

**AN EXHIBITION DESIGN FOR VISUAL ART EDUCATION IN SENIOR  
HIGH SCHOOLS**

By:

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**(BFA PAINTING)**

KNUST

A Thesis submitted to the Department of Educational

Innovation in Science and Technology,

Kwame Nkrumah University of Science and Technology, Kumasi

in partial fulfilment of the requirements for the Degree of

**MASTER OF PHILOSOPHY IN ART EDUCATION**

**Faculty of Art,**

**College of Art and Built Environment**

**November, 2018**

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## DECLARATION

I, Kweku Boakye, declare that this thesis is my own work towards the award of Master of Philosophy in Art Education. I have acknowledged the sources quoted by means of full references.

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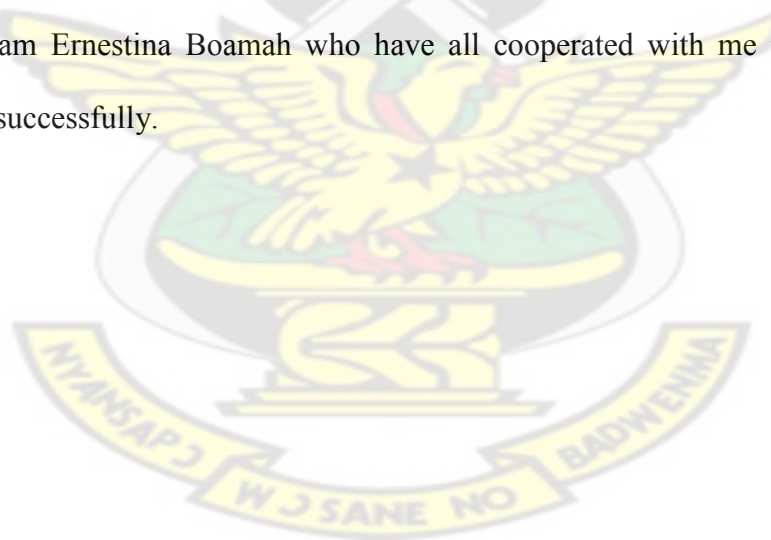
## ACKNOWLEDGEMENTS

My sincere gratitude goes to God Almighty, for His immeasurable grace that has led me to complete this study.

I also acknowledge the enormous support of my supervisor, Dr. Akosua Tachie-Menson for her persistent motivation that contributed to the success of this study.

I will also extend my appreciation to Professor Nana Afia Opoku-Asare, Dr. P. Osei-Poku, Dr. Mrs. Nana Ama Pokuaa Arthur, Dr. Joe Adu-Agyem, Dr. Eric Asante Apau and Dr. Harry Barton Essel for all the contributions given to me during this studies.

Finally, I am very grateful to all Visual Art students of TI Ahmadiyya Senior High School and Kumasi Anglican Senior High School who willingly took part in the provision of data and participation of the exhibition. I will much more like to thank Mr. Wiafe Antwi, Mr. Agyare Fareed, Mr. Asamoah Bonnah, Mr. Anakpor Daniel and Madam Ernestina Boamah who have all cooperated with me to undertake the research successfully.



## **DEDICATION**

I dedicate this thesis to the Almighty God for giving me such opportunity to educate myself to such height. Also to my father, Francis Kofi Frimpong, my wife Joyce Boakye, my daughter Nigela Corrine Boakye and all friends; who diligently assisted me in this project work.

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## ABSTRACT

Exhibition is an aspect of Art education that cannot be underestimated at any level of education. It is embedded in all the syllabi of every Visual Art subjects with all the potential intention to equip students with the interest and the confidence to articulate their works to their audiences in the course of their future career development. For such reason, exhibition is meant to be taught and practised at school far long before students graduate. This study sought to document and analyse the knowledge for organising exhibition, propose and test an exhibition framework in TI Ahmadiyya Senior High School and Kumasi Anglican Senior High School all in Kumasi Metropolis, Ashanti Region, Ghana. The study adopted qualitative research method with descriptive and action research methodologies to study the knowledge and organisation of the exhibition in the selected schools. The various instruments used included questionnaire, observation and interview to solicit for data. After collecting data for analysis, exhibition model was created and tested through organising exhibition for the students' understudy. The exhibition model served as a scheme or guide which engaged all participants who acted as artists, curators, audiences, exhibition designer, planner and even security. The study discovered the various reasons which became stumbling blocks for exhibition organisation in schools. Some of these reasons are, lack of expertise among teachers, unawareness of exhibition design, finances and discrimination of subject viability from school leadership. Teachers associate exhibition with events such as Speech Day and Anniversaries which seriously deny students the joy of displaying their works. The study recommended adaptation of the exhibition model (BEDM) into the curriculum to serve as a guide for organisation of exhibitions in Senior High Schools.

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## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.0 Overview**

This chapter considers the background to the study, statement of the problem, objective of the study, research questions, delimitation, abbreviations, definitions of terms, importance of the study and arrangement of the rest of text.

#### **1.1 Background to the Study**

Visual Art is one of the major programmes studied in senior high schools in Ghana. It has many components such as Sculpture, Ceramics, Leatherwork, Basketry and Jewellery which are three-dimensional and Picture making, Graphic design and Textile which are also grouped as two-dimensional (CRDD 2008). Each school has the opportunity to offer a minimum of three elective subjects including General Knowledge in Art which is compulsory (Teaching Syllabus for Visual Arts 2008). According to Owusu Afryie (2009), schools with available resources such as studio facilities, tools, equipment and specialist teachers could add more elective subjects to their studies but considering the limitation of selection from both two and three-dimensional groups. The Visual Art programme is structured to expose students to a wide range of theoretical and practical engagement to foster creativity in students and enable them solve problems. The students acquire skills by using their creative thinking, tools and materials available in the environment to equipping them for self-employment or further studies in the tertiary institution. Art has integrating effect on students' personality and offers avenue for the mental, spiritual and physical development of students (Edusei 1991). It creates the opportunity for learners to involve in innovative thinking and learning which does not only emphasize creativity but also broadens inter-cultural understanding (MCEEYA 2007).

Art Education Curriculum (1999) states that visual art education provides students with focus-driven processes which enables them to explore alternative means of communicating with the world around them and beyond. Students are trained to analyse and absorb aesthetic experience and develop their emotional, intellectual and the creative enrichment. The practical approach method of visual art encourages students to make use of visualization, enhance motivation and critical reflection (Bamford and Wimmer 2012). Mahgoub (2015) critically maintained that, the study of visual art builds up students' competencies in their chosen careers of arts, learn to value creativity and visual literacy by promoting fluency in diverse modes of visual communication. Since visual art is a multi-faceted creative processes which engage the environment of perceptual awareness and the competence of using tools and materials expressively, it eventually gives a holistic development of the students' mind, body and spirit.

The Art in Education (2003) made it clear that, visual art is not limited to only artistic production, but the process of learning the art needs emphasis on exploration, reflection and search for interpretation of the art. Teachers role in the teaching of visual art is to assume the position of facilitators, co-learners and mentor students in active engagement of their learning objectives. The facilitator begins with a concept and strategies to assist students explore and communicate their thought of a given discipline. The visual art is programmed in such a way that student must actively participate in their own learning by interacting and exploring with the media, tools and creation rather than passively absorbing instruction all the time.

The studio-base aspect of Visual Art programme requires many practical works from the students (Visual Art Syllabi 2008). The demands create a chunk of practical works

in all the elective subject by the end of the academic term. This provides opportunity for teachers to assess or evaluate students' skill performances. When done in a form of art exhibition, it strengthens their learning experiences and completes the artistic circle (Burton 2006) Exhibition provides opportunity for both students and teachers to support teaching and learning, promotes collaboration and interest in the practice of the arts and opens discussions and understanding of the arts (Burton 2004).

Ballard (2017) made it clear that, the very key aspect of studying art and its function, is the process of preparing projects, curating it and participating in exhibition. Smithsonian, (2002) defines students' art exhibition primarily, as artefact display to a visitor by collaboration of students through a well-defined process. It can also be defined as an organised presentation and display of collection of objects through a pre-determined process that facilitate the understanding of audiences (Pearce 1994).

Edglossary (2017) explains exhibition as projects, presentation or products display by students to prove their level of understanding of what they have studied over a period of time. The display or the presentation is done in a well prepared space for audience to participate (Langbehn 2015). With regards to Marsh and Showalter, (2017) exhibitions are often requirement for advancing into next class when teachers and students involve in the process by making students assume temporal roles as curators, critics, exhibition designers, exhibition publicists, space designers and many more. Teachers Guide to Project (2012) says that, end every project with exhibition celebration because it inspires greater commitment of students and not necessarily motivated by giving marks. Ballard (2017) contributes that the most rewarding strategy for teaching art is developing creative methods to exhibit student works and

that, students produce quality works when they are aware that the works will be displayed publicly.

Exhibition is a major topic that runs through all the Visual Art Syllabi (GKA 2010) as a means of giving students the extra learning processes that would expose students to diverse group of people apart from their study peers. Exhibition prepares students for presentations, basic skills in organising comprehensive exhibitions and providing hands-on creative participation (Zakaras and Lowell 2008). Exhibiting students' works is an important contribution to art practice that promotes active students learning in classroom and communities where they live (Burton 2006).

Exhibitions are the very requirement that advance students to the next class or grade because they normally occur at the end of a year or unit (Brooke and Andrade 2013). According to Her and Hamlyn (2010), when students know that their works would be displayed publicly, this changes the nature of the project from the moment they start working, because they know they will need to literally stand by their works under scrutiny and questioning from families, friends and strangers. Marsh and Showalter (2017) contribute that teachers must serve as a mentor to their students to perform duty of curating topical exhibition of their own projects. Exhibition Design is a careful planning of layout within an environment for the purpose of art display (Smithsonian, 2002) Lonrec (2007) says that, an exhibition design is a combination of planning and setting up an environment effective for the display of art works. An effective exhibition design is the anchor that holds the entire display in position and also controls the audience and any other physical structure that forms part of exhibition (Primary Years Programme 2013).



## **1.2 Statement of the Problem**

Exhibition as a topic is an integral part of the visual art syllabi (GKA 2010). The syllabi stated to some extent, the basic processes involve in organising exhibition and its importance to art education. They pointed out specifically that, students must produce artworks for exhibition, visit exhibition centres and write reports on their experience of planning and mounting exhibition and more importantly, prepare art brochure and artists' statement for assessment.

An initial investigation made by the researcher who is a teacher revealed that, after the assessment of students' projects, by their teachers, the exhibition process is neglected. Brako-Hiapa (2011) stated that, these project works are locked up in boxes at the school stores and obscure locations which could not be accessed and that, such situation do not give any benefit to students or the public. He continued that in the extreme situation, works are left in the open spaces under the harsh weather conditions to destroy. Gillespie (2011) says that, most of these scored art works end up in a folder, garbage or often in a thrash and a few picked ones for school office decorations. According to Mueller and Thomas (2001) teachers mostly teach exhibition as a mere classroom topic and consider it a written exercise without engaging in the exhibition process which is clearly stated in teachers' syllabus for Visual Art to be taught and practised. As stated in Burton (2006) Students' works must not be thrown into thrash or packed on a crowded school walls because, exhibition is a regular component of art curriculum which makes it more coherent and complete.

Notably, few schools organise some form of art display on Anniversaries or Speech and Prize Giving Days which is woefully inadequate and irregular for the volumes of



work produced at the end of every term or academic year. Mosston and Ashworth (2002) attest to the fact that most students do not experience exhibition by displaying their works before they complete school. Long awaiting Anniversaries or Speech and Prize Giving Days deny the students the joy of the exhibition process. Lackey (2008) states that, lack of careful attention to the purposes of an exhibition results in missed opportunities to students. Most of them complete school far too long before events are organised and even that teachers take autonomy over the event and would not extend the curatorial aspect to students (Mueller and Thomas, 2001). According to Opoku – Asare, Agbenatogbe and DeGraft-Johnson (2014), a survey conducted showed that 53.6% of 420 teacher respondents in Kumasi had never organised art exhibition in their schools even though students had spent a full three or four years in the schools.

