantial freedom of expression during the application of decorative technique in production of alternative aesthetic and functional products, thus offering more avenues for creativity and self-expression, even in a confined environment as the prison.

The knowledge and skills gained in pottery could assist inmates rebuild their lives once released. The expressive abilities and confidence gained if the skills are well imparted go on into inmates' social lives and everyday interactions in prison and after. Display of pottery in prison compounds is a means to share the inmates' works with the public and allows inmates to be able to connect to the outside community through their artworks which brings in a sense of fulfillment. Public displays are important for it allows an opportunity for the inmates to overcome their negative label as prisoners and see themselves as individuals contributing to the society. The use of pots for different purposes within the prison compound gives them a sense of worth and encourages them to explore their artistic talents. Pottery is one of the visual arts that can not only empower but also offer an economic advantage that inmates could exploit in order to generate income while in and out of prison and assist them with rehabilitation as they cope with the prison environment.



Figure 4.11: Pottery Products at Lang’ata Prison Showroom

The Figure 4.11 shows works done by inmates and some of the items show designs derived from animals and plants. The pottery show elements of creativity in terms of decorative abilities and a bit of the use of visual imagery that need to be enhanced. Pots made in prison are for functional and aesthetic purposes and also the activity is meant to keep inmates engaged, thus the need for eloquence of form and fine finishes of products. The word “gopa” in one of the items could be reflective of the fear of the unknown while confined in prison. This shows that inmates can experiment, explore in terms of visual imagery for self-expression and refine their craft, as one potter remarked;

Pottery has allowed me to spend my time more constructively in prison. I will walk out of prison a better person. More importantly, I will be grateful for the opportunity spend in prison, because of the pottery skills learn which I plan to put in practice once out of here (Inmate).

From the study, it can be said that pottery creation enables inmates to master skills and techniques and thus encourage self-expression so that they are able to express their feelings not only in their works but also verbally, it makes them adjust to prison environment as one other inmate remarked;

Besides relieving me from the harsh situation, pottery has played a big role in my life, it keeps me away from boredom and destructive thoughts. It allows me to escape the prison as long as I'm in the workshop perfecting my artworks, it has given me an outlet to express myself and hope for life after imprisonment. My products are a source of inspiration (Inmate).

The findings concur with Lijun (2013) who affirms that many artists believe that art can play a significant role in inmates' rehabilitation in terms of offering an avenue of self-expression, enhancing self-esteem, reducing violence and hostility, healing wounds, increasing cooperation, and bringing new perspectives that can help inmates live more productive lives after incarceration. Art is a basic form for human to express their needs of self-expression and identity, freedom and creativity. Inmates' comments emphasize on the important role pottery plays in inmates' rehabilitation. It shows that doing pottery truly has benefits in the long run. Through creative processes involved in pottery from the forming, decoration to finishing, which are challenging and engaging processes, ensures inmates are kept busy most of the time, in the process, they learn how to develop and hone their life skills. The inmates found pottery as a means to express their feelings and thoughts in ways that would have not been possible before. The findings confirmed that pottery is an appropriate vehicle for self-expression which eventually helps the inmates feel free to share their thoughts and feelings.

4.4.2 Decorative Methods used in Pottery

The aesthetic and functional quality is defined and contributed to by decorative methods applied in the pottery products. The researcher therefore sought to establish the decorative methods applied by inmate potters in terms of preference. The findings are summarized below.

From the findings of the study, majority of inmates had interest in burnishing method followed by inlaying and using marks. The least applied method was graffito method. Other methods applied by inmates were excising, incising, impression and slip trailing respectively. The findings show that inmates' application of decorative methods lacked diversification. Burnishing which serves both as a decoration and as a means of reducing permeability to liquids was the most preferred method of decoration among the inmates. This could be attributed to the fact that burnishing method is easier to carry out compared to other methods, especially in the confines of the prison environment. Burnishing method also solves fragility and porosity of vessels made.

The findings are in agreement with those of Arthur (2013), who postulated that burnishing is one of the most practiced decorative methods. The different decorative methods on the surfaces of pots serve as a design and add beauty to the vessels. Once the pot has been dried, potters burnish their pots with quartzite polishing stone that is often an heirloom passed down from the potter's mother or mother-in-law. Concurrently, Asante *et al.*(2013) assert that the most remarkable feature about pot making is the absolute simplicity of raw materials and tools involved such as burnishing stone. Tools could be anything suitable found in the environment, for instance, pieces of metal for scrapping; pieces of wood and corn cobs for making designs; smooth stones, rugs and discarded stainless steel spoons for smoothing and burnishing. Although burnishing was the most popular method, inmates had the freedom to select the style and design of the pot, there are other various decorative renditions that inmates may exploit to expand their creative expressions. There is need for creation of variety and diversification in pottery. Inmates can be assisted to

exploit and incorporate more innovative ideas in terms of decoration into pottery in order for their products to be more appealing and increase marketability. This would empower and encourage more inmates to adopt the practice.



Figure 4.12: Inmate at Lang’ata Prison Applying Burnishing Method

Figure 4.12 photograph shows one of the inmates apply burnishing method on a vessel using a polishing stone. The Figure 4.12 show that burnishing was the most preferred method of decoration among the inmates. The findings was in line with Arthur (2013) who postulated that burnishing is one of the most practiced decorative methods. The use of various surface decorations should be encouraged among inmate potters. More variety of products may lead to more interest and creative manipulations in pottery products.



Figure 4.13: Burnished and Painted items on display at Lang’ata Prison

Figure 4.13 show some of the inmates’ artworks on display. The vessels depict the creative potential that exists in prisons in Kenya. Creating pottery gives inmates opportunity to reflect on their life, interests, and the world around them, through the expression of inner thoughts and feelings. This allows them to evaluate their character and try to be the best version of themselves. The displayed works by inmates gives them a chance to engage in productive exchanges with community, which act as signal to the community that they are part of it and an important element of rehabilitation attempt which contributes to the development of human dignity, this in turn ensure that their voices are part of the community. The works illustrate the inmates’ strong desire to express themselves through pottery as a form of rehabilitation.



Figure 4.14 Observation of Pots and Tools used at Lang’ata Workshop.

Observation was made on the items, processes and the kind of tools that were available in the workshops as well as actual processes and decoration methods as shown in Figure 4.14. The only tool for decoration that was available in all the prisons was burnishing stone. The most important tools in pottery are hands but a potter may need other tools such as burnishing tool to foster more creative inspirations. The tool are like a third hand, they facilitate the production process. Apart from burnishing stone, other tools for pottery making used in shaping of form such as simple boards, work bench or tables for wedging clay, sponges, polythene papers for covering of pots as they dry were either missing or inadequate in the workshops. Kaneko (2013) observe that tools available to the potter during shaping has considerable influence on the efficiency of the process as well as the quality of the final product. Tools required in the pottery workshop range from simple bases on which clay is formed, to complex potter’s wheels that allow high speeds necessary for throwing to be achieved. Larger objects need a base to support their weight and accommodate their shape. Most tools used in pottery are items that can easily be accessed within the environment. For instance, pieces of metal for scrapping, pieces of wood and corn cobs for making designs, smooth stones, rugs and discarded stainless steel spoons for smoothing and

burnishing and many of them can be improvised, of course with restrictions on the kind of tools to be used in the prison setup.



Figure 4.15: Slab Vessels Decorated by use of Mark Method

Figure 4.15 shows a vessel on display at Lang’ata prison showroom with mark method as one of the decorative treatments applied on the vessels. Close observation of the vessel reveal cracked lines along the side of the vessel. This is a common feature in most of the items observed, an indication of poor delivery of processes involved. These types of vessels with cracks on display at the showroom in Lang’ata prison may not attract buyers, since it contributes to poor sales of pottery products. This view is shared by Kayamba and Kwasiga (2016) who asserts that local potters use open bonfire to harden their wares. These methods may not give the right firing range of wares. Their products may not withstand the wear and tear compared to the ones fired in kilns. The new developments in pottery use have also helped improve the firing technology to attain high temperatures than the traditional pottery practice. Similarly, Kaneko (2013) observed that difficulty in pottery comes from the skills needed to manipulate the clay into a form that is not only functional but that is also capable of surviving drying and firing. For example thick layers may provide more structural support while the clay is drying, but they can lead to cracking

because of differential drying rates between the exterior and interior. The techniques and methods for testing whether a product meets a certain specification were not considered.

Pottery products were mostly produced using single clay types. The use of more composed body of materials would influence strength of the products that would prevent them from cracking. The use of other additives such as feldspar to reduce firing temperatures and addition of manganese to give alternative effects are promising ideas that could increase the quality and even the aesthetics of the products. Pottery may stress and crack because of how thick it is. Most of the vessels in the two prisons were bottom heavy. Ensuring that the walls and bases of pots are almost of the same size and blend in the edges is necessary to prevent any cracks. Poor quality work in pottery produced in prisons could be one of the contributing factors to a handful of pottery from prisons in the Kenyan National shows.