If an art teacher over involved him or herself in the selection, preparation and arrangement of the works, students miss out on a significant educational experience (Burton 2004). Students' art exhibition that excludes students from the organization and interpretation, is reduced to a mere object (Barrett 2004). This presupposes a disconnect between art education and practice since exhibition is the platform for the presentation of research and knowledge production (de Araujo, 2013). Ballard (2017) added that many teachers do not have formal training or expertise in organising art exhibition. Students miss the opportunity of practically learning the exhibition process embedded in the art curriculum.

Oslo Academy of Fine Art (2013) maintains that, exhibition is considered an integral part of art practice and education is an emerging career in the world of art. Students need the opportunity to express themselves or tell their own stories through variety of modes such as exhibition (The Arts in Education 2003). Exhibition in a form of

Competition helps to enrich teaching and learning (Chang 2006). The approach of teaching and practising students' art exhibition as embedded in the visual art syllabi need to be given more attention in order to rectify any future challenges.

This study therefore sought to investigate how art exhibition is planned and organised in the selected senior high schools in order to propose a suitable exhibition design that will encourage Visual Art teachers to exhibit with their students regularly for students to achieve knowledge, skills and increase career paths in the future.

### **1.3 Objectives of the study**

1. To document and analyse the knowledge of teachers and students for organising Arte exhibition in the Visual Art, in the selected Senior High Schools.
2. To propose an appropriate Exhibition design to increase the knowledge of teachers and students for organising Art exhibition in the visual art, in the selected Senior High Schools.
3. To evaluate the effectiveness of the proposed Exhibition design for organising Art exhibition in the selected Senior High Schools.

### **1.4 Research Question**

1. What is the level of knowledge of teachers and students for organising Art exhibition in Visual Art in the selected Senior High Schools?
2. How will a proposed exhibition design increase the knowledge of teachers and students for organising Art exhibition in the selected Senior High Schools?
3. How effective will the proposed Exhibition design be evaluated to improve the knowledge for organising art exhibition in the selected Senior High Schools?

## 1.5 Delimitation

- i. Geographically, the study was limited to two Senior High Schools in Kumasi Metropolis all in the Ashanti Region of Ghana, namely; TI Ahmadiyya SHS and Kumasi Anglican SHS.
- ii. The content of the research was also focused on the preparation and organisation of art exhibition and evaluation of Exhibition design to increase the benefit of exhibition to Visual Art students

## 1.6 Definition of terms

- i. **Art Exhibition:** It is the creative planning of a display of art works to exhibiting audience that forms an extension of the art education.
- ii. **Visual Art:** All artworks that can be perceived with the naked eye and the sense of touch.
- iii. **Appreciation:** Discussion of work of art by analysing its quality and interpretation
- iv. **Exhibition Design:** Is the display of artworks through a careful preparation of the space and the artwork to project a common theme for the benefit of the audience.

## 1.7 Abbreviation

- i. **SHS:** Senior High School
- ii. **GES:** Ghana Education Service
- iii. **MCEEYTA:** Ministerial Council on Education Employment, Training and Youth Affair.
- iv. **AMASS:** TI Ahmadiyya Senior High School
- v. **KASS:** Kumasi Anglican Senior High School

- vi. **WASSCE:** West African Secondary School Certificate Examination
- vii. **BEDM:** Boakye Exhibition Design Model

### **1.8 Importance of the study**

- i. The findings of this research will be beneficial to teachers and students since it will serve as the basis for acquiring knowledge and skills in organising exhibition in schools like curatorial processes. This will assist in ushering students into aesthetic consideration and critical dialogue with their peers and public because exhibiting students' works is crucial need to complete the artistic cycle.
- ii. Again, this study will help the art teachers and their students to be abreast of the current need of student art exhibition since researchers and scholars in art exhibition propounded different art exhibition design that suit varied conditions.
- iii. Last but not the least, the findings of this study will serve as a motivational factor to students, teachers and the school administration to engage regularly in art exhibition in Senior High Schools that offer Visual Art programme.

### **1.9 Arrangement of the rest of text**

Chapter Two, presents Review of Related Literature on the topic. Chapter Three considers the research design, sampling procedure, instrumentations, testing and evaluation of the proposed framework. Chapter Four outlines the analyses of data, discussions and findings from the study. Chapter Five indicates the summary of findings, conclusions and recommendations

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.0 Overview**

This chapter deals with the review of some literature that relates to the topic. The chapter emphasizes on the following headings: Introduction of Visual Art into Gold Coast Educational System, Visual Art Education in Ghana, Acquisition of Practical Skills, Assessment of Visual Art, Concept of Exhibition, Concept of Art Exhibition, Type of Exhibition and Purposes of Students Art Exhibition. The rest include the Role of Teachers, Students, Parents and School Administration in Exhibiting Students Art Work, Experts in Art Exhibition, Factors to Consider when Planning Art Exhibition, Exhibition Design Models

#### **2.1 Introduction of Visual Art into Gold Coast educational system**

According to Edusei (2004), Visual Art first appeared into the school curriculum by then Gold Coast in the year 1908. It laid emphasis on the "hand and eye" "system of learning which trained the learners' ability to observe and copy shapes and forms. This practically engaged students to use their hands to create what they could actually see in a form of imitating nature. It lasted for some years and then, Christian Missionaries such as Wesleyan, Bremen and Basel took over the castle schools from the Europeans but failed to teach what is called fine art in their schools, rather, they introduced subjects such as blacksmithing, shoemaking, bookbinding and carpentry. Edusei (1991) expounds that, missionaries in Gold Coast mistook our arts subjects which was part of our culture as 'primitive and fetishistic'. Missionary schools focussed on theoretical lessons thereby making education full of theory and devoid of much creative knowledge. Long before a drastic change in policy reforms of

education in 1987, Visual Arts was considered as Art and Craft such that, Art is the two-dimensional and craft considered as three-dimensional (UNESCO Conference on Art Education in Africa 2001). By 1927, Achimota College of Education had begun where teaching of history of West African Art formed part of the Art course. This college was then transferred to form the core of Art and Craft college established in Kumasi in 1952, which is now called Kwame Nkrumah University of Science and Technology.

## **2.2 Visual Art Education in Ghana**

The inclusion of Visual Art education into the various levels of education in Ghana was decided to foster creativity among students to help solve problems of national dimension (Edusei 2004). This purpose was much more possible because it is quite clear that, creativity is very elaborate in the field of visual art which gives opportunity to think, feel and act creatively with the resources available in the environment. Visual Art education cut across all levels of education in Ghana. At the Basic school level, which comprises of Primary and Junior High School, pupils offer creative art and Basic Design and Technology respectively. The Creative Art includes Drawing, Painting, Lettering, Printmaking and Collage works whereas the Basic Design and Technology consists of Visual Art, Pre-Technical Skills and Home Economics. All these form the basis for any student entering into senior high school to offer Visual Art (UNESCO conference 2001). In accordance with Educational Review (2007), the Visual Art at the Junior and Senior high schools are considered as vocational skills that can prepare students with strong practical orientation to help them make a living after school. The visual art elective subjects in the senior high school are nine in number, such that General Knowledge in Art, which is one of them is compulsory. The rest are put into three-dimensional and two-dimensional groups. The three-



dimensional ones are Sculpture, Ceramics, Leather, Basketry and Jewellery and the two-dimensional works are Picture making, Textile and Graphic Design. Schools select one subject from each group and add to General Knowledge in Art which is compulsory to all Visual Art students. Schools with enough physical structures and potentials in teacher resources could offer more visual art elective subjects to create options for the students (CRDD 2008) At the final year, students in senior high school undertake the West African Secondary School Certificate Examination and the successful candidates further to Teacher Training colleges, Polytechnic or the University to pursue diploma and degree programmes.

### **2.2.1 Visual Art Education in Senior High School**

According to Educational Reforms (2007) the Visual art elective subjects include Basketry, Sculpture, Leather and Jewellery which are three-dimensional and Graphic Design, Picture making and Textile represent two-dimensional. After selecting one subject from each group, it is compulsory to add General knowledge in art which acts like a core subject to all visual art students and Home-Economic students (Teaching Syllabus for Visual Art 2008) Schools with better infrastructure and enough teacher resources can opt for many other visual art electives to give more option for students (Syllabus for General knowledge in art 2008)

According to (CRDD 2008) the various subjects have their brief descriptions as follows:

**General knowledge in art:** This is the fractional combination of all other elective subjects including Art appreciation and History. The purpose is to expose and give to students a fair knowledge about the arts, theory and practice of the visual art subjects.

**Ceramics:** it is basically produced from clay and other materials which could possibly withstand certain level of temperature. The various techniques employ to include modelling, stabbing, coiling, pinching, throwing and casting. Finishing of products can be done by embossing, printing, are impression, engraving, painting and glazing.

**Basketry:** creation of objects with materials of local and foreign forms that are easily pliable. Such materials include bamboo, cane, rattan, bulrush, strands, raffia, ferns and straw which are manipulated by plaiting, weaving, twisting, curling, interlacing and coiling. Learners create baskets, matts, hats, doormats etc.

**Jewellery:** Is a term use to describe ornaments for body decoration, protection, charm, fame and symbols of office. These are mostly made of metals. Objects made include; necklace, anklet, armlet, finger ring, hair pins, ear-rings.

**Leather work:** it is the processing of hides or skins of animals into leather and use them for many articles such shoes, belts, hats, bags, purse, dress and many more.

**Textile:** The art of preparing fibres into fabrics. It involves twisting of fibres into yarn, interlacing of yarns to form fabrics. These fabrics are used for many purposes such as domestic, worship, theatre, offices etc.

**Picture making:** It refers to the representation of pictorials in a form of ideas, objects, animals or scene on a well prepared surface. Techniques use are commonly drawing, painting, collage, mosaic, photography, printing, montage, and applique`. Media for picture making ranges from acrylic, poster colour, oil colour, pencils, ink, watercolour on support such as paper, walls, canvas, wood etc.

**Sculpture:** This form of art involves modelling, casting, carving, construction and assemblage to create relief or in the round works. Materials mostly use are wood,



metal, stone, ivory, cement, P.O.P wax, paper and others. Objects made include statues, statuette, gold cast, figurine, animals, metal fabrications,

### **2.2.2 Teaching the Visual Art Curriculum**

Kelly (1999) expounds that, curriculum is a body of knowledge in a form of subjects to be taught. It covers teaching, and learning items like materials and equipment. Hong Kong Year Book (2006) describes curriculum as an objective of knowledge that enhances learning and positive values. Curriculum is a plan for a study mostly used in a formal education (Morris and Adamson 2010).

Teaching is a knowledge methodically delivered to a person to influence his behaviour (Gage 1962). It is also a form of imparting knowledge like skills on a recipient such as students which involves narrating or telling, conditioning or constructing. Morris (2010) also refers to teaching as an intimate contact between a teacher and student which is carefully planned to improve the education of a student. Teaching as an activity, has to do with a lesson planned according to a syllabus by a teacher and delivered to students in a formal or informal situation.

Teaching Visual Art according to the curriculum (syllabi) has been widely suggested categorically by CRDD (2008) as follows:

- i. While teaching any of the art subjects, make reference to ideas in the other sections of the syllabus as a whole. Seek the assistance from local experts, artisans, artists and others where necessary as a resource person.
- ii. Knowledge acquired in General knowledge in art syllabus should be applied to activities in the other subjects. Consideration should be given to each

practical activity as a problem solving venture such as identifying a problem, researching, analysing, suggesting solutions and producing art work.

- iii. Teachers should serve as facilitators and motivate students to create works of art. For instance, in Graphic Design the principles for identifying design elements in the natural environment may be taught the students. If this is done well, the student will acquire the knowledge and understanding of design principles.

### **2.3 Acquisition of Practical Skills in Visual Art Education**

Curriculum Research Development Division (2008) refers to practical skills in the Visual Art curriculum as the demonstration of manipulative skills using tools, equipment and materials to create and produce items to solve problems. Simply put, psychomotor domain. Teaching and assessment of practical skills should involve projects, case studies and creative practical task (Graphic Design Syllabus 2008) The skills require for effective work include the handling of tools, materials and equipment, critical observation, craftsmanship/artisanship, perception, creativity or origination and communication. Practical skills are tasks performed by hand or with human intervention of using equipment, tools or any implements that requires physical dexterity in conjunction with principles and processes to create an object (Mhango undated) The orientation in Visual Art is more towards the acquisition of practical skills at the Senior High School level. Teachers must follow the syllabi accordingly so that they can assign and supervise practical works of students. Three profile dimensions specified for teaching, learning and testing should be Knowledge and Understanding, Application of Knowledge and Practical Skills. Ability to use knowledge as implied in the syllabus must follow four major levels which are Application, Analysis, Synthesis and Evaluation.

**Application:** is the ability to apply rules, methods, principles, theories, to produce items that can solve a problem.

**Analysis:** it refers to the ability to break down materials into components parts; to differentiate compare, distinguish, identify significant points.

**Synthesis:** it elaborates on how to put parts together to form a new whole. Synthesis helps to combine, compile, compose, devise, plan, organise, create and design.

**Evaluation;** Appraise, compare features, contrast, criticize, justify, discuss conclude and make recommendation. Evaluation refers to the ability to judge the worth or value of some materials based on some criterial.

#### **2.4 Assessment of Visual Art Subjects**

Suskie, (2010) defines assessment as a process of establishing a clear, measurable and expected outcome of student learning output or systematic gathering, analysing and interpreting evidence of students' performance. Assessment refers to a method of putting together and discussing empirical data on students in order to develop and improve their learning experiences (Huba and Freed 2000, Allen 2004). There are various forms of assessment used in schools such as Performance-based assessment; which requires testing of students' performance of a demonstrated task, Extended task; relates to the assessment of work carried out for a long period of time such as an art project. Open – ended or extended response exercise; this engages the student to explore a theme in a form of art criticism and presentation. Other related assessments are, Diagnostic assessment; use to discover students' strength and weaknesses from the beginning. Formative assessment is done to assess the progress of the student and Summative assessment is conducted to award any formal qualification to a student

according to a performance standard. Process focussed assessment it provides information on students learning strategies and thinking processes. This approach seeks to gain insights into the underlying cognitive processes used by students (McTighe 1992). Assessment opens doors to improve instructions and facilitates how teachers plan comprehensively to develop student knowledge base on the curriculum (Meisels, Bickel, Nicholson., Xue and Atkins-Burnett 2001) It forms an integral part of teaching and learning of Visual Art and contributes to a teaching assessing continuum that provides the teacher with valuable information on the student. The process of assessment best takes place as the student engages in the practical or creative process of making the art. The curriculum is created to enable the student make art and respond to artworks through the content and structure of education.

Teaching Syllabus for Visual Art (2008) demarcates the various dimensions for school-based assessment that help teachers to assess Visual Art students appropriately. The assessment covers paper one and two of objective test and essay respectively. The practical test is assessed by carefully seeking for Creativity, Design, Craftsmanship and Suitability (General Knowledge in art 2008). The purpose of the school-based assessment is to meet certain standards uniformly as follows;

- i. Introduce a system of moderation that will ensure accuracy and reliability of teachers' mark.
- ii. Introduce standards of achievement in each subject and in each class of the school levels.
- iii. Standardize the practice of internal school-based assessment in all schools in the country

## **2.5 Exhibition as Assessment for visual art Education.**

According to Brook and Andrade (2013) an assessment exhibition is best conducted as summative assessment which offer opportunity for tutors to evaluate their students at the end of the unit, academic term or year. Students present their final products in a form of skill demonstration and evidence that they have mastered lessons that had taken place. It is always appropriate to broaden the scope of lessons so that students can explore variety of talents of their interest and research for their presentation. The assessment can be done at the class level, departmental level or at the entire school year level. Burton (2006) added that assessment exhibition creates equal platform for all student participants to perform their learning skills that they have acquired over a period of time. This form of assessment creates a new dimension or criteria to the traditional standards of assessing students' works. Students research in their area of interest and prepare for the task ahead. They convey their understanding to their audience with the best way of articulation and take responsibility for their learning. Students learn from each other before, during and after the presentation by analysing their performances and feedbacks.

## **2.6 Concept of Exhibition**

According to Smithsonian (2012) the concept of exhibition is much more complex but may have a common driving force which propels its purpose. Exhibitions are conducted to showcase idea, objects or materials in a form of products, art works or establish a fact. This is normally done at the presence of people or participants who are basically called exhibition audiences. Exhibitions are not just a mere forum that creates entertainment but rather they teach different learning style, involve the participant to respond to issues arising from the exhibition themes such as cultural and



gender equity, politics, scientific discovery, human right and even religion. Exhibitions are set up in a particular way depending on its purpose, location and the participants group. Many different kinds of professionals engage in the set-up of an exhibitions. The very laudable ones are curators, registrars, collection managers, conservators, designers, editors, educators and many unofficial members who contributes to the success of the exhibition. PYP (2008) states that, concept of exhibition even though may be cantered on displaying a piece of work to viewers, exhibition organised at students' level throws more lights on imparting knowledge on the student artists. As a culminating participation, exhibition opens the opportunity to expose the characters of an individual or talents with a fulfilling inspiration. The concept is to induce collaboration among students and focus on transdisciplinary investigative methods such as identifying dynamisms of oneself and creating solutions to real life problem. Students explore, unite in learning, apply their learning in synthesizing visual objects, they connect to their teachers, parents and other members of the school or outside it. Finally, students celebrate their learning.

## **2.7 Concept of Art Exhibition.**

Bates (2016) describes exhibition as the public display or presentation of works of artists or skill performer or objects of general interest. Exhibition is a collaboration that promotes students learning and work of art in a form of object display to audience (Burton 2016). According to Smithsonian (2002) exhibition is primarily artefact display to a visitor as practised in a museum. Art exhibition is an organised presentation and display of collection of objects to the public or an object embodied with cultural interpretation from the mind of the designer as with the artefact on display (Pearce 1994) Syllabus for Picture Making (2008) explains exhibition as the

public display of artworks for people to view and buy. Exhibiting students' art works is very important part of art education. Art recognized bodies such as Museums, Galleries and advocates and individuals such as Artists, Collectors, Critics, Appraisers and Administrators all survive mainly on production, collection, preservation, education and display of art works in a form of exhibition. Art schools and colleges are not exception to this forces that drive the recognition of artists and their works. For that matter, exhibiting student works is very important to complete the artistic processes (Burton 2004).

### **2.7.1 Basic Components of Exhibition**

Exhibitions have their own genre, idiom or language which are collected together in many ways to project the total organisation and quality of the exhibition. They are far different from the experiences get from reading books or watching football matches. They have their own ways of promoting education and other interactive activities. Exhibitions are mostly visually based activities that creates displays for variety of object-audience experiences whereby observation of these exhibits connect to the intellectual, emotional and the general aim of the exhibition.

The exhibition planners lay emphasis on the object to induce the experiences of the visitors or play around the design elements to augment the effect of the exhibition display. Regardless of which method is adopted, the choice is mainly dependent on the subject matter which projects educational or emotional effects on the audience (Smithsonian 2002). The artwork on display must also have protection in order to keep form, colour, texture and its significance. In view of these, guiding principle must be fused into the planning so that all forms of works such as paintings, sculpture,

textile and ceramics must surely be protected from wear and tear (Jaffe 1968). and how much effect all these factors give to the success of the exhibition.

#### **i. The exhibit**

The exhibit is the object or the art work on display. Artwork for an exhibition can be historical objects, paintings, statues, ceramics and any other item that offers benefits to the people. These items project aesthetics, historical, religious or entertainment values to the audience. It is always necessary to determine how many items would be enough for a daily display. Overcrowded works must be well managed to avoid serious boredom. Simplicity is always the best of the selection of items such that enough space can be left for other elements of the exhibition. Weather conditions such as wind, rain, heat and many others must be considered well to avoid any damage or bad effect on the works. Original works are always more fascinating to experience than reproductions. Visitors must not be put into doubt of whether the work is original or reproduction. It results in poor exhibition experience. Emphasis should be laid on specific artworks that predominate the spaces and other works so as to control the visitors' observational power. Explore the various angles from which this objects can be viewed by making preview of the exhibition or sharing ideas with the other members of the exhibition planning. The exhibit must be professionally prepared to connect well with the space which is influenced by architecture, location, lighting and mounting (Brook and Andreas 2013)

#### **ii. Effective Environment \ Space**

Effective organisation of exhibition is partly dependent on the suitability of the location and space available. Proper preparation of the space is necessary to make viewers comfortably enough to enjoy the display. Check poor ventilation, noise, bad odour, lighting system, viewing clarity and easy accessibility to the exhibition



location. In the case of the school environment, classrooms, dining hall, assembly halls could be used as the location for the exhibition. Beyond the borders of the school, community centres, national parks, conference centres, national commission on culture and many more places that protect students from any negative effects. It is discovered that an average visitor shows signs of tiredness after observing the work for an hour or so. This would call for the psychology of the viewer as an eminent part of the planning. Where necessary, provide seats at certain locations for the people but make sure they do not disturb the viewing of the other people standing. It is always appropriate to make your presentation very brief and concise and employ simplicity of combining words that over drag the understanding of the innocent visitors. Avoid dim light that do not compliment the effect needed for the exhibition display. Walking spaces should be well provided to avoid clashes between people during observation (Smithsonian 2002).

Connect all other activities very well so that they don't unnecessarily disturb each other. Performers, poet and sound players must coordinate effectively to create harmonious atmosphere to the audience. Installation works or exhibit placed above head level must be fixed strongly to avoid falling onto the audience (Jaffe 1968).

### **iii. Labelling and Visual Communication**

Smithsonian (2002) states that labelling of works must be clearly done in simple words to avoid reading problems. Simple and basic symbols or graphical images that communicate universal language can be used in a situation when the audience is not literate. Banners and posters of individual artists indicating their corners and space must not be over-elaborated even though they must add to the atmosphere of space and presentation. Jaffe (1968) says that, labels should give a sufficient and clear

information about the event to the visitors but not posing themselves as the exhibits. Narrative style labelling would be too burdensome to read, rather, they should carry short statements that can be easily understood. Unnecessary use of illustration such as cartoons can easily compete with the main works and push divided attention among the visitors. Such illustrations should be best put at distances to welcome people. Simplicity of words, colour, and any decoration make a lively piece of communication.

#### **iv. Lighting System and Colour**

Another medium or component of exhibition that adds subtle touch to it, is the lighting system and colour. Sufficient natural and artificial lights are always a factor that cannot be done without. This provides illumination for the exhibits and the viewers such that all the works remain visible. Avoid reflections that blinds the audience from having a proper look at the works regardless of where they sit or stand.

The light could equally be used to control spaces where the audience can view the artworks from. If speech reading and sign language would be part of the show, consider the appropriate location where lighting system is enough. Different kinds of light which are well blended normally improve the interest, creates curiosity and reduces boredom even though sometimes, dim light affects people with low vision and must be carefully attended to. For that matter, the exhibition board, walls, tables and exhibition stands must be painted well with light colours such as white or any suitable colour that will give adequate visual effect (Smithsonian 2002). The choice of light is very important depending on the message to be sent across. Intensified light should not be continuously used, it should be reserved for special effect. Spotlights make exhibition more striking and help visitor to view objects on display (Jaffe 1968).

## 2.8 Types of Exhibitions

There are various types of exhibitions which are organized for various reasons.

According to GKA Syllabus (2008), exhibition is put into various groups as: General exhibition, which attracts all kinds of products, Specialised exhibition which calls for specific types of work, Solo exhibition which is organised by single person and the Group exhibition which involve two or more different people. Others which fall within the two major groups are bazaars, assessment or jury exhibition, educational fair and exposition. Dernie (2002) elaborates that, exhibitions can be generally grouped into commercial and non- commercial entities which describes whether it is meant for profit making or non-profit making venture. The duration of an exhibition can also categorize it as permanent or temporal event such as tradeshow, launch events, consumer shows, art galleries and museums exhibitions, expositions, capstone or senior exhibitions, student exhibitions and individual or group presentations

### i. Commercial Exhibitions

Consist of trade events that display goods and services to group of companies or industries and individuals who have the interest to engage in such transactions. These shows include Trade fairs, Expositions, Bazaars, Consumer Shows and Conferences which display either the physical products or present the ideas that lead to business transactions (UFI-The Global Association of Exhibition 2008).