4.4.3 Illustrators' views on Quality of Pottery Products

Illustrators' views were sort on quality of the pottery products produced by inmates. Below are of the comments from some of the illustrators in regard to determinants of quality of products, as one illustrators remarked;

The areas we concentrate on is usually around firing. This we determine by looking at colour to ascertain if it has fired uniformly. If pots turned to brown after firing then we know it is good quality product (Illustrator).

Another illustrator commented;

We determine quality in our products if there are no major cracks. It is not possible for all the pots in the kiln to come out without cracks. We then separate the cracked ones from the ones without cracks which are then displayed in the workshop(Illustrator).

The findings are in tandem with Pihulic (2005) that defects such as cracking in the surface of the vessel may compromise the strength of the vessel and result in breaking. One way of testing for quality is to hold a pot with one hand and tap it on several points with the knuckle of the other

hand. The sound that is produced should be a somewhat high pitch resonating sound. If the sound is a dud sound with no resonance, then the pot is not fired well. The second thing to do is thorough visual inspection of the pot. With a good visual inspection, one can find faults that the sound check will not detect. Reddish color signifies a good output while blackish color indicates uncooked pot. From the remarks of the illustrators, none of them mentioned key areas on quality products such as tapping to confirm its strength, the functionality of the pot and test proofing and the sound produced when one taps the pot on several points.

The illustrators based knowledge of quality on cracks and colour leaving some aspects such as sound of the pot, treatments, physical inspection of the fired products, durability and functionality. Although one respondent noted that cracked items do not find their way into the display room, this was not the case as a number of cracked items were on display in the workshop. Lack of awareness on some of the indicators of quality of products by the illustrators has a strong contribution to low standard of quality produced. This further confirms the minimal number of pots on display at Kenyan Shows and lack of refresher training. Therefore, there is need for illustrators to undergo retraining courses in order to master some of the specifications for quality products. This may result in more quality works, higher sales and increase in inmates' artistic abilities. Quality of clay and quality work put into the whole process of production results in quality products is an area that should be emphasized to inmates.



Figure 4.16: Products Inspired by Animal Motif at Lang’ata Prison Showroom

Figure 4.16 shows stylized vessels inspired by animal motifs on display at Lang’ata prison. Decorative techniques involved in pottery are engaging and can challenge the inmates to think and see in new ways, and assist them to develop a personal sense of beauty, design, style and inner growth. Inmates need to develop a personal style and use of visual images through practice of mixed media and application of various decorative techniques in one product to increase its aesthetic appeal. They could be trained more on the adoption of imagery for self-expressions, self-reliance and coping in restrictive prison set up. Inmate potters could take full advantage of the freedom of expression that clay offers. Otieno (2009) emphasized that the source of artistic expression is as important as the product of expression in captivating the interest and attention of the art consumers. Similarly, Arthur (2013) argues that decorative products are not frequently used as utilitarian products. Decorative types of pottery are thus produced based on potter’s tendency to show up their talent or to follow some specific modern style. This view is supported by Baffour and Zawada (2012) who mentions that among the decorative motifs developed by early potters, geometric patterns and stylized natural forms are used in such a way that they enhance the shape of the pots they are in and are still able to maintain their decorative aspects despite the vigour of the process.

The observation is consistent with Vygotsky's theory of creativity (Lindqvist, 2003) which holds that all human beings are creative. The study found that inmates artistically express themselves through their artworks as it involves emotion, feeling, thought and knowledge which are inexplicably entwined. Pottery as a form of work, provides inmates with skills and enable them to learn the meaning and joy of work especially quality work inspired by various designs and inspirations that arise from their cultural beliefs and surrounding. It can be concluded that, even though basic artistic ability in pottery products was visible in inmates' artworks, it can still be further developed and refined over time and practice. Pottery can change the entire tone of prison institutions if more measures such as in-service training for illustrators are put in place. Pottery rehabilitates by providing inmates with an opportunity to give back to society, exercise their creativity, self-expression and provide them with a greater sense of self-worth, even in a confined environment as the prison.

4.4.4 Use of Pottery Products by Inmates to Benefit Others

Inmates were asked how they help others through the pottery they make. The theme that stood out was that they have used pottery as gift-giving.

Inmates saw pottery not only as an activity that only benefits them, but also as a product that can also benefit others. Inmates give out their pottery artworks to others for several reasons, some of the reasons include; sharing with fellow inmates, comforting others, friends and family. When it comes to giving pottery for comforting or sharing purposes, one inmate responded;

I want to put a smile on others, it is pleasing to see the joy in others when you give them what you made from the start to the end, without assistance from anywhere. The art of giving is something I have learnt in prison (Inmate).

Another remarked;

I really love the happy mood I bring to people when they see my artworks. For the first time in my life, I felt very good because I brought joy and happiness instead of pain and suffering on people close to me (Inmate).

Others also give out their pottery to enhance friendship. One artist inmate makes pottery and gives them to inmates when they leave prison. One responded;

I spend most of my time in the workshop because developing a product takes a lot of time; this means I spend little time with my friends. So I give them some of my products as gift to compensate for lost time (Inmate).

Another responded;

I like giving some of my work, especially good ones to inmates' friends who leave prison to go back to community. I feel good whenever I do this (Inmate).

The findings corroborate Brewster (2014) who noted that art provides benefits for prison inmates that stretches across different areas of their life. The participation of the artist inmates in the art exhibit demonstrate that art in prison helped them better their lives. They show that pottery art has directly contributed to their rehabilitation and reformation because they learned how to better understand themselves and others through developing techniques they learned as an artist. This translates to their rehabilitation in that it highlights who they are in terms of character and through striving to be a positive role model like giving out pottery products as gifts. The purpose behind giving of a gift is to remind the inmates leaving that their friendship was valued. The inmates who choose to give are demonstrating their desire to positively contribute to society through sharing spirit. Inmates were happy to put a smile to others, this indicate the impact of the artworks on them. This act may also develop a closer bond between them and the other individual, thus reduce on focus on rehabilitation and not the negative energy in prison environment.

It was necessary to find out ways in which pottery has been beneficial to the institutions. Illustrators were asked how pottery has assisted the prisons. During the interview, one of the illustrators commented;

Pottery as one of the vocational trainings offered in prison assist inmates in different ways, they express themselves in their art, and are able to verbalize their feelings through interactions with one another in workshop. They avoid breaking rules and it also assist them be self-reliant (Illustrator).

Another illustrator remarked;

Some inmates open up once they get into pottery programme. We encourage them to work as a team. I think it's the discipline and focus that is needed in pottery that help them change the way they view life. It's amazing how some of them look at issues now, especially when I remember how some of them were difficult and detached on their first days in the workshop (Illustrator).

Another illustrator commented;

The prison does take part in National Shows and displayed works from the prison for the public assures inmates that they are more than prisoners. Though the number of artworks we take to Kenya National Shows are few, the process encourages inmates to continue with pottery and gives them a sense of self-worth. This improves the public's view of the institution too (Illustrator).

The findings are in tandem with Lijun (2013) observation that the Prison Art Project recognizes that the capability of personal change is great, and strives to create a space for inmates to participate in arts, which comes with “respect, courtesy and an openness to unique expression as creative human beings”. A view shared by Brewster (2014) who emphasized that the women have been able to gain expertise that can make them self-reliant when they get to leave the prisons hence they can easily re-integrate back in to the community. Similarly, Gussak (2017) adds that arts enables the women to have a deep and meaningful encounter with their inner-self, they can fully express their feelings and understand themselves without the fear of feeling exposed. Through this, they find a safe way of gaining self-esteem while also safely releasing

their anger and aggression. The study found out that pottery as a tool for rehabilitation, can improve quality of life in prison. By encouraging inmates to work as a team and giving them the chance to express themselves, they may come to analyze their previous criminal acts and see how they can make changes that must be made. It is important that inmates learn how to self-reflect as it is one of their biggest drives to rehabilitation. They learn ways on how to encourage and motivate themselves to become not only better artist but also better individuals through the skills gained.



Figure 4.17: Pots on Display at Lang'ata Prison

Production of good artwork which involves artistic activities motivates inmates towards creativity. Figure 4.17 is an example of inmates' work on display at Lang'ata prison displaying creative work involved in the items produced. The findings agree with those of Moghaddam (2010) that creativity and innovation will often flourish when the inmates have freedom of action and when they are able to employ their imagination to make new things as one inmate remarked:

The encouragement we get from the illustrators is amazing...for me it just opened up a whole new world in terms of creative talents, I started looking at my life differently, you know, and just because I said, oh I can actually do it (Inmate).

Through art, which is a form of work, inmates learn the meaning and joy of work, especially high-quality work that challenges them to do their very best for its own sake. Work is one of the noblest expressions of the human spirit, and art is the visible evidence of work carried to the highest level (Directorate General for Education and Culture, European Commission, 2011). A view shared by Alexander (2010) who asserts that “every human being has the right to become more fully human being” and arts are part of the efforts to “resist the humiliating and traumatic effects of incarceration”. Similarly, Lijun, (2013) emphasize that art can play a significant role in inmates’ rehabilitation in terms of offering an avenue of self-expression, enhancing self-esteem, healing the wound, reducing violence and hostility, increasing connection and cooperation, and bringing new tools and perspectives that can help inmates live more productive lives after incarceration.

Through pottery, inmates are able to express their needs of self-expression, self-reliance and creativity. The Figure 4.17 shows the creativity in works of inmates. Through their participation in pottery, they can receive and develop a variety of skills and social approval that helps to motivate their rehabilitation and to re-humanize them. Time in prison could be used more productively to enhance inmates’ artistic abilities for self-expression as one of the components of rehabilitation. Although the process of having a finished pottery products is involving, the practice of pottery in prisons bring humanity back to inmates through a display of works in the showroom and taking part in the Kenya National Shows, in this way, inmates’ works are shared with the public. Pottery provides an opportunity to embrace creativity and culminate into other areas of inmates’ lives.

The analysis of quality established that the products show lack of skills in terms of forming, decoration and finishing of the final products. There is therefore need to train inmates more on

production of standardized and diversified pottery products which are unique, interesting and appealing in order to accommodate the demands of the customers. The inmates need to be empowered with relevant skills that would assist in reintegration. This can be done if illustrators are exposed to in service training courses, which can help them upgrade their skills, knowledge, and teaching methods. The use of pottery as a tool towards self-expression by the use of imagery and personal experiences, to interpret artworks should be encouraged in prisons, so that pottery provide a safer space where inmates can share, discuss and confront issues that affect them on a daily basis, which help to motivate their rehabilitation. Although basic artistic ability in pottery is important and can further be developed and refined over time and practice, creativity is of equal importance, it could help inmates advance in terms of enhancement of their self-esteem and emotional growth when assisted to create more appealing and unique items, even in a confined environment as the prison.

4.5 Barriers to Pottery Production on Effective Rehabilitation

The third objective of the study sought to establish the barriers to pottery production on effective rehabilitation among inmates in Kenyan prisons. The barriers were conceived to revolve around lack of uptake of pottery, materials, attendance to pottery classes, facilities and training in pottery. The findings are presented in subsequent sub-sections.

4.5.1 Inmates' Experiences towards Pottery

In order to establish the barriers faced in pottery making in Kenyan prisons, the researcher sought to establish inmates' experiences in pottery making by asking various questions based on their experiences such as -Do you have hard time doing pottery? Do you wish to pursue pottery once released? Have you benefited from the skills and expertise of others in pottery?

The findings of this study revealed that some inmate potters had hard time doing pottery while others did not have had hard time doing pottery as reported by the study participants. One inmate observed;

There is always a challenge when doing pottery due to lack of adequate space in the workshop to carry out our work. Moreover, the workshop which is made of mabati is not always conducive during the hot days (Inmate).

Another commented;

Pottery room gets hot sometimes and it becomes uncomfortable to work. The workshop is in a poor state and the working area is limited. I heard that the library was previously pottery workshop, I wish we could get it back or better still, a modern workshop be constructed (inmate).

The findings are in tandem with Christofferson (2014) emphasis that the problems affecting the effectiveness of implementation of inmates' vocational trainings projects is inherent with the prison's organization itself. Prisons with limited infrastructural facilities, inmate training facilities in the workshops and industries are bound to be ineffective. Similarly, Asante, Adjei and Asare (2013) affirms that long term exposure to pottery dust from open firing may have cumulative effects and result in health problems. Carbon monoxide from fuel-fired kilns is also highly toxic. The close proximity makes the workshop extremely hot, a situation that is not conducive for learning and could have health repercussions on inmates and staff who use the workshop in the long run. This has a strong influence on pottery production in the long run and can contribute negatively to its productivity. Environments that are not conducive could severely limit creativity and such environment do not support inmates 'creative self-expression. Modern kilns by gas or electricity are easy to control than wood and allow shorter time to be used. The use of modern kilns would improve on the products' aesthetic character and enhanced texture and thus work towards the rehabilitative needs of the inmates.

Inmates were asked if they wish to pursue pottery once released from prison. Some inmates would not wish to continue with pottery practice once released as one inmate responded;

Doing pottery in prison has its challenges, I would only practice it if assured of constant supply of clay and a ready market once I'm out of this place (Inmate).

One of the inmates saw other openings once out of prison by responding;

Although pottery has engaged me in prison, I do not think I will continue with it, I would wish to do something different once released. The process involved in pottery is demanding and so when released, I would go back to my old business of selling clothes to earn a living. It will give me instant money. Also, life outside of prison is different and offer many options, I cannot miss what to do (Inmate).

Others would wish to continue with the practice once released. One said;

I would wish to continue with pottery so that I can do it together with my daughter, in this way, she too can gain from what I learnt in prison (Inmate).

Others remarked;

I will definitely continue with pottery as a way to pass the time, it will be good for me to be busy with something. You know, I came to prison when I knew nothing concerning pottery, I have learnt the practice and I enjoy pottery and its creative ability, I will definitely continue with it once out of prison (Inmate).

One commented;

Being in pottery class has been one of the best decisions I ever made, I wonder how things would have been for me if I hadn't made the decision to join pottery class. I feel valued especially when my work is appreciated by others (Inmate).

The finding is supported by Beghettos and Kaufman (2014) who states that a creativity supportive environment also incorporates open dialogue and collaborative activities. Similarly, Brewster (2014) notes that prison fine arts programs provide incarcerated men and women with authentic learning experiences that engage their minds and hearts. Arts education and practice involve multiple skills and abilities and nurture the development of cognitive, personal, and social competencies. Mbatha (2010) adds that the major focus of the prison rehabilitation

programme should be to increase the inmates' education or skills level and thus improve their chances of success in life once they are released from custody and easily integrate to society. The study found that inmates had gained from pottery as a form of rehabilitation such that, they would wish to continue with the practice once released. Pottery therefore had engaged inmate positively in terms of self-development. From the quotes, some inmates would wish to share skills learnt in prison, this act is a way of giving back to society.

Some of the inmates do not just create pottery for the sake of it, but it is a way for them to feel valued; pottery making gives inmates an opportunity to reflect on their life. This allows them to reevaluate themselves and try to be the best version of themselves. Their statements show a belief that pottery can enhance their lives; increase self-esteem, and improve their wellbeing. Creating pottery can be difficult in prison setup, due to inaccessibility to sources and various distractions and restrictions, but that should not dissuade the inmates from pursuing pottery. Their art is an extension of their feelings which provides them an escape from the mundane prison routine.

All potters reported having benefited from the skills and expertise of others involved in pottery. The indication by inmate potters that they have benefited from others skills show aspects of enhanced creative potential among inmates and readiness to share knowledge and skills acquired. The response indicate that pottery has provided value to the inmates' lives such that they would wish to continue with the practice once out of prison as one inmate potter remarked;

Pottery has helped me, I no longer worry about my children so much as I used to before I joined pottery. I like pottery because it makes me work with both hands and think hard on how to go about my work (Inmate).

Another remarked;

It feels good when your work is sold. I can use the money to buy items and also spare part of it to give to my family when they visit, they can use it as part of the children's fee. This in a way, makes them feel my presence even when we are far apart (Inmate).

Another said;

Working together with other inmates has enabled me to accomplish other tasks which I did not previously know. I can now mould my products and apply decorative techniques which I have learnt from constantly working with others. Even the way I relate with others have improved (Inmate).

The findings of the current study resonate with Bade (2012) who affirmed that creativity as nurtured in pottery, is of great importance to the individual and society economically, socially and culturally. This is further supported by Haji (2016) who draws attention of the government to the economic potential of pottery by asserting that introduction of pottery production leads to economic development of that particular community and results in reduction of poverty and improved livelihood of women. A strong economy, built on improved indigenous artifacts can boost national economic growth and reduce poverty. The observation concurs with Syomwene and Kindiki (2015) who argue that women's education can facilitate the achievement of vision 2030 which aims at making Kenya a middle income country providing high quality life for all its citizens by the year 2030 through vocational training. Other reasons given were for financial gains. It provides a way to get quick money, build their artist reputation, and provide them with economic independence. The inmate potters' wish to pursue pottery after imprisonment show that pottery had aroused their interest and perceived it as a tool towards reintegration into society and could make a living out of it.