- **Trade fairs** are systems of marketing to exporting countries. Companies or industries showcase their new products and services to trade visitors so that they can create new alliances or collaborations. Strict invitations are given to only relevant industries that benefit from that marketing concept. Products and services are sold or contracted. Trade shows are mostly

organised by exhibition organisers. They produce the event, brand and market it very well and then hire spaces to individual exhibitors. Exhibition manuals are designed to put rules and regulations in order about amenities available for the event. Companies of similar interests who get together for building business network. The show engages issues of current trend of their industrial productions and new ideas (Locker 2011). Trade shows fall into two different groups which are trade show only and public show. In the course of events, public shows are mostly large with the purpose of launching new products, raise brand profiles and identities and selling them. This creates human interactions and attracts customers.

- **Consumer shows** are also marketing exhibitions which put the products right at the doorstep of the consumer or user. The participants include retailers, manufacturers, wholesalers and various mini outlets who deal with the buyers directly without invitations (<http://www.nationalhomeshow.com>).
- **Mixed shows** are a combination of trade and public shows. Organizers of exhibition take advantage to create tradeshow for the public visitors. Seminars, fashion shows, congresses are done to raise the interest of visitors and experts.
- **Exposition** is another type of trade exhibition which is a collection of all kinds of exhibitions which are relatively large scale participation and lasts longer. Expositions have two categories which make exhibitors make choices that suit them. There are registered exhibition or universal exposition and recognized exposition. Registered expositions come off

every five years and are organised on very large scale of international level. Contemporary types of expositions are embracing the use of new media and materials which give the opportunity for innovations in art, architecture and design (Locker 2011). Recognised expositions come in between registered expositions and are done in smaller sizes. The organisers create a prefabricated structure within which participants rent spaces and hang their messages that represent their nations.

## **ii. Museum Exhibition**

The International Council of Museum, ICOM (2010) defines museums as non-profit private or public institutions which collect antiques or objects of history and exhibit them for education and aesthetic purposes. They engage in teaching, planning, collection of works of artists and that of nature, preservation, and exhibition of these works. It is open to the public such as students, individuals and organisations to experience their activities. The materials and information that museums possess are used to enrich and improve school curriculum in various disciplines. What is important is for educational planners to seek for these information from museum experts and integrate them in the curriculum (The Role of Museum in Society 1999) Since museum objects or exhibits are resources that help to encourage, promote and foster the best of the cultural or historic ownership of a nation. Museums design educational programmes for students, clubs, religious group and tourists. British Thinks for Museums Association (2013) states that museums engage in many roles but those that are paramount are as follows;

- Holding collections and mounting displays to the public and individuals.



- Promoting economic growth through tourism, investment and regeneration.
- Facilitating individual development through education.
- Protecting the natural environment and fostering a sense of community by helping the venerable.

Museum exhibitions are traditionally longer since their objects are always on display and their educational programmes are running all the time for the public. For museums to operate very well, they acquire an official called curator who controls the affairs and is responsible for many things. The curator is responsible for acquisition of works, interpretation, care, presentation and also lead the research team for better operations. These other officials are registrar, conservators, educators, designers, development staff, receptionist and the security; and all these make it possible for providing public access to the museum (Association of Art Museum Curators 2007). Museums duties as collection, conservation, research and interpretation of cultural heritage is always at the fore of its planning. One major contributor to the success of this is the museum exhibition designers who are required to build the structure suitable for public access to the collections. They take part in the curatorial care of the exhibit for future generation. The exhibit in museum is any organised object, material or audio, graphic or structure single or more which is the focal point of the event. There are many types of museums in operations across the world. These include art museums, natural history museums, aquarium, mobile museums, zoological museums, airport museums and botanical museums.

### **iii. Gallery Exhibition**

Art gallery is a medium or institution through which artworks are marketed to the general public. Galleries equally represent an establishment or retail units that offer works of art to individuals on sales. It is an outlet operation or whole sale through which individuals can purchase or own art work. They mostly have physical location. Axelsen and Arcodia (2004) say that in contemporary times, art galleries act as establishment for preservation of collections and relics for education and enjoyment for the next generation. Galleries operate mostly as business entities for profit making even though sometimes perform other duties as done by museums. Buren (2011) states that galleries equally collect, preserve and exhibit but for the purposes of selling them for profit. Works collected by galleries range from paintings, sculpture, installation, photography, drawings and alongside performances. Most famous galleries deal in specific form of artworks which call for certain artists. For instance, a gallery may deal in cubists or impressionists works or a combination of past and present or contemporary works. They make unknown artists very popular in the art world. Those galleries that nurture skilful or quality artists always make attractive profit. Gallery owners technically drive their galleries to success. Some are experience artists themselves and sometimes too, they are collectors or entrepreneurs seeking for gains in art transaction. The more experienced or knowledgeable the owner of the gallery, the better it functions. (Art Gallery-Audit Technique Guide 2012). Galleries have different techniques for running their businesses that distinguishes one gallery from the other. Five common operational techniques are as follows

- Some galleries lease out their premises to exhibiting artists to display their works to their audiences

- There are others who buy the works from famous artists and resell them for profit.
- Some galleries also mount solo or group shows purposely to nurture up and coming artists.
- Other galleries also act as agents for their long term serving artists such a way that, they always buy their works outright to supplement the work held on consignment.
- Finally, there are private dealers who even though do not have physical galleries, they act as agents for their artists.

#### **iv. Travelling Exhibition**

Travelling exhibition is another system of exhibition organised mostly by museums and galleries by circulating various collections or objects to other locations closer to communities which are distant from the premises of the main galleries (Royal Ontario Museum, undated) Travelling or touring exhibition came to being in order to temporary move historic objects and arts of concentration of related subjects to new locations where fresh visitors can familiarise themselves with the exhibits. A group of museums come together to contribute materials of similar importance and then circulate them from one place to another. Poulos (2008) travelling exhibitions open doors for works that have been kept outside display because of space availability to be seen or utilized. Because travelling exhibition becomes popular and essential for its education, funding from United Nation Educational Scientific and Cultural Organization and other organisations become the source of income for museums. It should be noted that, not only museums organise travelling exhibitions for audience, some companies also specialised in organising travelling exhibition. Institution that organise travelling exhibitions also strictly consider the theme for the exhibition,



space, content, visitors, medium/material on display, mission and then mode of content communication.

McCann (1968) contributes that travelling exhibition provides to remote people on the possibilities of knowledge and enjoyment of art by great museums and exhibiting organisation. As the artworks or the objects are carried from place to place, they provide intellectual and cultural interchange of great value for education of people of varied groups. Most often, such cooperation comes because of the difficulty in financing a large loan collection assembled from many distances. The release of collections to other museums help open spaces for other concentrated works to be displayed (Temporary Travelling Exhibition 1963). Methods of presentation of circulated materials or objects vary considerably according to the content and circumstances. The importance of travelling exhibition is that, it creates a moment of new exhibits display and then opens the opportunity for educating people far reaching from the centres of the galleries. Vejle (2016) lays out clearly that, the purpose of travelling exhibition is to showcase cultural objects as a form of experience by local museums to a wider audience by getting them to their various locations. Such gesture brings about common cultural understanding and continuity of heritage. This also propagate interest in students to learn their customs. Travelling exhibitions are very expensive because of hiring huge transport for carrying heavy collections to far places.

Travelling exhibitions are educational goals of most museums to reach out to people and schools. During such exhibitions, different techniques are used for presentation. Manipulation of interpretive strategies to make the story line very clear is considered. Engagement of auditory visualization and kinaesthetic techniques are surely

implemented. In the world of digitals, interplays of sound and light are always part. Copies of original works are presented for touching and better familiarization. Osborn (1953) says such exhibitions sometimes cross over to nations in all attempt to share cultural values that shape society and influence learning. They are utilized to pass education onto various groups of people in different field of study. This create international exchange of exhibition which support the success of museum educational missions. UNESCO plays a very important role in travelling exhibition because of its humanitarian agenda, educational and cultural factors. It encourages its member states to embark on such exhibition to interact with their cultural values. Visual way of communication is the main methods of linking to the people during the exhibition. Museum travelling exhibitions cover all subject areas and thereby making their exhibitions very educative and pleasurable.

#### **v. Juried Exhibition**

Juried exhibitions are conducted purposely to select artworks for prizes and special event exhibitions. A panel of qualified professionals in the various fields of art such as critics, aesthetician, art educators, curators and many more known as jurors select the best works for the various prizes (Burton 2006). Juried exhibitions lay emphasis on awards. Agora Gallery (2017) also adds that, juried exhibition is a form of art competition which serves as a very important opportunity for students to participate for awards. It provides, in some cases a huge exposure to the artists and self-confidence. Prizes are given to best artist in a form of cash, art materials and promotional items. Winners add such records to their curriculum vitae and this elevate them as more ambitious artists when appeared before any jurors or apply into any exhibition in the course of their career. Practicing artists and emerging artists are all acceptable in jury exhibitions depending on the criteria for specific organisers. Beaver

(2017) explains further that, exhibition that goes through the jury system are very challenging, sometimes due to the large number of applicants. Jurors have very difficult options to select the best works. There are variations in requesting for the number of works to be submitted by the artists applying and then types of works. Different shows call for certain groups of judges who have expertise in types of media used by the artists applying for the competition. Normally, in order to heighten the show, some well-known artists are allowed to enter the show and then emerging artists. Scoring artworks depends on individual judges. Marks are compared and then your artist statement scrutinise to understand further, your techniques and the aesthetics. Visitor are very much considered in juried exhibition. space is provided for their comfort and accessibility.

#### **vi. Students' art exhibition**

Roppolo and Crow (2007) makes references to student exhibition as such display of students works that follow certain assessment criteria which benefit their learning. Students benefit from their hands on experience by going through the exhibition procedure themselves. They choose a theme, work around it, display art works with labelling, and taking into consideration, writing press release, publishing catalogue or brochures and doing presentations to visitors. Teachers objective is to guide the students to realise their presentational ambitions which is the process of organising the exhibition. Chang (2006) discusses student's art exhibitions as those organised by students for the benefit of their experiences in the study of art education. The teachers lay emphasis on the preparation of the exhibition or competition and make participation interesting and standard. Such programme organisations add up to classroom learning and augment the artistic content and the curriculum. Ballard, (2017) argues that students' art shows are strictly derived from the curriculum of art

education. It recommends and opens the opportunity for learners to be directly involved in the preparation and the display of their learning. The students join hands in reaching out to the public and friends to tell them what they have made. Success is always the central drive to usher students into an exhibition. Mueller and Thomas (2001) writes that, most important aspect of student's exhibition is the curatorial engagement which expose them to study a lot about appreciation of the arts and push up a healthy connexion for their future career. Students take responsibility for their own projects if allowed to participate fully in the process. What Artists Say (2013) throws more light on student's exhibition mainly as practical involvement which connect them to their community and that, even though teachers have challenges of space and storage, the exhibition is an essential activity that develops the students emotional and social relations that must be taken seriously.

## **2.9 Purposes of Students' Art Exhibition**

Exhibition provides a very wide opportunity for both students and teachers to support teaching and learning effectively. It promotes collaboration, ignite interest and opens discussion and understanding of arts (Burton 2004). Exhibition incorporates opportunities for students learning which goes beyond the studio experience. By learning the skills and concept of exhibition, students better understand the meaning of art and its significance to the society. Students whose works appear in an exhibition begin the next class with excitement, new perception and curiosity about art education. Hatcher (2001) says that, exhibition of students works draw positive thinking among students and teachers about the role of art education and liberate students from the fear of criticism. It strengthens the Visual Art programme and include public participation. Students assume a temporal role as curators, critics, exhibition designers, exhibition publicists, space designers and many others which

support the success of an exhibition which is practised by galleries, museums and independent exhibition organisers.

General Knowledge Art Syllabus (2010) indicates the importance of students' art exhibition as the one which will advertise the various skills, techniques or styles of the students, create public interaction with students and avail business opportunities by attracting buyers.

Falk and Dierking (2000) create the understanding that, by teaching students the creation of exhibition or art display, art educators would definitely be preparing students for museum experience. Students would be able to orient themselves to exhibition by organising themes, design styles and type of audience. Exhibiting art completes the artistic cycle and issues arising during exhibition processes become the basis for future studio works and presentation (Burton 2006). Exhibiting students work is art educators' precious way of exposing students and their works to a world of art beyond the borders of the school. They learn the concept and skills that are necessary to critical understanding of art and aesthetics. When students succeed in transferring what they have studied from mounting their own exhibition, to looking at other display in private galleries and public museums, the experience would be positive in their artistic career. Exhibition encourages bright and weak students to learn together since this is much more practical. It promotes togetherness among students as well as teachers and draws attention of the school authorities for maximum support. IndiaStudychannel.com. (2011) contributes that, exhibition improves the innate ability of students by calling for total involvement of all students, their idea conception, interaction and then confidence to show their works to friends, parents and visitors. They think beyond the written lessons, coordinate each other in



group which is healthy for idea sharing. Curators come around student's art exhibitions and discover these young artists and nurture them for future careers. Teachers use this opportunity to discover other hiding potentials of students such as organisation, presentation, appreciation, tolerance to strangers and good teacher – student relationship.

PYP exhibition (2013) states that, exhibition creates the path for students to demonstrate independence and responsibility for their own learning and provides the platform for them to explore multiple perspectives of their works and apply all the techniques, concept and desire they have gone through in the previous terms or year. Exhibition provides the opportunity to engage students in in-depth collaborative inquiry. It added that, students build and apply their learning with much skills and have the opportunity to reflect and take action for their responsibility. Langbehn (2015) opines that as teachers view the works of their students on display against other students' works they reflect, discuss and feed themselves with ideas for their instruction. Marsh et al (2017) lay out the purpose that exhibition of students' works creates in-depth period of learning and project the evidence that students have mastery over every lesson they have undertaken. Students normally demonstrate diverse ways of approaching their project works because of exposure to different kinds of audiences and get prepared for their future careers. Exhibition organised in the school context serve multiple purposes but all geared towards teaching and learning. The purpose emphasises a form of assessment, celebration of student learning, improving teaching strategies by comparing various works and analysing them and formulating new instructional ideas, educating the public about how students study and making learning visible to the people within the communities. Capstone Project (2016) notes that exhibition is a learning path that creates a total experience in such a way that,



students have an exposure to display their skill of communication, public speaking, media literacy and guide them to prepare their portfolio for college and career.

Be The Curator (2016) also indicates numerous reasons why art exhibition should be regularly conducted for students. It says that, this opens opportunity for students to understand the role of curators, exhibition designers in museum, galleries and independent exhibitions. Students work in collaboration towards a common goal and are able to write appropriate labels for communication to audiences. Students brainstorm and design exhibition label which control the movement of people and adds meaning to the work on display. Roppolo and Crow (2007) also addresses the essentials of exhibition as that which provides with students with unique chance to bring to bare their specific skills or innate abilities that make them discover their career. Such event creates collaborative attitude among students, teachers and parents and also foster classroom dialogue of serious learning.

## **2.10 The Role of Teachers, Students, Mentors, Parents and Administration in Exhibiting Student Art Works.**

The role of every individual in organizing any programme such as exhibition in schools is very important for the success of that event. Exhibitions are very difficult event to be organized well because of the various aspects played by many different people. In the school environment, teachers are considered the immediate resource person to pick up the initiative for event. If commitment level is low, nothing is going to work successfully. According to Mart (2013) a passionate educator is the one with full commitment and always available to student learning and effectively create the atmosphere for a good teacher-student relation. Osborn (2001) also adds that the role of a teacher is multidimensional and may be controlled by certain external forces

which are as follows; the quality of the school, the students and the career development and the profession as a teacher. He continues that, great teachers endeavour to share their knowledge with their students.

The various roles explained below is well indicated by (Primary Year Program 2017)

**i. Teacher;** During exhibitions in schools, teachers play a very important role in making the event happen as expected to benefit student learning and project the agenda of the school. Specifically, teachers initiate the concept of the exhibition and guide students to collaborate and carry out the process. Teachers plan and collaborate with other tutors to act as mentors and have a joint supervision for the exhibition. They create selection requirements with students to avoid any bias in the selection of works for the exhibition. In the process of supervision, they ensure all the requirements are intact. Teachers do not over involve in the process because it can easily deny the student the curatorial aspect of it. They encourage all students to motivate each other and participate in the exhibition process. Students participation depends largely on their interest, need and assurance that their works would be selected for the exhibition empower all students to be responsible for their presentation. In order to document everything methodically, teachers take record of the process for new class discussion.

**ii. Students;** The process of student exhibition is predominantly controlled by students. They play all the major roles as curators, designers, publicists, docents and many more that facilitate the event. They take part in all the stages of the event with their teachers guiding and mentoring them from behind. They select works by special criteria agreed upon by consensus, prepare the exhibition design and take part in mounting or installing the works. They demonstrate certain essential qualities such as

concept, attitude, skill and action for event. Selected students are groomed to talk about their works and also present artist statement if necessary. In the end, students help dismantle all the works and participate in cleaning the grounds. They begin a new class with fresh mind and many discussions.

**iii. Mentors:** In some situations, teachers double as mentors but it is also possible that a mentor may come from outside the school or within who is not necessarily art bias. This personality assists the students to plan and accomplish their aim ahead. He asks many questions which shape the minds of the students towards decision making. He facilitates the interpretation of works by providing information for the students. Throughout the process he familiarises his conscience with the issues and try to project the event well.

**iv. Parents:** Parents are the backbone of every student. They help their wards to achieve their aims in life. This transcend to any situations that a parent is needed for students' support. They make available resources that can help facilitate the progress of the exhibition. These resources include media, accommodation and financial support. They encourage teachers and students to collaborate and make the dream come through. Some of the parents provide their expertise that is relevant to the events to the school. They celebrate the event with the students and teachers and sometimes give feedback.

**v. Administration;** The school leadership also play a very important role as far as exhibition is concerned. They have the understanding of the central idea and then provide many supports for the event. They allocate sufficient time and funding for the success of the exhibition. They again provide career development guidance as a form of educational resource in relation to art for students. They promote exhibition activities in the school by celebrating the event with them.

## 2.11 Experts in Art Exhibition Organisation

Successful exhibition is dependent upon some well trained personnel in the field of art and its display. They play many different roles but connect to each other in the end to push the exhibition to its success. Toolkit (2010) and Curatorial Practice (2015) describe the major experts in exhibition organisation in museums and galleries as follows,

i. **Curator:** This personality is the central holder of every success of an exhibition because he/she is loaded with responsibilities that demand proper education and commitment. They conceive the idea for the exhibition which throw more light on the artist vision and ideologies. In order to perform creditably, curators work with many professionals such as conservators, editors, publicists, archivists, art handlers, development staff, exhibit designers and critics. The curator takes very critical decision in engaging the audience. He is responsible for coaching staff, giving lectures on forum by providing expertise on the display. Curation normally begins with the preparation of exhibition since that is the platform for announcing artists and their works as well as the curator. Curator is responsible for conducting research and collecting objects or artefacts for museum display. During exhibitions he articulates the idea of artist or concept that drives the museum mission. He organises, implements and represents an artist in explaining a piece of work. He derives intellectual experiences from other field of study to help understand issues arising in the world of art. This evidence helps them contribute to public dialogue and means to advance future collections. Generally, curators act as supervisors to exhibitions, doing their best to champion the concept of artists and museums and making sure visitors or audience derive substance from the display (Art Museum Curators 2007)

**ii. The artist\ museum:** This is the creative person or institution who owns the artworks for exhibition. Artists think and create their works and then submit proposals for entry into an exhibition. Museums or galleries collect or buy works from artists and use them for their exhibitions or museum missions. The creative techniques and materials that artists use for production keep changing all the time. According to Art Audit Technique Guide (2012), artists work their trade or craft as their means of career for a living. They make earnings by selling their works out. It reaches certain group of people who also invest in art for a living. These are business art collectors, hobbyist, dealers and investor. An investor is someone who purchases, sells and collects art for investment with the anticipation that, the art work would rise in price to help him gain profit. A hobbyist, on the other hand is a collector who acquires art work for fun. He doesn't look forward for any appreciation in the prices of the purchase in future.

**iii. Exhibit designer:** This is the interior and exterior architect or designer of any properly executed exhibition. The designer is in charge of creating the space to project the exhibit or the artefact on display. The layout, display of the works, control of visitors by walk ways and the total ambience of the space are all the responsibilities of the exhibition designer. The designer consciously allocates spaces for the display according to the concept or theme putting into consideration the circulation spaces. The Designer Takes part in the installation so that things can correspond very well. He partakes in the selection of graphics and colour or lighting scheme that confirm the atmosphere. Wall partitions and ceiling preparations and the woodwork other fittings, all are in the conduct of the exhibit designer. A good designer's aim is to add enhancement to exhibition presence or visitors' interactivity and facilitate the understanding of the artwork and the concept of the artist. Designers commit the



whole environment to curiosity to sustain the visitors interest and thereby making the exhibition a desirable one.

**iv. Educator:** This is the officer who plans and organises educational activities of the exhibition for teachers and students. He sometimes acts as the curator or docents of certain touring exhibitions.

**v. Promotion officer\ Publicist:** Any exhibition that reaches the hearing of the public is made capable by the publicist. He arranges for media publicity, sponsorship, and invitation of dignitaries and fund raising.

**vi. Graphic designers:** They design the posters, brochures, catalogues, labels, handbills and assist the publicists to carry out advertisement for the event. Beyond these, the graphic designer helps the exhibit designer to create charts, drawings, and display units, models and dioramas and mannequins for the free flow of the visitors and the exhibition presence.

**vii. Docent:** This is the official person trained to receive visitors and guide them through the exhibition. He teaches and answers questions from the visitors about the exhibition.

**viii. Security:** He/she makes sure that every element of the exhibition is maintained from stealing or theft.

**ix. The audience.** When planning an exhibition, it is advisable to consider target audience. These audiences varied in social status, education and experience with different ages. The audience or the visitor is the prospective personalities who devote their time to participate in experiencing or viewing the work on display. The people range from friends, individuals, groups, strangers and family members. The individuals make visit to museums or exhibitions to enjoy or learn from the object on display. They normally have time and



understand the details of the presentation. The other groups are independent adults whose purpose for the visit is to have some quality time with exhibition. Family groups are mostly large in number and needs proper care and apace management. Educational groups are the intellects and the largest in number and they. Will need very large space for accommodating carrier bags and many more. On the arrivals they need separate space to discuss and reorganise themselves well before the exhibition starts. It is prudent to give out note pads to visitors for writing particularly when they are student visitors. In this case, visitor service team performs its duty effectively. Visitor access is also factored into their arrivals. Labels showing directions to facilities and place of mini purchasing like snack shop, gift shops, internet café, lectures and any stage performances that precede the main viewing. Visitor services are the arrangement made for the comfortability of the visitor to freely enjoy his or her stay with the exhibition. Such comfortability takes away frustrations and fatigue (Exhibition and Museum Communication, undated.)

According to Exhibition and Audiences (2002) visitor experiences are very essential part of any committed and well organized exhibition because the visitor deserves a total satisfaction as much as possible. The various activities of these visitors include curiosity, delightfulness, anticipation, remembering, discovering, excitement, sharing, imagination and understanding. A combination of these attributes play on the minds of these visitors and thereby giving total engagement to their participation.

## **2.12 Factors to Consider when planning Exhibition**

GKA syllabus (2010) considers the factors of exhibition making into two aspects. The Planning of the exhibition and Mounting stage. It breaks the planning into various

parts as follows; selecting the type of exhibition, what to exhibit, the location, budget for the show, advertisement, expected number of people, duration, security and visitors book. The second part is the mounting of the exhibition. That also inculcates the arrangement of the artworks by considering the size, weight and height of the works, colour and texture, labelling and hanging or installation and background music which does not compete with the works. These form the core for making any simple exhibition particularly in the school environment or for any basic marketing strategy.

Burton (2006) lays out five basic factors for consideration when planning exhibition. These include the Conception of the theme, The Design, Installation. Publicity and the Event itself. He explains that, the theme identification can be done by collaboration between students and their teachers which serves a very interesting purpose. Such themes can be classified under a fairly six thematic areas as metaphorical, emotive, honorific, description and didactic. The Design which is the next vital factor is a deliberate decision to plan the arrangement of the works to throw more meaning to theme and entice the viewers. This calls for detail space consideration and model. Various views of the works must be considered to arrive at the best viewing point. Miniature models can be designed of the space to have a fair idea about how and where to hang the works. Installation of the actual works which is the third stage begins by analysing the space critically so as to accomplish the best display. Publicity could begin by announcing to friends and parents through the school notice board, media, brochures and catalogues. School posters and handbills also do the trick. Finally, the event itself arrives and everybody plays his role accordingly. Curatorial Practice (2015) contributes its quota to the exhibition processes under various headings as Planning, Production, Operation and Termination. This outfit explains the term planning as the conception stage where generally one considers the purpose of

the exhibition, location, layout design, educational content, promotion technique, cost involve and allocation of duties to team mates. It continues that, after the acquisition of the space, the next stage is the production which includes installation and mounting. The publicity of the events and the set-up is well executed for operation. The day of the event is taken as the operational day when audiences are welcome to take part. Presentation of issues arising in the exhibition to the public, making sure the works are intact and sometimes make some changes of position of the works add more interest to the viewing experience. Finally, termination period arrives and works dismantled and taken back to safety or to their buyers. Properties rented are well taken care of and returned to their owners. Evaluation of the event is done to assess the level of target accomplishment.