The fact that all potters gained from one another in terms of skills acquisition show the element of creative growth among them and proves that creativity is inherent in every person even in the confines of prison. The benefits of creative activities in pottery could be used further to release

negative emotions and enable inmates to cope better within the restrictive environment. Pottery provides inmates with the necessary skills that promote a positive transition to society when they are released. Efforts in this direction would go along away to help the prisoner rehabilitation processes. Pottery sparks artistic creativity in inmates as it opens a prospect of useful work and the possibilities of a more creative life for many after release. Through this, the inmates contribute to Vision 2030 by applying skills gained in pottery to adjust in prison and after.

4.5.2 Illustrators' views on Inmates' Introduction to New Skills in Pottery

Illustrators' responses on introduction of new skills as part of training process indicated that inmates took time to grasp new skills as one illustrator remarked that;

It takes time for learners to grasp skills, some lack interest and are not comfortable with introduction of new skills, they would rather continue doing pottery the usual way (Illustrator).

Another remarked;

Majority of inmates find it hard to practice new skills, they say new skills take a lot of time to learn, this makes introduction to new skills a challenge, also the fact that clay is not adequate worsen the situation (Illustrator).

From illustrators' responses, there is clear indication that some of the inmates were not ready for new skills and that introduction of new skills was not readily accepted by some of the inmates. This seems to contradict inmate responses when asked if they had benefited from others skills whereby all the inmates responded to have benefitted. Mbatha (2010) corroborates the findings by stating that the major focus of the prison rehabilitation programme should be to increase the inmates' education or skills level and thus improve their chances of success in life once they are released from custody and easily integrate to society. A view shared by Brewster (2014) who notes that through their participation in arts, inmates can receive and develop a variety of skills and social approval that helps to motivate their rehabilitation and to re-humanize them. Some of

the new skills that artist inmates learn are self-reflection, self-discipline, and communication. Artist inmates learn how to self-reflect because many times they are expressing their own emotions with their artwork. Engaging in pottery offers opportunity to exercise new skills and thought processes which have proven beneficial to self-improvement. Introduction of new skills is necessary as part of the needs and expectations of the inmates in securing their full rehabilitation and in essence assist them in the integration to society.

4.5.3 Inmates' views on Facilities in the Pottery Section

Facilities for pottery in the prisons determines uptake of pottery training and production by inmates. As such, the researchers ought to determine quality of facilities as experienced by the inmates. The respondents were asked to give their views in regard to facilities in pottery section. From the findings, it emerged that the quality of facilities for pottery in Kenyan prisons was generally poor as reported by the majority of respondents. One of the respondent commented;

Our workshop is in deplorable state, the condition in the workshop is not good. It's worse during rainy seasons when the weather is cold, the clay is cold and you have to work in a room with poor ventilation(Inmate).

Another observed;

We use the same room with other inmates who are involved in other programs such as sewing, knitting, soap making, jewelry. This interferes a lot with my concentration. The working area is also squeezed. It is tricky, imagine you are trying to be careful not to mess up others with clay as you work (Inmate).

The findings agree with Christofferson (2014) that prisons with limited infrastructural facilities, inmate training facilities in the workshops and industries are bound to be ineffective. A view corroborated by UNESCO (2005) recommendation that attention should be given to the material resources required for vocational education. It emerged that the low rating of facilities has a strong bearing on acquisition of skills in pottery production. The responses indicate the extreme

low quality of pottery facilities as rated by the inmate potters. It is difficult to acquire skills in pottery without facilities such as workshop as was observed in Kisii prison, lack of conducive environment and lack of facilities such as a workshop stifle creative abilities in inmates and thus, affect the production. Creative manipulation gained through pottery processes can thrive more easily with adequate facilities and resources. The handful number of inmate potters perhaps could be linked to poor facilities in prisons. There is therefore need for adequate facilities in pottery section in prisons in Kenya so that growth in pottery in prisons is realized, and effectively used to rehabilitate inmate potters. Poor state of facilities is shown in Figure 4.18 of a kiln with visible cracks.



Figure 4.18: Kiln used for Firing at Lang’ata Prison

4.5.4 Barriers Experienced by Officers in Pottery Section

Pottery illustrators and the OIC were asked barriers they encounter that could impede effectiveness of pottery respectively.

Two themes emerged with regard to barriers experienced by the prison staff namely; Lack of resources and inadequate funding. Specifically, during the interview with the illustrators, one of them said;

Sourcing for clay takes long and most times the clay is not enough for the entire period. Further, there is lack of space to dry and pack wares as well as the problems of getting firewood for firing, all these ultimately affect production of pottery (Illustrator).

Officer-in-Charge remarked;

Funding for workshops has not been consistent, this affects pottery production because when funds delay, it means that rehabilitative activities are not carried out consistently, yet this an area that assist inmates in coping with prison and help inmates develop many other relevant skills that will contribute to their successful reintegration (OIC).

It was a general feeling of the staff that working in the dilapidated workshops discourages inmates from taking up pottery. The responses below emerged from the interviews with the illustrators where one of them specifically said;

There is no proper workshop as the available one is made of iron sheet, it is small and sometimes gets very hot, also pottery involves working with clay, which inmates refer to as mud. They take it to be of low status and so keep away from it. We sometimes delay carrying out with training when there's delay of funds to purchase clay (Illustrator).

The findings are in line with Tegel (2012) who observes that, with pottery's modest requirements for implementation, it is among the most basic programmes that a prison can offer. Similarly, Arthur (2013) explains further that a potter's skill can be tested if resources are not available. These include proper clay, room to store and dry pots, and finding materials for firing. Adequate space for pottery is necessary and has a bearing in nurturing artistic creativity. Small room with poor lighting like the one in Lang'ata prison and complete absence of a workshop at Kisii prison may stifle creativity among inmates. From the above statements, irregular supply of clay is one of the major constraints for the development of pottery in Kenyan prisons. Scarcity of raw material (clay) as reported by the illustrators and inmates may have contributed to low numbers of inmates who take pottery and hinder effective rehabilitation. The most important raw material for pottery making is clay, its availability at the right time would encourage more practical skills

training in pottery and give more room for experimentation on different forming techniques and decorative techniques for attainment of quality products geared towards effective rehabilitation of the inmates. Regular availability of clay would mean that inmates have freedom to practice pottery making. Through regular practice, their skills and creative manipulations would be enhanced.



Figure 4.19: A jug on Display at Lang'ata Prison

The Figure 4.19 show lack of proper finishing in terms of rough edges, inconsistency in decoration and finishing techniques. A good pot can be ruined if finishing is not properly done (Arthur, 2013). The jug lid is not fitting properly, this means that it does not reflect its function. Fitting the lid requires measuring the base of the width using calipers which was not available in the prisons. After the right size of lid has been obtained, the potter goes over the opening with a sponge to soften the rough edges. The labeling and presentation too are factors to consider in pottery in prisons. The labeling should have been placed neatly below the item so that the sticker does not interfere with the eye movement and flow of decoration within the pot. Areas such as weak workmanship on most of the items is reflective of inadequate training on the part of illustrators. Some participants felt that some illustrators were too critical of their work, or spent

too much time on instruction and less time on guiding inmate students with their practical work. For example, when asked difficult in doing pottery, one inmate commented;

I was keen to perfect the art of decoration technique on my artworks, but anytime we had a class to learn the art of decoration, our trainer took longer instructing than on the practical guidance(Inmate).

The above quote reflect inmates' desire to improve in their pottery work. More exposure through retraining of illustrators would increase their confidence and necessary skills in pottery training.



Figure 4.20: The Dilapidated Pottery Wheel in Lang'ata Prison

From the field observation, throwing wheel machines were not in good condition. There were two pottery wheels in Lang'ata prison and none in Kisii prison. The two wheels at Lang'ata prison were completely abandoned as shown in Figure 4.20 due to technical fault and no effort has been put in place to repair or replace them as one illustrator mentioned that “the wheels have not been in use for many years”. This is a limitation to a wide artistic expression and creativity offered in pottery. The poor dilapidated wheels could be attributed to lack of recognition and importance attached to pottery making. The findings concur with UNESCO (2005) which recommends that attention should be given to the material resources required for vocational

education. Broken machines in the workshop could limit potters' practical experience and may hinder their creative abilities to diversify and produce variety of products.

4.5.5 Attendance of Pottery Classes

The researcher sought to find out from the inmate potters whether their respective institutions ensure that they attend pottery classes on time.

The study found that in the institutions, inmate potters attend pottery classes on time most of the time as reported by majority of the respondents. However, a few of the inmate potters indicated that this was only done sometimes. The findings imply that institutions ensured that inmates attended classes most of the time on time, as one inmate responded;

Illustrators are strict on class time. I ensure I attend my classes on time not only to complete my work but also to avoid any form of punishment for lateness (Inmate).

Another had the following to add;

Prison life is not the best, its constraining. I use class time in the workshop as a way to escape from prison and so I'm always in class on time. I avoid trouble with the officers while here (Inmate).

The findings dispel the notion that the interaction between staff and inmates is always unhealthy and tensed as put across by Djurickovic (2011) who indicated that some custodial staff was reported as being openly verbally hostile to inmates and the artists involved in the programme. Inmates observed that some custodial staff obstructed the smooth running of the arts programme by deliberately delaying escorts of inmates to workshops. The staff believed that inmates used art to play the game and not for motives of self-improvement, and that art activities were a luxury that criminals did not deserve. A similar view is shared by Brewster (2014) who emphasized that discipline and a will to express ideas are necessary, but not sufficient in mastering art. Time, imagination, passion, courage, inner freedom and self-knowledge are essential to the process.

Pottery is a practical subject with a more hands-on approach requiring long hours and commitment for items to be properly completed. The long hours would give inmates enough time to imagine and put their creative abilities into use. Creativity as a primary component of art assists in development of inmates' artistic ability which is refined over time through practice thus the need for regular attendance of class. In the disempowering environment of prison, pottery offers the possibilities of self-empowerment that inmates require in order to cope with prison life and after release. Pottery provides a tool for inmates to creatively express, it reflects creativity and freedom of expression that is beneficial to inmates in their rehabilitation process. The training is important in the enhancement of women inmates' self-esteem.

Illustrators were asked about attendance of refresher courses in pottery. One of the illustrators responded;

We have never gone for refresher courses, I guess it is because of lack of funds or misplaced priorities. I need the training to enable me assist my students effectively in several areas especially with decoration (Illustrator).

Another illustrator had the following to add;

We have not had retraining courses. Retraining in pottery is necessary since some of us were trained in pottery long ago, we need to upgrade our skills and knowledge in the pottery. I know a lot has come up since I left college. The retraining would help improve on techniques and quality of art works produced by inmates (Illustrator).

There is need to expose illustrators to refresher training that was called for by Robert and Rogers (2010) who found that prisons which have limitations in their human resources component are bound to be ineffective. The problems of staff shortage, poorly or inadequately trained staff and poorly remunerated prison officers have negative implications on the performance of prisons. This is because prisoners will have limited access to prison rehabilitation and they will be equipped by the officers with inadequate and/or obsolete knowledge and skills while the prison

officers may become frustrated, demotivated, and/ or demoralized and engage in vices such as corruption and mistreatment of prisoners. This view is supported by Khan and Nikhat (2017) who noted that in-service training especially refresher courses is responsible for the improvement in the quality of teaching. From the responses solicited from the illustrators on retraining courses, all of them were in favour of the training. The study reported that all the illustrators affirmed that they were diploma holders, and none had undertaken retraining courses. There is need to acquaint illustrators with new skills and processes required to improve and update their knowledge in the new techniques and materials in pottery. Refresher courses would also boost their morale and equip them with modern technology that would later be shared with the inmates. There is also dire need for more up-to-date equipment and those that exist such as throwing wheels should be given proper service as soon as they break down.

4.5.6 Prison Environment in Relation to Pottery Training

Officers were asked to evaluate prison surroundings in relation to pottery training and other factors that affect its delivery. The officers surveyed reported having faced daily challenges in the training of inmates. These emerged from the interviews with the illustrators and Officers-in-charge where one of the illustrators specifically remarked as follows;

It is amazing that despite the confinement, poor working conditions and inadequate facilities, inmates are still able to produce good works. Some of their products are normally taken to Nairobi Show while others are displayed in the showroom for sale, although the sales are low(Illustrator).

Another illustrator remarked;

Yes, when the women are brought in prison, we train them so that once released, they go back home with skills to use that can enable them earn a living, keep busy practicing pottery and also be able to earn some money that can to carter for their children without engaging in criminal activities again. I know of woman who, once released went straight to her rural home and continued with pottery practice (Illustrator).

Officers-in-charge opinions was also sought on pottery training in prisons. One of them said;

Pottery is one of the training offered here to rehabilitate inmates. It is one of our key mandate in prison, however, it becomes a challenge without clear guidelines on the practice in relation to pottery. We provide pottery training to the women because we realize that they need skills that can boost their economic empowerment once they leave. We engage the inmates in skills that help them grow holistically(OIC).

Another officer in-charge of a facility noted the following during an interview session;

Most women prisoners are economically disadvantaged. The rehabilitation programs are based on the philosophy of preparing prisoners for community integration in line with the Kenya prison reform agenda. This implies that prisoners are given opportunity to learn a skill that would help them initiate their own businesses and provide for an income when they are released from prison. This becomes difficult with inadequate facilities (OIC).

From the findings, respondents agreed that facilities are in a deplorable state and that despite the harsh realities of prison, inmate potters could still produce items that could be showcased at the Nairobi show and sold albeit at a slow pace. This is in support of Vygotsky's theory of creativity (Lindqvist, 2003) that all human beings are creative, this means that being creative is a choice and it can occur even within the confines of prison. Brewster (2014) concurs by stating that prison fine arts programs provide incarcerated men and women with authentic learning experiences that engage their minds and hearts. Arts education and practice involve multiple skills and abilities and nurture the development of cognitive, personal, and social competencies. Pottery activities act to bring inmates from diverse backgrounds together especially when they share their artworks and express themselves through their works. A view shared by Alexander (2010) who points out that prisons are complex worlds with rich and varied dimensions, yet the predominant communication is one of power, constraints, limitation, containment and restriction. The predominant communication is not about creativity, enlarging personal capacity and growth but of restriction and confinement.

Art plays a central role in helping inmates develop and cultivate their creative talents. The Officers seem to be aware that effective pottery program is a tool for rehabilitation of inmates. From the discussion, there seem to be an urgent need for the government and policy makers to revamp the knowledge on pottery production on rehabilitation of women inmates. It can be concluded that pottery plays one of the key roles in prison as it is engaging and rewarding in many ways, making it an important tool for rehabilitation.

4.5.7 Storage Facilities in Pottery Workshop



Figure 4.21: Storage area of Pottery Products at Lang'ata Prison Workshop

Figure 4.21 shows where items are kept within the workshop before they are taken to the showroom for sale. The room has no shelves and tables for storage of pottery works, with some items placed on the floor while some are kept under the tables. Some of the works on the tables are partially covered due to scarcity of polythene papers used for covering work in progress or finished work to enable it dry well. From the photograph it is evident that there is lack of enough space for storage whereby finished products are placed beside unfinished work. This could easily result in breakage. The findings are in tandem with Smith and Rogers (2011) who concurs with the proposition by stating that, after a vessel was formed, it was placed in a secure location to

dry. Vessels were commonly set on boards to facilitate moving them around until they reach the proper stage of dryness for adding handles or for coating them with slip. Pottery items are delicate and need plenty of space away from constant movement. Well placed pottery can also be used by illustrators as teaching aids in class. The prisons should consider putting up shelves attached to the walls to offer more free space for pottery production.

It was also observed that pottery items that were still in the forming process were placed directly on tables without the use of support. It is necessary to have support when working on a pot because it offers stability and ensures it does not fall easily. Supports used for artwork are extensive ranging from papers, wood, fabric, animal skins among others (Hanlon, 2017). This implies that the prison potters could have improvised a support for their pottery. A good support for pottery work contributes to good quality product.

Also observed in the two prisons, was lack of shelves for display in the workshop as shown in Figure 4.22. Eames (2009) makes confirmation that placing items on shelves increases their longevity, attracts more buyers and instills organization among inmate potters. This was not the case with the storage in both prisons. Kisii prison had their pottery stored in a squeezed tiny room with poor lighting. In Lang'ata prison, both the workshop and showroom had no shelves for pottery storage. This is risky as pottery items are brittle and can break easily. This indicates lack of attention to pottery products which could hamper its uptake. Display of pots on shelves would increase marketability of pottery in prisons. Other items made by inmates such as jewelry, sewn materials and woven items were neatly displayed on shelves in the showroom, another indication of less importance placed on pottery in prisons in Kenya.



Figure 4.22: Section of Pottery workshop at Lang'ata Prison

4.5.8 State of Pottery Workshop

A pictorial comparison of the workshops is presented in Figure 4.23 which further revealed the state of facilities in prisons. The finding revealed that pottery workshop at Lang'ata prison was converted into a library and *mabati* pottery workshop constructed next to the library.

During the interview with the OIC, one of them remarked as follows;

The current library used to be the pottery workshop. A *mabati* structure that is next to the library now acts as our pottery workshop, the current workshop is in bad state and need improvement. The problem here is inadequacy of funds to improve the structure (OIC).

The findings revealed a glaring difference between the library and the workshop. The findings are supported by UNESCO (2005) which recommends that attention should be given to the material resources required for vocational education. Priorities should be carefully established with due regard for immediate needs and the probable directions of future expansion in consultation with representatives from the world of work. Institutional planning should be directed to ensuring maximum efficiency and flexibility of use. The planning, construction and equipping of facilities should be carried out in collaboration with the industry, designers and architects and with due regard to the specific requirements of the building. Adequate funds should be allocated for recurrent expenditure for supplies, maintenance and repair of equipment.