- **Art Installation Style**

Burton (2006) describes six different installation styles that are commonly used in various levels of exhibitions. These styles are the salon style, linear style, sequential design, comparative design and synoptic design.

- Salon-style design:** A sea of Art; Such style of arrangement or installation draws all the works very close to each other such that, spaces between them are quite narrow. The idea is to exhibit as many as possible works of the students. The congestion together produces a whole pattern of its own thereby creating a sea of works.
- Linear design:** clear and straight forward; with this style of installation, works are arranged side-by-side in orderly manner, horizontally at eye level. Spaces between works are wide a part to distinguish one work from the other. Independently, works portray certain qualities and meaning, such as the

medium used, technique and various sizes. This style much more support that perception since the individual works can be clearly viewed.

**iii. Sequential design:** Success and Progressive; this system provides a pre-define route with effective guidance throughout the viewing period. It has one specific entrance and exit which mimic a guidance tour from one point to the other by following instructions that are pre-recorded. Each work with narrative leads to the next work

**iv. Comparative design:** juxtapositions that contrast and connect; this emphasize groups of works place next to each other in combinations that connect visual comparisons. Colours of works are placed in contrast to promote viewers critical viewing thinking and perceptions about such interplay. Works are levelled against each other to create visual tension in order to heighten the viewing interest of the visitors.

**v. Synoptic design:** Grouping by similarities; this style groups works of art into clusters that carry certain characteristics or common trait. Each group of work is a summary of a theme or subject matter in a larger sense.

**vi. Contextual installation design:** setting the scene; this is normally used in natural history museums where a setting is created to make the works of art fit naturally into the space. Traditional arts like cave art could be simply mimic by creating a sand cave for the works or Egyptians tombs. Students art display puts all these into considerations when it comes to organizing effective exhibitions.

### **2.13 Exhibition Design**

Lonrec (2007) defines exhibition design as a technique of planning and creating an effective environment purposely for the display of artworks or objects as used in museum system. The conception of this design calls for many factors to be considered for its purpose to be achieved. Lighting system, space, graphic design, sound and the visitors or the audiences form a very crucial factors in designing exhibition (Smithsonian 2002). The visual construction of an exhibition communicates very important values and meaning. The artworks are arranged and put in space so that they illustrate and explain the idea behind the exhibition.

This create a driving force for museums, galleries and exhibition organisers to consider an exhibition design as a coherent factor for successful exhibition. The exhibit or artwork is not put in just a mere vacuum, it responds to other elements within the exhibition set-up, making the context outstanding which is made possible by the exhibition design. (Turpeinen 2009). An exhibition design engages well experience designers to put together a suitable construction and accessible space that controls the imaginations of the wider audiences and sustained their interest throughout the period of display (velarde 2001)

The idea of exhibition design is quiet outstanding over most ranges of audience designs that articulates other meanings. The closest of is the interior design which looks at status, beauty and atmospheric ambience in relation to tourists or hotel clientele. Exhibition design reflects and drives in a contemporary fashion style such that, it borrows much of its elements such as furniture, light, sound, wall designs labelling to consolidate form, space and surface which create an aura for the exhibit (Locker 2011) The combination of text, images and other graphic design remains a



vital way of communicating to technologically visual audience. Most challenging factor of an exhibition design is the exploration and experimentation which lead to the search for the best technological media which will give the exciting interactive environment to both audience and the exhibit. Exhibitions are for audiences or visitors so the exhibition designer needs to have in-depth understanding of the physical, emotional and the intellectual levels of these audiences so as to meet their expectations of accessibility, educational and enjoyment. A poorly organized exhibition with non-working display devices, is worse than no exhibition at all (Thompson 1962) permanent exhibitions, temporary exhibition and recessive exhibitions need not be uninteresting and but rather judicious use of complementary lights, colour and texture to ensure lively, cheerful and inviting exhibition ground. Adding light to the shows, pave the way for the audiences to explore, experience and psychologically correspond to the illumination and interactivity of the environment (Hayford gallery 2013)

Exhibition designers create a three-dimensional architecture for the exhibits and its elements in space for maximum coherence and convenient for the visitor (Smithsonian institute 2002). The unification that manipulates the object, space and the visitor is the quality of the exhibition design. The space is used to enhance the object or the object to enhance the space (Temporary Travelling Exhibition 1963)

Witteborg (2010) emphasizes that, a successful exhibition relies greatly on the exhibition design, the concept of illustration and how the audience relate to the exhibition. A proper balancing effect of basic structure and well-thought-out colour scheme strongly contribute to the total visitor experience. Colour, form and illumination serve as guidance to lead the audience to the narrations of the display.



Exhibition design is an evidential process that needs regular dynamism to improve the outcome of the exhibition.

The use of visual communication or labelling against the exhibit needs proper editing to salvage any misconception so that a clear cut message can be sent across the audience. It is always appropriate to create a miniature model for the design. The model is a medium of creative visualization for the designer and a complete tool for all the exhibition planners. After exhibition story has been prepared, and type of exhibition selected, exhibition model, diagrams photographs are set out in order to coordinate the space and the exhibit. as you put together the plan drawing, story outline and a visitor flow pattern and meditate on where the exhibition will be installed, simple solution is reached. The preliminary design model is done to attest to the various alternatives of the arrangement. The arrangement or the installation would call for certain basic requirement such as the space and distance from which observation of the exhibit would be done. How close would be the audience to the object so that they might be allowed to touch, smell, feel the texture and weigh the object. This determines how much free movement must be offered to the visitors.

#### **2.14 Exhibition Design Models**

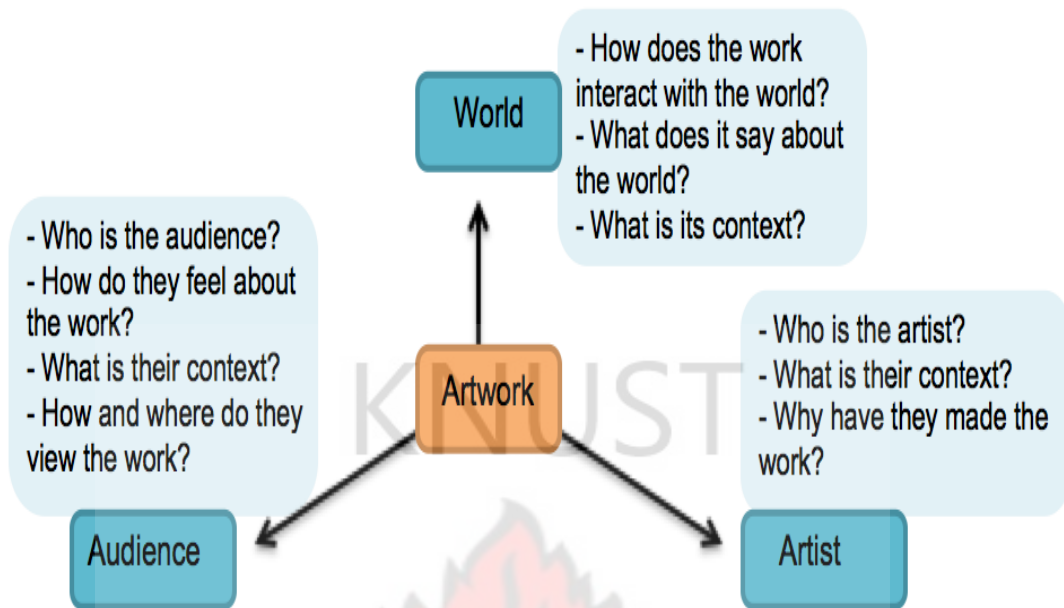
Smithsonian (2002) proposed four exhibition models or approaches that could be used for individual or combination of exhibitions. The models describe vividly how each response to the audience during the exhibition. The approaches or models are, Exhibition as environment, Exhibition as artefact display, Exhibition as a visitor activity and Exhibition as communicator of idea.

- i. **Exhibition as Environment;** This approach focuses on the environmental interactivity for the visitor. It calls to mind the detail works of the exhibit designer to activate an environment that pierce through the imagination of the

visitor a sense of creative immersive space which could possibly induce the visitor to respond with a real life attitude. That, this is very common in botanical gardens or zoos.

- ii. **Exhibition as Artefact Display;** With regard to this model, curatorial concentration is on the display of the artefact or the object on display. Choosing the perfect ways for arranging the works so that they can be viewed appropriately without any distraction. The approach calls for the consideration of size, weight, texture and the best possible artefact that can convey the message of the day. A curator plays a very important role in this models since much more light is thrown onto the artefact on display. Visitors are highly considered in the arrangement and conveyance of the message. Their emotional and intellectual responses are directed or derived from the work on display.
- iii. **Exhibition as a Visitor Activity;** In this model, concentrate on what the visitor will do or perform during the tour of the exhibition. visitor behaviour and interaction predominate any arrangement or decision. The designer creatively plans the visitor responses to the atmosphere or the environment. A set of gadget or interactive objects are set up for the visitor experience. Some of the activities include moving, touching, manipulating, exchanging and engaging with each other as occur in children museum.
- iv. **Exhibition as Communicator of Idea;** This model drives the theme of the exhibition to the fore. Additional message is carried by the theme to make it very elaborate so that it commands the heart of the message. It is accomplished depending on any work or object that can push the message across not necessarily the most outstanding work.

## Exhibition Design Model



**Fig. 1.1 Framework for Visual Art Exhibition (artofsmart.com.au 2017)**

The conceptual framework above tackles four predominant agencies that play very important role in the organisation of art exhibition. These are the artwork, audience, world and the artist. It analyses how these agencies correlate to each other before and during an exhibition. The build-up of the framework puts the artwork at the centre of discussion which also makes references to four frames that connects to it as structural, subjective, cultural and postmodern factors that articulates art in the context of exhibition an artwork is the result of creative mobilisation of abstract ideas that are transformed into reality of visual experience. Even though the framework is self-explanatory, below are the details of the various agencies.

- i. **Artwork:** this is the idea in a form of physical object put into space that communicate specific theme to the audiences. It considers the first frame as structural, which explains how the work is made and how its physical

properties look like. Subjective as the next frame tells how the work induces emotions in the audiences by depicting or reflecting on certain ideas. Artwork also survives on its cultural notion which says the time, location and the settlements it reflects.

- ii. Artist: this is the creator of the work and owns it. During exhibition presentations artists tell their profile in relation to their works to give better understanding to viewers.
- iii. Audiences: these are the collectors, visitors and any other persons by chance or invitation that would take part as viewer of the exhibition. The audience for exhibitions vary from time to time and their seriously factored in order to create very successful exhibition experience. This opens the questions of who takes part as audience, considering how they would feel during the exhibition and they should view the display.
- iv. The world: the world in other hand describes all the influences that would affect the work or the total display whether internal or external that must be considered before and during the exhibition organisation.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Overview**

This chapter describes the procedure adopted to collect data for the study. It outlines the research design, research method, population, sampling techniques and data collecting procedure used.

#### **3.1 Research Design**

Qualitative Research was extensively used for this study. Kothari (2004) explains qualitative research as type of research that relies mostly upon critical observation and in-depth interviews that involve quality and results in non-numerical data but provides contextual understanding. According to Neuman (1997), qualitative research is empirical and involve documenting real events, recording people's perceptions, observing specific behaviours and examining visual images. It is carried out to understand some aspect of social life such as the experiences and attitudes or perception of people within a community about a phenomenon, event or issues (Patton et al 2002). Qualitative research puts together much detail data in a form of views from people, analysis and data for interpretation of meaning of information from individual or group (Creswell 2012). Qualitative research mostly involve the researcher in the study process which is in a very natural setting of the respondent (Taylor 2005). With regards to Qualitative Consultants Association (2016) qualitative research is for the purposes of unveiling the attitude and perception of a particular respondents by using in-depth studies small group of people to guide the formation of the research objectives as it paves way for observation, recording and interpretation of reactions and actions of respondents.