This is in tandem with Arthur (2013) who noted that a potter's skill can be tested if resources such as proper clay, room to store and dry pots, and finding materials for firing are not available. An opinion shared by Jill (2012) who found that many secondary school students miss opportunities of realizing their creative potential because of lack of resources, time and expertise in Art and Design in schools. Figure 4.23 of *mabati* structure clearly shows lack of enough light inside the workshop, the poor level of natural lighting at daytime is a hindrance to pottery production that involves the expressive abilities. Good lighting in the workshops would enable inmates to work, display their items in well-lit rooms and help curb breakages of products. Inmates work within strict timelines and their presence in the workshop is regulated. This means that they cannot design their own time to be in the workshop which then could stifle creative expressions. Creativity allows for creation of works from personal feelings and experiences and assists inmates to express and cope with their feelings. The glaring difference between the two buildings built next to each other is a clear indication of lack of keen interest in pottery and points to negligence of pottery in prisons in Kenya. The pottery workshop is constructed entirely with *mabati* (iron sheets) structure which can be uncomfortable both in cold and warm weather because they get either too cold or too hot. The extreme poor state of the workshop in Lang'ata prison and lack of it in Kisii prison is glaring.





Figure 4.23: Previous and Present Pottery Mabati Workshop at Lang’ata Prison

4.5.9 Access to Funding

From the discussions, it also emerged that issues of funding influenced uptake of pottery. Thus, the researcher sought information from OIC on the status of access to funding for pottery materials, equipment and activities.

Specifically, one of the OIC said;

There is inadequate allocation of funds, this has affected pottery in terms of quality and even quantity. The disbursement of funds is also delayed making management of pottery section challenging. Moreover, few inmates take up pottery classes nowadays, yet inmates would benefit a lot from pottery if adequate funds was availed on time(OIC).

Another OIC remarked that;

I see a lot of beautiful pottery items on display along Ngong road. Our institution can equally produce quality items if there was availability of funds. If this is done then facilities in the workshop would improve. I believe this would attract more inmates to pottery programme (OIC).

The finding is supported by Arifin (2015) who observed that traditional pottery production faces various challenges including lack of capital, training, promotion as well as lack of official attention compared to businesses that have incorporated modern modes of production. A similar view is shared by Sullivan (2013) who points out that inequality of funding between prisons with similar roles is a key barrier to raising standards of pottery in prisons. Inmates of a particular

institution may be denied the chance to expressive abilities simply because management cannot be convinced of the effectiveness, or necessity of creativity and that art in prison is best seen to keep people occupied, and at worst considered a total waste of time. From the findings of this current study, it appears that there is also no clear policy on the implementation of rehabilitation programs to support the mandate of rehabilitation of offenders as provided for in the Kenya Constitution- Prisons Act CAP 90 (GOK, 2010). Rather, the prisons department through the correctional facilities seems to respond to the requirement on training of inmates according to each prison's means. This may explain the disparity of the pottery facilities programs in the various prisons, which goes against Kenyan prisons' aim which is to give a chance to inmates to rehabilitate and reform so that they are successfully reintegrated back into communities. It is important to note that, lack of clear policy on implementation of rehabilitation programs could be limiting pottery's effectiveness in prisons in Kenya. This may lead to poor rehabilitation outcomes that may lead to poor integration in the society. According to Prisons Act, Cap 90 (GOK, 2010), the programs offered in any facility is a prerogative of the officer -in-charge. It could be argued that lack of clear implementation on policy leads to different interpretations of what an effective rehabilitation should look like resulting to disparities in terms of facilities provided. The fact that Lang'ata prison had a workshop while Kisii prison had no workshop could be reflective of inequality of funding between the prisons. It can thus be concluded that pottery in prisons is affected significantly by poor funding mechanisms and inequality of funding and lack of proper policies in place. There is need for adequate funding to improve on facilities in prisons so that inmates can freely exploit their artistic abilities and benefit from rehabilitation. Funding inadequacy was found to affect availability of various tools, clay and equipment as presented in Table 4.4.

Table 4.4: Impact of Lack of Funding on Pottery Section

Item	Available	Inadequate	Not available
Water sinks			Yes ^{ab}
Storage/working area		Yes ^{ab}	
Table	Yes ^a	Yes ^b	
Buckets	Yes ^a	Yes ^b	
Clay		Yes ^{ab}	
Boards		Yes ^{ab}	
Decorating tools		Yes ^{ab}	
Throwing wheel		Yes ^a	Yes ^b
Kiln	Yes ^a	Yes ^b	
Studio	Yes ^a		Yes ^b

Yes^a for Lang’ata Prison, Yes^b for Kisii Prison and Yes^{ab} for both Prisons

From the findings, most of the pottery equipment and facilities were either not available or inadequate. It is only the studio that was adequately available. It is evident from the findings on Table 4.4 which shows that all prisons did not have water sink, a further indication of absence of sufficient funding. This implies that inmates have to source for water from a different source which is time wasting, yet the pottery process requires a lot of running water, especially in the initial stages of clay preparation. In storage areas for pottery products, the study found that the storage area was inadequate in all the prisons as supported on Figure 4.21. Clay which is the main material used in pottery production was inadequate in all the prisons. This confirms staff’s report of having had difficulty sourcing clay. The findings are in line with Tegel (2012) who observes that, with pottery’s modest requirements for implementation, clay is among the most basic programmes that a prison can offer. Arthur (2013) concurs with the proposition by remarking that a potter’s skill can be tested if resources are not available, such as proper clay, room to store

and dry her pots, and finding materials for firing. Sourcing of clay is not as expensive as purchasing some materials such as wood for carpentry and yarns for weaving. Inadequacy of clay affects production of pottery. Though availability of materials and equipment was found to be either inadequate or not available, they are crucial for successful pottery training. There is need for refresher courses to enable illustrators come up with fresh, new ideas and modern authentic styles that are appealing which may entice inmates to adopt pottery. The observation on inadequacy of clay and equipment is a challenge to prison departments. Adequate funding means enhanced relevance of the training to the needs of the industry through training of competent inmates.

This study sought to establish how pottery programs within the Kenyan women prisons take into account issues of rehabilitation in the lives of women inmates. The study was guided by three objectives, each anticipating data as follows. The first data anticipated on techniques of pottery production. Data gathered revealed that techniques of production were inadequate and did not correspond to the needs of the modern demands. It further revealed that inmates who had stayed longer in prison engaged in forming techniques with ease as compared to inmates who had stayed in prison for a short period. It was through this process of pottery making that creativity and skill development occurred. This was due in large part to the rigorous and focus required to shape and mould the clay which and allowed for escape from other aspects of life in prison. The second question anticipated on quality of products produced in prison. Data was gathered on decorative methods that inmates preferred and indicators of quality of pottery according to inmates' abilities. The information gathered revealed that quality of products produced displayed inadequacy of skills in terms of forming, decoration and finishing. The products lacked standardization and diversification. Low level of quality products produced in Kenyan prisons

calls for innovations and re-invention of pottery products in prisons. The third question anticipated on barriers to implementation of pottery. Data was gathered on pottery uptake, inmates and staff views on pottery, qualification of illustrators and resource availability. Data gathered revealed that even though illustrators had diploma certificates in pottery, they had not attended any refresher training. Inadequate resources and negative attitude among others affected pottery production. Despite the barriers, the power of pottery to change and engage inmates meaningfully is acknowledged and accepted across the globe by scholars, prison administrators and inmates. Inmates can use pottery for financial gains, it provides them with economic independence. Research questions confirmed that inmates in Kenyan prisons represented by the sample do perceive pottery making as an essential element to rehabilitation and eventual reintegration of inmates. The study demonstrates how pottery created in prison has a greater purpose and value in empowering women inmates.

The study results provided strong support for Vygotsky's theory of art and creativity (Lindqvist, 2003) claim that creativity is the foundation of art as well as for science and technology. The study confirmed that human creativity is resilient and can thrive even in suppressive environments. The study findings led the researcher to conclude that Vygotsky's theory of creativity has the potential to enhance pottery as practiced in Kenyan prisons.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter presents a summary of major findings of the study based on the guiding objectives. Further, the chapter gives a section on conclusion from the findings and, recommendations useful for improving pottery practices. The chapter also includes suggestions for further research especially on areas that were found to require further study but were beyond the scope of the objectives.

5.2 Summary of Findings

The first objective sought to investigate techniques used in pottery production in rehabilitation of women prisoners in Kenya. The study revealed that age group plays a role in the number of techniques of pottery production that inmates could handle. Inmates in the age of 30-49 years were capable of applying many techniques in their pottery work unlike other group of inmates. There was a correlation between months served in prison and participation in pottery as all the inmates who had been in prison for longer years had the ability to apply more than one technique. Pottery techniques were found to be lacking in diversity and the use of one type of clay to make pottery was prevalent in the prisons. Majority of inmate potters preferred practicing coil and molding techniques while throwing technique which is a faster method that offers unlimited possibilities of making pottery from which inmates would benefit greatly, was least preferred followed by slab technique. Training on techniques of pottery making provided an environment that engaged inmates, thus enhanced their rehabilitation. Pottery provided them with skills that promote a positive transition to society when released from prison.

The second objective sought to evaluate quality of pottery products in addressing rehabilitation of women prisons in Kenya. The quality of products showed inadequacy of skills in terms of forming, decoration and finishing. Parameters involved in production of quality products such as decoration, aesthetic and functional attributes were not effectively portrayed in the pottery artworks. Quality of products was of low standard as some of the pots had visible cracks, others had crooked rims, and some had decorations that were not consistent while others lacked balance and stability. The low quality may be attributed to lack of refresher training of the illustrators. Artistic inspiration and the use of imagery on pottery products was found to be inadequate as inmates did not exploit the many possibilities that pottery offers. Potters lacked adequate space to work, dry and store their products. This may have stifled creativity and contributed to lack of diversification of products. Kisii prison did not have a kiln for firing and the prison relied on open firing procedures. Pottery as a creative outlet provided inmates an opportunity to engage in the process of creating both aesthetic and functional artworks while reaping the benefits of self-expression, self-reliance and coping abilities in the confines of prison, which could lead to their empowerment in the long run.

The third objective sought to examine barriers to pottery production on effective rehabilitation in women prisons in Kenya. Financial constraints was one of the major barriers in prisons. Inmates and officers attested to the lack of resources and equipment. This was evident in the poor dilapidated iron roof constructed next to a massive library which was initially a pottery workshop at Lang'ata prison. The firing kiln next to the workshop at Langa'ata prison was not conducive to inmates and illustrators' health. Open air firing done in Kisii prison was also perceived to be hazardous to the health of the inmate potters and the entire prison environment. Negative attitude towards pottery making was a factor that could be due to inadequate resources. The study found

that some of the inmates were less motivated to participate in pottery once released from prison. Although illustrators at both prisons were trained at Diploma level in pottery, they were not exposed to retraining for the purpose of equipping them with new skills, methods and processes required to improve pottery in prisons. Illustrators once exposed to refresher courses, would use innovative new knowledge to assist inmates improve on creativity, enhance the quality of pottery and upgrade their skills to meet contemporary expectations, geared towards rehabilitation. The study also found that there was inadequate funding by the government to ensure implementation of pottery programs and availability of materials.

5.3 Conclusion

The first objective sought to investigate techniques used in pottery production in rehabilitation of women prisoners in Kenya. It was concluded that pottery training which is meant to unlock inmates' creativity offers a rich avenue for artistic ability, skills learnt are necessary in securing inmates' rehabilitation and in essence, assist them in the integration to society. Coil and molding techniques were the most preferred techniques practiced in prisons. Creative activities involved in pottery making were found to respond to inmates' basic human need for creative self-development and expression that assist them withstand the dehumanizing prison environment. Empowering inmate potters with the relevant skills and knowledge on techniques of production could be a catalyst for changing the mindset of pottery in Kenyan prisons.

The second objective sought to evaluate quality of pottery products in addressing rehabilitation of women prisons in Kenya. It was concluded that quality of products was found to be low in terms of forming, decoration and finishing. Pottery products were not diversified. Inmates produced both aesthetic and functional items, which offered them more avenues for creativity. The products inmates' made are an extension of their feelings which provide them an escape

from the mundane prison routine, and allows them to constructively express feelings in a non-threatening way. The vast majority of inmates were motivated not only by the finished products as a source of income but also by internal rewards, such as reduced stress, self-expression, self-reliance, ability to cope and skill development. Inmates' engaging in pottery programme assisted them to redefine themselves in response to the loss of identity provoked by prison life. The study further concluded that that illustrators; skills affect production of quality pottery products.

The third objective sought to examine barriers to pottery production on effective rehabilitation in women prisons in Kenya. It was concluded that there were several barriers to pottery implementation in prisons in Kenya, these included: inadequate resources and funds, inappropriate teaching methods, lack of retraining for illustrators and negative attitude towards pottery among others. One way of promoting pottery in prisons is by eradicating the negative attitude to traditional pottery by improving facilities and incorporating both traditional and modern technologies in pottery production. Although the study was limited by the fact that it was conducted in only two prisons, out of 118 prisons in Kenya, it has validated and confirmed its importance in the prison setting as a means to rehabilitation. It is hoped that the study may appeal to the various stakeholders to give attention to the industry and look for alternative measures to overcome the barriers confronting pottery practices in prisons in Kenya.

5.4 Recommendations

In line with the first objective the researcher recommended that, there is need in the increase in variety, productivity and repackaging of traditional pottery with integrated techniques to meet modern demand by training inmates on the art of creatively blending of techniques and designs to give alternative effects that may led to more discovery of skills and creative possibilities in pottery. This will go a long way to boost inmates' self-esteem.

The researcher recommended on the second objective that, the adoption of technology and re-invention in production of quality pottery, such as development of new improved pot designs fitted with taps, improved jikos and pot brooders. The study further recommends that illustrators be provided with refresher courses on pottery, this will empower them with requisite knowledge and skills to transfer to inmate potters for production of high standard quality products. The researcher recommended on the third objective that, both GOK and prison institutions to come up with clear policies that would add more value and improve pottery production facilities by ensuring that there is no disparities in terms of facilities provided in prisons, while recognizing pottery's rehabilitative nature in prisons.

5.5 Suggestions for Further Research

The first objective investigated techniques used in pottery production in rehabilitation of women prisoners in Kenya. A comparative study may be necessary to investigate techniques used in other artworks with those used in pottery that contribute to rehabilitation in women prisons and how these could be addressed.

The second objective evaluated quality of pottery products in addressing rehabilitation of women prisons in Kenya. The study found out that the researches on quality pottery products mainly focus on the direct importance of pottery such as economic and utilitarian aspects of the products. Further research would investigate the impact of pottery in enhancement of self-esteem and self-expression in women offenders. The third objective, the study considered barriers to pottery production on effective rehabilitation in women prisons in Kenya. A similar study could be done on barriers to pottery production in post-prison environment. Continuing participation in pottery once released may provide a connective thread to the positive change begun and experienced in prison.

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APPENDICES

APPENDIX I: Informed Consent Form

Researcher Name: **Otieno, Jane Awuor**

Thank you for agreeing to participate in this survey. This form outlines the purposes of the study and provides a description of your involvement and rights. The purpose of this activity is to get your opinion in regard to the study.

You are encouraged to ask questions at any time about the study and the methods used. Your suggestions and concerns are important to the researcher.

The researcher will use the information from this study to write a report. The report will be a public document.

Your real name will not be used at any point in the written report. Instead, you and any other person and place you name will be given fictitious names that will be used in all verbal and written records and reports.

The questionnaire will be used only for this study and will not be used for any reasons other than to do this study.

Your participation in this study is voluntary. You have the right to withdraw at any point of the study, for any reason. If you withdraw, information collected from you and records and reports based on information you have provided will not be used.

Signature: _____

For questions and further clarification, please contact:

The Researcher: Jane Awuor Otieno
Mobile No. 0728 490 173

Maseno University Ethics and Review Committee
PRIVATE BAG, MASENO

APPENDIX II: Inmate Potters' Focus Group Interview Schedule

Dear respondent,

You are one of the respondents selected to participate in this study. The purpose of this study is to assess pottery production in women prisons in Kenya. Your response will give feedback to several stakeholders and Kenya Prisons Management Board on pottery making and related issues such as funding. You are requested to give your responses as honestly as possible. The information gathered will be treated confidentially and used only for academic purposes.

Yours Sincerely,

Otieno, J. A.

Department of Art and Design

Maseno University

Private Bag, Maseno.

Section A: Background Information

Tick appropriate answers

1. Age

a) 18-29 { } b) 30-34 { } c) 50-59 { } d) 60 and above { }

2. How long have you been in prison?

a) 6months -1 year { } b) 1 year -3years { } c) More than 3 years { }

SECTION B: Examine Techniques used in Pottery

3. Which of the following forming technique do you often prefer to use in your products?

(a) Coiling(b) Pinching, (c) Slab, (d) Ball, (e) Molding (f) Throwing techniques

4. Have you been willingness to learn new forming technique?

If yes, please explain_____

5. What is your view on techniques of pottery making?

SECTION C: Assess the Qualities of Pottery Products

6. What is your ability in the under mentioned indicators of quality of pottery?

(a) Aesthetic attributes (b) Functional attributes

7. Which of the following decoration style do you prefer to use in your products?

(a) Burnishing (b) Excising (c) Incising (d) Inlaying (e) Mark

(f) Slip trailing (g) Impression (h) Painting (i) Graffito

8. Explain your reasons for preference

9. Do you have difficulty in doing pottery?

10. Have you benefited from others' skill and expertise in pottery?

11. How can you help others through pottery?

SECTION D: Identify Barriers to the Implementation of Pottery in Prison

12. Does the institution ensure you attend pottery classes on time?

13. In your opinion, is the quality of facilities appropriate for pottery production in prison?

14. Do you wish to pursue pottery once released from prison?

APPENDIXIII: Interview Schedule for Pottery Illustrators (ISI)

Dear respondent,

You are one of the respondents selected to participate in this study. The purpose of this study is to evaluate pottery creative skills acquisition among inmates in Kenya. Your response will give feedback to Kenya Prisons Management Board on issues related to funding. You are requested to give your responses as honestly as possible. The information gathered will be treated confidentially and used only for academic purposes.