### **3.2 Research Methods**

The research was based on Descriptive and Action Research methods.

#### **3.2.1 Descriptive Research Method**

Descriptive research gives a systematic description of a situation happening currently in order to provide the opportunity that justify current practice and make judgement that elevates the situation (Kenneth 2005). In educational planning, descriptive research is often focused on comparing the existing condition of school benchmark standards, condition operating in several other schools and situations of single school system. Burns and Grove (2003) state that descriptive research is conducted to find out the status of existing structure by providing an accurate description of observation of that situation. Descriptive research method normally projects three main aspects for its research standard which are describing the phenomenon, explaining it and validating it (Research-method.net 2017) Through descriptive method, the researcher took the opportunity to identify the nature of exhibition approach organized and practiced in the schools' understudy and this guided the new direction of the research.

#### **3.2.2 Action Research Method**

According to Professional Learning and Leadership Development Directorate (2010) action research is defined as the development and implementation of a plan to better a situation. Action research draws the participants to reassess the situation of their works or their educational practice carefully by using principles of research (Eileen 2000) It is mostly done in the teaching environment by teachers to improve their methods of instruction or delivery.



Action research engages the researcher to participate in an ongoing testing and monitoring of improvement in their practice. One major factor always considered in action research is to identify issues within an organisation and develop processes for the improvement of that issues. In education, action research is also called teacher research which teachers use for the improvement of both their practice and student learning outcomes and for that matter, it is a systematic process of teacher enquiry. Hadley (2003) explains action research as a classroom –oriented research conducted by classroom teachers. It focuses on practical and technique oriented activities of principles and procedure. The whole idea of action research is attributed to Kurt Lewin (1946) who proposed that it could be used to solve problems that could surface in groups or organisations that rely on successful communication and positive social interaction in order to reach their goals.

McNiff (2002) also defined action research as practical way by which a practitioner reassesses the status of his work, reflects and attempts changes that improve the work. It is an enquiry conducted by self into self-such that practitioner acts as agents for change to improve the situation (Dick 1993). The status of students' art exhibition in senior high school needed an improvement by testing new ideas that would elevate it to a height of interest. Students and teachers needed to go through an improved version of exhibition process that would raise much more desire and professionalism. The researcher's participation in the various stages of the exhibition preparation such as been the observant, mentor and a resource person richly provided the urge to deeply acknowledge the situation very well and tempted the best solution for it.

### 3.3 Population

Parahoo (1997) defines population as the total number of units from which data can be collected; such as individuals, people, artefact's, objects, events or organisations.

Polit and Hungler (1999) also refer to population as an aggregate or totality of all the objects, subjects or members that conform to a set of specifications. In other words, population describes all the elements that meet the criteria for inclusion in a study (Burns and Grove 2003). The population for this research comprised of all the Visual Art students, Visual Art teachers and Heads of Visual art departments of TI Ahmadiyya SHS and Kumasi Anglican SHS. Table 3.1 shows the population distribution for the study.

**Table 3.1: Population for the study**

<b>School</b>	<b>Number of Students</b>	<b>Number of Teachers</b>	<b>Heads of Department</b>	<b>Total</b>
AMASS	353	13	1	367
KASS	362	11	1	374
				<b>741</b>

Therefore, the population for the study is 741

#### 3.3.1 Target Population

Target population refers to the entire elements from which a survey data is to be used to make references (method.sagepub.com 2017) such a way that, those units or elements from which the findings are meant to generalized. Target population is the part of a general population extracted after its refinement or an individual with specified characters that is relevant for collecting data (Creswell 2003). The target population for the study include all second year Visual Art students, All Visual Art teachers and the Heads of Department in the selected Senior High Schools. The reason for selecting the second year students was that, at the time of conducting this research, the final year students were busily preparing for WASSCE and the first year

students had not taken any lesson in exhibition. Second year students had gone through all the exhibition lessons and were available for the research.

Table 3.2 shows the distribution of the target population

**Table 3.2: Target Population for study**

School	Number of students	Number of Teacher	Heads of Department	Total
AMASS	126	13	1	140
KASS	135	11	1	147
				<b>287</b>

### 3.3.2 Accessible Population

Bartlett (2001) opines that, accessible population is arrived when all other individuals of the target population is exempted because they may not participate or who cannot be accessed at the time of the study. Accessible population in other words is a group or set of elements which researchers can depend on to correlate the conclusion. This class is a subset of a target population which is also termed as study population.

Leedy (1994) as cited by Asinyo (2009) states that for a quality study, the sample size must be at least 30% of the accessible population in order to portray a fair and generalizable view of the population. The study therefore assumed operation with (i.e. 30% of 261). Leedy's scheme was only applied to the class of students. The researcher used the entirety of target population for teachers and Heads of Departments since the number was small and manageable. Table 3.3 indicates the distribution of the accessible population.

**Table 3.3: Accessible Population for study**

School	Number of students	Number of Teachers	Heads of department	Total
AMASS	38	13	1	52
KASS	41	11	1	53
				<b>105</b>

Hence, the accessible population for the study was **105**

### **3.4 Sampling Techniques**

The sampling techniques used for this study were purposive sampling and simple random sampling. Sampling involves using various techniques to select population for collecting data (Lathann 2007) A sample is a subgroup of a population or representative of a group.

Yount (2006) states that, sampling is the process of selecting a group of subjects for a study in such a way that individuals represent the larger group from which they were chosen. The researcher used purposive sampling and simple random sampling in selecting participants for the study.

Purposive sampling was adopted in selecting participants who can offer expert opinions on the subject. This method was administered on the Heads of Departments and teachers. Agyedu, Donkor and Obeng (1991), affirms that, purposive sampling allows researchers to deliberately sample only respondents whose expertise/ knowledge are essential in comprehending the subject under investigation. In all, the researcher sampled 2 Head of departments. Simple Random sampling was also used in selection participants out of the class of students and also teachers.

### **3.5 Data collection instruments**

The data collecting instruments used for the study were observation, interview and questionnaire. According to Polit and Hungler (1999) data is an information derived in a course of study.

#### **3.5.1 Observation**

Data gathering device by which certain types of information can be obtained by direct involvement of the researcher (Creswell 2009) According to Taylor (2005) observation engages the researcher to describe activities, behaviours and procedures

used to observe situations while performing the research on the field. This instrument opens the opportunity to the researcher to engage in critical observation of behaviour and record the results of those observation made. Particularly, participant-observation was adopted for this research whereby the researcher took position as resource person to advise students and teachers before and during the selection and mounting of the exhibition.

### **3.5.2 Interview**

Conversation for gathering information (easwaramoorthy et al 2006) A research interview involves an interviewer who coordinates the process of the conversation and asks question, and interviewee responds to those questions. Information gathered is used as a data. According to Creswell (2012) interview is an interaction between a researcher and a participant of a study which involves a transfer of information to the interviewer. This method enables the researcher solicit for expert and detailed information from respondents. The nature of the interview was face to face and semi-structured. This was purposely chosen to allow flexible articulation and retrieval of unexpected facts.

### **3.5.3 Questionnaire**

Simply a tool for collecting and recording data about a particular issue of interest and administered to a larger group (Oppenheim 1992) It is made up of a list of questions with clear instructions and sometimes, space for answers. Abawi (2013) explains questionnaire as a data collection instrument having series of questions and answering options for the purpose of gathering data from respondents. The researcher employed this instrument to retrieve feedback from teachers and students' respondents.



### **3.5.4 Validation of Instruments**

The Interview and observation guides were carefully scrutinized by the researcher and other lecturers in the department and finally the supervisor for this project to identify and correct any ambiguous questions that would lead to invalid data.

### **3.6 Types of Data**

According to Topic Support Guide (2017) data is an information collected in a form of text, numbers or pictures which is then processed and analysed for a purpose of a study. Data can also be looked at as pieces of information mostly collected and sieved for interpretation (University of Leicester 2012)

#### **3.6.1 Primary Data**

Primary data can be considered as first-hand information collected directly by a researcher for analysing a particular research problem from a source not diluted or documented, and under the total supervision or control of the researcher (keydifference.com) Primary data is collected by the investigator from a specific source necessary to the research underway (wordpress.com) According to (slideshare.net) primary data is the original record collected from the field by the investigator with total control and supervision. It is fresh and current and mostly reliable. Primary data collected for this study was taken from questionnaire responses from respondents, observation of art exhibition organization from the field and personal interviews.

#### **3.6.2 Secondary data**

Secondary data is an information collected from a source already documented or recorded from previous events or research. It is mostly derived from newspapers, books, reports, websites, journal articles audio and video recordings (keydifferences.com 2018) Secondary data is a record already collated by a person, a



group of people or organization that can be used as evidence for another research (wordpress.com) For the purpose of this study, secondary data was taken from dissertations, journals, books and articles published.

### **3.7 Reliability and Validity of the Data**

According to Creswell (2009) reliability and validity are done by testing the consistency and dependability of information derived by subjecting it to comprehensive analysis. Pilot testing was done of the instruments chosen for the study in order to ensure such standard of validity and reliability.

### **3.8 Administration of Instruments**

Questionnaires were personally administered to students who participated in the exhibitions. Interviews were conducted with the heads of departments and teachers from the participating schools. These schools include TI Ahmadiyya Senior High School and Kumasi Anglican Senior High School.

### **3.9 Data Collection Procedure**

An introductory letter was obtained from the Department of Educational Innovation in Science and Technology to seek for permission to undertake the research. These letters were presented to the heads of the schools and approval made through the heads of the visual art departments by the following day which was Wednesday. I had the opportunity to distribute and administer the questionnaire to the students and the teachers who were available. I went back later in the week to interview the head of department because I had gone to the second school to administer the rest of the questionnaire to them. All questionnaire and interviews were done within the same week because the schools; TI Amass and Kumasi Anglican SHS are not far distant from each other. Two weeks later, I was given the opportunity to observe a lesson on

Exhibition at TI Amass for forty-five minutes. I took that opportunity to discuss and arrange for exhibition display with the students since it was closer to the revision week when teachers had exhausted most of their lessons. Finally, all went through and the exhibition came on and I was a participant observer. I took notes of event by writing and taking pictures.

### **3.10 Ethical Considerations**

The research activities were made clear to the school authorities, heads of departments, teachers and the students involved. The head of departments introduced the researcher to the teachers and students and created awareness about the intention of the research and the assurance that all information provided were going to be confidential and treated with serious caution. Total co-operation was given and every process went on successfully.

### **3.11 Data Analysis Plan**

Data obtained from all three instruments used; questionnaire, interview and observation were assembled and interpreted. Data was put in a form of tables and charts which indicates frequencies and percentages. It helped to organize data into suitable titles. Detail description and analysis of data were done by making references to findings.

The researcher adopted data analysis schemes, proposed by Miles and Huberman (1994). This scheme outlines strategies for breeding meaning out of interview data (transcript). These include:

- Counting incidences of concepts, subjects, packets of data and dictions.
- Taking cognizance of patterns and themes - coming from repetitive themes and causes or details or constructs;

- Looking out for plausibility (reasonability and credibility)— making sense of data, by engaging logical and cognizant insight to reach conclusions
- Developing metaphors— adopting symbolic, allegorical or representative phrases instead of literal and denotative wording. This eventually reduces/summarizes data, and creates easy paths of relating data with theory.
- Developing a rational chain of evidence - taking note of causality and making inferences; drawing conceptual/theoretical consistency and developing metaphors into theories to explain the phenomena.

This analysis strategies hereby furnished the researcher with clear-cut schemes to arriving at a comprehensive exhibition design conceptual guide.



## **CHAPTER FOUR**

### **FINDINGS AND ANALYSIS**

#### **4.0 Overview**

This section contains information with regards to data gathered in the execution of the project and its analysis. Comprehensively, it details the findings from interviews conducted with Heads of Department and questionnaire administered to teachers and students, which served as building block for the development of the conceptual guide. It also presents finding from the testing of the conceptual guide in a school.