Yours Sincerely,

Otieno, J. A.

Department of Art and Design

Maseno University

Private Bag, Maseno.

1. How many inmates are enrolled in pottery? _____
2. How many years have you served as an illustrator in pottery section in this prison?

3. What is your level of training in pottery? _____

4. Have you attended any fresher courses in pottery since joining the institution?

5. Do you encounter any problems in sourcing for clay material?

6. If yes, what are some of the problems you encounter in sourcing for clay? _____

7. When making pots, do you guide inmates on how to combine different clays to make a pot?

8. Do inmates embrace introduction of new techniques and skills in pottery?

9. How do you tell if firing of the products is successful?

10. What are some of the characteristics of quality products in the items inmates produce?

11.

How does pottery assist the institution? _____

12. What can you say about prison environment in relation to pottery training?

13. How do you rate the adequacy of facilities and equipment used in pottery workshop in relation to the market demand? _____

14. In your opinion, how can pottery in prisons be improved? _____

APPENDIX IV: Interview Schedule for Officer-in-Charge (ISOIC)

Dear respondent,

You are one of the respondents selected to participate in this study. The purpose of this study is to evaluate pottery creative skills acquisition among inmates in Kenya. Your response will give feedback to Kenya Prisons Management Board on issues related to funding. You are requested to give your responses as honestly as possible. The information gathered will be treated confidentially and used only for academic purposes.

Yours Sincerely,

Otieno, J. A.

Department of Art and Design

Maseno University

Private Bag, Maseno.

1. In your view, are all pottery illustrators qualified? _____

2. What are some of the problems the institution face that could impede pottery section effectiveness? _____

3. What are your successes and failures in pottery section so far as an institution?

4. What can you say about prison environment in relation to pottery training?

5. In your institution, do you have access to any funding? _____

6. If yes, which is the common source of funding for pottery section?

7. In your opinion, are pottery programs in prisons uniformly offered in all the correctional facilities in

Kenya?_____

8. If yes/no, Why?

9. Is the funding provided enough for the smooth running of pottery section?_____

10. What strategies are there in preparation for inmate potters' release in terms of assistance?

11. What strategies should the prison service put in place to ensure that more prisons offer pottery?_____

12. What recommendations would you make to improve pottery in prisons?_____

13. Is their linkage with pottery industries for released potters?

APPENDIX V: Observational Checklist (OC)

1.The following items were observed and photographs taken to reveal their state and influence on pottery production.

Item	Available	Inadequate	Not Available	Photograph No.
Water sinks				
Storage area				
Tables				
Buckets				
Boards				
Decorating tools				
Throwing wheel				
Kiln				
Studio				

2. Apart from availability of items in the two prisons, techniques of production, quality of products in the workshops and showrooms were also observed at Lang'ata and Kisii prisons respectively.

APPENDIXVI : Letter of Ethical Approval



MASENO UNIVERSITY ETHICS REVIEW COMMITTEE

Tel: +254 057 351 622 Ext: 3050
Fax: +254 057 351 221

Private Bag - 40105, Maseno, Kenya
Email: muerc-secretariate@maseno.ac.ke

FROM: Secretary - MUERC

DATE: 28th February, 2019

TO: Jayne Awuor Otieno
PG/PHD/FA/00118/2014
Department of Art and Design
School of Arts and Social Sciences
Maseno University
P. O. Box, Private Bag, Maseno, Kenya

REF: MSU/DRPI/MUERC/00654/19

RE: Skills Training in Pottery Production among Inmates in Kenya. Proposal Reference Number MSU/DRPI/MUERC/00654/19

This is to inform you that the Maseno University Ethics Review Committee (MUERC) determined that the ethics issues raised at the initial review were adequately addressed in the revised proposal. Consequently, the study is granted approval for implementation effective this 28th day of February, 2019 for a period of one (1) year. This is subject to getting approvals from NACOSTI and other relevant authorities.

Please note that authorization to conduct this study will automatically expire on 27th February, 2020. If you plan to continue with the study beyond this date, please submit an application for continuation approval to the MUERC Secretariat by 15th January, 2020.

Approval for continuation of the study will be subject to successful submission of an annual progress report that is to reach the MUERC Secretariat by 15th January, 2020.

Please note that any unanticipated problems resulting from the conduct of this study must be reported to MUERC. You are required to submit any proposed changes to this study to MUERC for review and approval prior to initiation. Please advise MUERC when the study is completed or discontinued.

Thank you.

A handwritten signature in black ink, appearing to read 'Bernard Guyah'.

Dr. Bernard Guyah
Ag. Secretary,
Maseno University Ethics Review Committee.



Cc: Chairman,
Maseno University Ethics Review Committee.

MASENO UNIVERSITY IS ISO 9001:2008 CERTIFIED



APPENDIX VII: Letter of Approval from the Ministry of Interior

2018: SP Jackie to note & Assult.

G.K. PRISON
* Date: *18/04/2018*
LANGATA WOMEN

OFFICE OF THE PRESIDENT
MINISTRY OF INTERIOR AND COORDINATION OF NATIONAL GOVERNMENT.
KENYA PRISONS SERVICE

Telegrams: "COMPRISONS", Nairobi
Telephone: +254022722900-6
Email: Comprisons@yahoo.com
When replying please quote



PRISONS HEADQUARTERS
P.O. BOX 30175-00100
NAIROBI

REF: PRIS 1/112 VOL XVI/94 6th April 2018

Jayne Awuor Otieno
Technical university of Kenya
P.O. Box 52428-00200
NAIROBI.

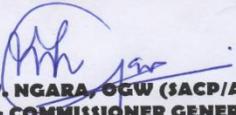
RE: APPLICATION FOR APPROVAL TO CONDUCT RESEARCH AT KAKAMEGA, MIGORI, KISII AND LANGATA WOMEN PRISONS.

We acknowledge receipt of your letter requesting for approval to conduct an academic research titled **"An evaluation of pottery creative skills among inmates in Kenya"**.

This is to inform you that your request has been approved. Your research should run from **9th April 2018 to 31st May 2018.**

You are expected to adhere to the institution rules and regulations during your research period. You are also required to provide the Prisons headquarters training section with a copy of your research findings at the end of your research.

By a copy of this letter, the officer in charges Kakamega, Migori, Kisii and Langata women prisons are requested to accord you the necessary assistance during your research period.


P. W. NGARA, OGW (SACP/A)
FOR: COMMISSIONER GENERAL OF PRISONS

Cc.
O/ICS

1. Langata womens prison.
2. Kakamega
3. Migori
4. Kisii main

APPENDIX VIII: NACOSTI Reference Letter



NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY AND INNOVATION

Telephone +254-20-2213471,
2241349,3310571,2219420
Fax: +254-20-318245, 318249
Email: dg@nacosti.go.ke
Website: www.nacosti.go.ke
When replying please quote

NACOSTI, Upper Kabete
Off Waiyaki Way
P.O. Box 30623-00100
NAIROBI-KENYA

Ref No: **NACOSTI/P/19/56803/29807**

Date: **27th May, 2019**

Jayne Awuor Otieno
Maseno University
Private Bag
MASENO.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on "*Assessment of skills training in pottery production among inmates in Kenya*," I am pleased to inform you that you have been authorized to undertake research in **Kakamega, Kisii, Migori and Nairobi Counties** for the period ending **27th May, 2020**.

You are advised to report to **the County Commissioners and the County Directors of Education, Kakamega, Kisii, Migori and Nairobi County** before embarking on the research project.

Kindly note that, as an applicant who has been licensed under the Science, Technology and Innovation Act, 2013 to conduct research in Kenya, you shall deposit **a copy** of the final research report to the Commission within **one year** of completion. The soft copy of the same should be submitted through the Online Research Information System.


BONIFACE WANYAMA
FOR: DIRECTOR-GENERAL/CEO

Copy to:

The County Commissioners
Selected Counties.

The County Directors of Education
Selected Counties.

National Commission for Science, Technology and Innovation is ISO9001:2008 Certified