#### **4.1 Activities Undertaken for Objective One**

Objective one sought to document and analyse the knowledge for organising Art Exhibition in the Visual Art programme in the selected Senior High Schools.

In order to satisfy this objective, it was imperative that the researcher interact with respondents from the selected Senior High Schools. Questionnaires were administered to students and teachers whiles interview was conducted to the Heads of department.

##### **4.1.1 Finding from students:**

- **Respondents Demographics**

The respondents were selected from the 2<sup>nd</sup> Year Visual Art Classrooms in the participating schools. The Gender distribution shows that, 80.6% of the student respondents were males whiles the remaining 19.4% were female. This distribution although not crucial to the subject under study, reflects the male dominance in the programme. This class of respondents, 94% fell below age 21 and 6% are above 21 years of age

- **Elective Subjects studied in the visual art programme.**

The respondents from the first school (AMASS), noted 4 main practical intensive art subjects as their elective. These included General Knowledge in Art, Picture making, Graphics Design and Sculpture. Every Visual Art student offer all the four elective subjects as their major. Obviously the electives identified are practical and creativity intensive and thus worthy to have exhibition included in the curriculum. Project works from all these elective areas can make good exhibits. Respondents from (KASS), identified the following elective subjects; General Knowledge in art, Sculpture, Leatherwork, Graphic design and Textiles where students choose their options between 2D and 3D subject in addition to the General Knowledge in Art. With regard to exhibition design for Visual art education, these subjects' areas are sufficient to make a case for inclusion and undertaking of exhibition in the curriculum. This outcome evidently, eliminates the excuse of ignoring exhibitions in Senior High schools for reasons of unavailability of exhibits.

On the affirmative, all respondents from both schools 79(100%) indicated undertaking practical works in these elective subject areas. And in response to usage of their practical works as exhibits, only 14 (18%) of respondents agree to exhibiting their works. It is discovered that, 30(38%) stated taking their works home for keep and 56 (44%) indicate leaving the works in the school premises. On the question of whether they have been taught exhibition as a topic, 58(74%) responded positive but 21(26%) stated otherwise. Respondents were asked specifically whether teachers organise exhibition for their classes as a lesson, a 79(100%) stated no exhibition for their classes as a lesson, but with regards to whether the department organises exhibition for the visual art students, 51(64%) affirmed doing so but 28(36%) stated otherwise.

With further investigation regarding this, it revealed the extension of exhibition as a topic to the tail end of some of the visual art syllabuses which even worsen the case of making students aware of the need of exhibiting their works. In this case students get to know of exhibition when they are about to complete school. At that time, issues concerning final year examination becomes paramount and not exhibition. If the case is the later, then obviously a large number of visual art students don not get to participate actively and fully as exhibitors even in their school exhibitions because they are ignorant of the world of art exhibition. Laudable as it seems, this reason is inevitably denying these learners of their due in exhibition being a part of the visual art curriculum.

- **Frequency of exhibitions**

A follow up question regarding when the department organised exhibition 61(77%) of respondents indicated school speech and prize giving days and 18(23%) mentioned anniversaries. These event happen once every ten academic years and notably accountable for the low number of student exhibitors because such programs are not treated as solely art exhibition for visual art students. Students from other departments also get to display their works and thus accounting for the selection of only few and best works for display. As low as 15(19.4%) stated that their works were part of those works exhibited in the last exhibition but 64(80.6%) stated otherwise. When asked what role they played in such exhibition, out of the 15(19.4%) of whose works were part of the last exhibition, 2(3%) indicated been docent but 13(16.4%) stated audience.

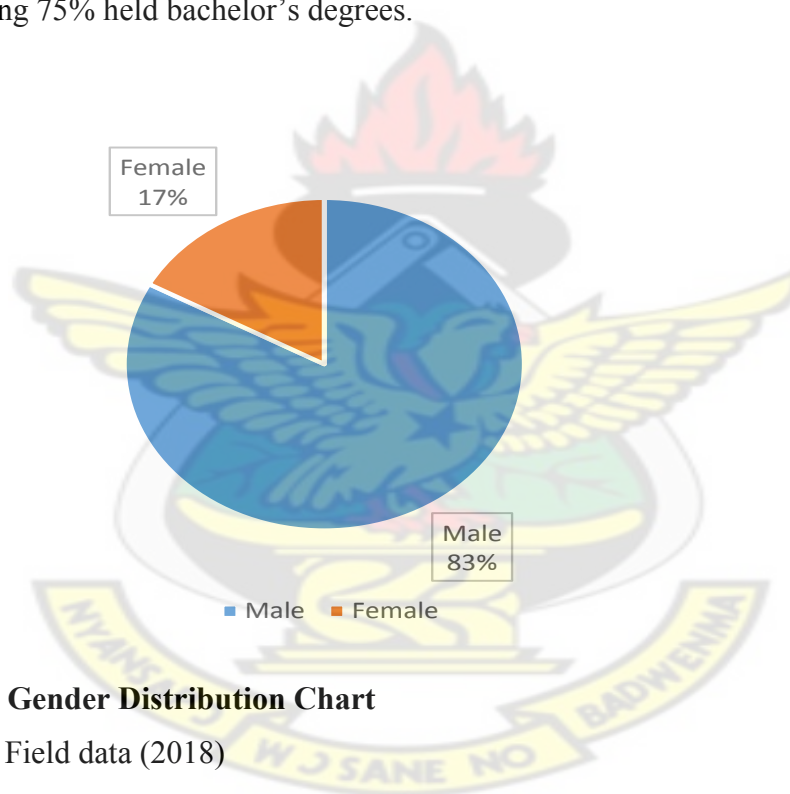


#### 4.1.2 Finding from teachers

The discourse with teachers seeks to solicit information from teachers with regards to organisation of Student's Art Exhibitions.

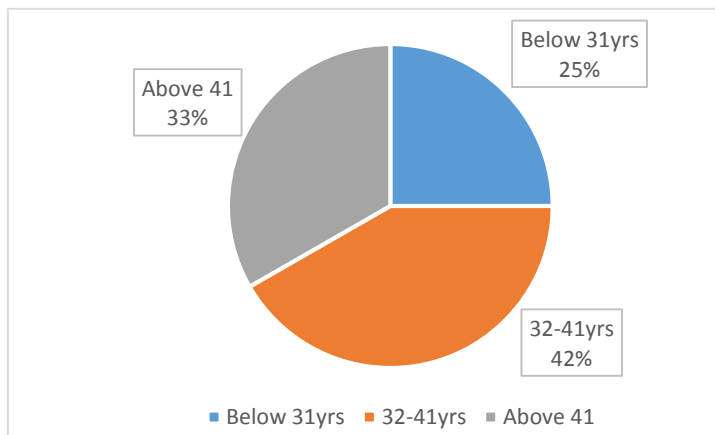
- **Teacher Demographics**

A total of 24 respondents were engaged in this category. Of these number, 83% of them are male and 17% being female. The age distribution of respondents indicates 25% falling below age 31, 41.7% fell between ages 32 and 41 and 33.3% are above 41 years. Only 25% of these teachers have their master's degrees whereas the remaining 75% held bachelor's degrees.



**Fig. 4.1 Gender Distribution Chart**

Source: Field data (2018)

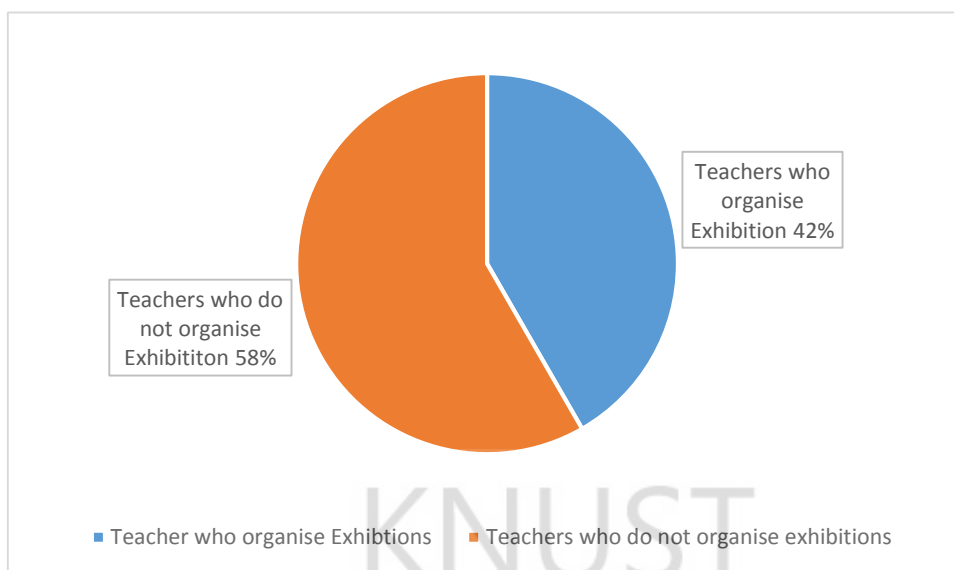


**Fig. 4.2 Age range of Teachers**

Source: Field data (2018)

- Teaching exhibition as a topic:

On the question on whether teachers teach exhibition as a topic, 24(100%) of respondents affirmed doing so but responded unsatisfactorily when it comes to organisation of exhibitions for students, as 10(41.7%) of respondents did organise exhibition while 14(58.3%) did not organise it at all. It is however worth noting that, the 10(41.7%) is accounted in the school general exhibitions organised during speech and prize giving days or anniversaries. In the absence of these general events, organisation of exhibitions would therefore be impossible.



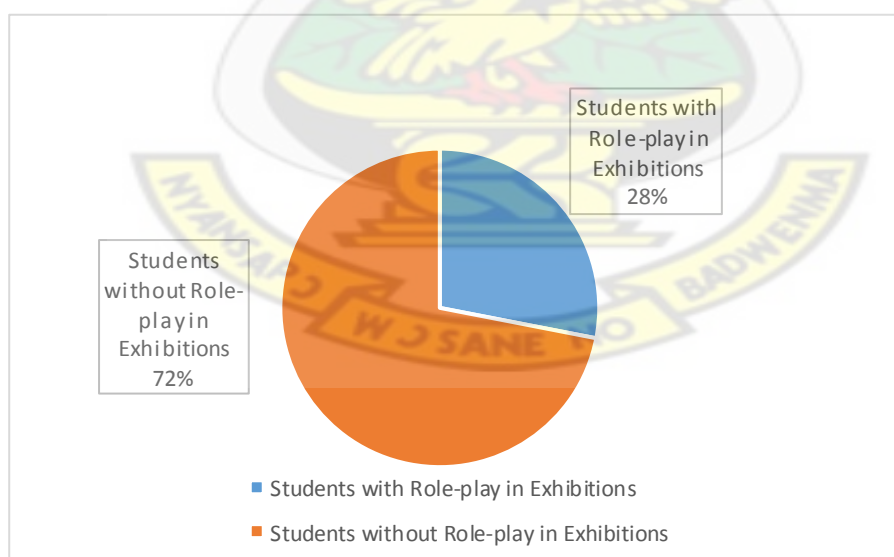
**Fig. 4.3 Statistical representation of the percentage of teachers who organise exhibitions and those who do not.**

Source: Field data (2018)

The respondents, 14 (58.3%) who did not organise exhibition, all indicated financial and poor infrastructure as hindrances for organising exhibitions for students. This perception of exhibitions is not an excuse that must be acceptable because school exhibitions don't always need to be done on high budget. Just a little creativity with the environment can make the atmosphere suitable for the event. More over being a students' event, and a learning activity, the opportunity should focus on exposing the artist and his works perhaps for the morale motivation and not financial gain. This notion is however absent in the submissions of respondents and obviously a reason why most of them ignore the organisation of any form of exhibition apart from theoretical classroom lessons on the subject. As to the role play during the organisations of exhibitions, the tasks indicated by the 10(41.7%) who organised exhibition was that, 5(19%) indicated been curators, meaning that, they do selection of best works, 4(15%) indicated display of works and 1(6%) mentioned been organizers. It is worth indicating that a task such as selecting of best works to be

exhibited is needless on the part of teachers, as it eventually stifles the morale of artistically poor students. It is philosophically out of place for a teacher to decide which works of students are worth exhibiting based on his private perception of perfection and excellence. No matter the level of excellence in a piece of work, a student must be given the opportunity to display his concept of creativity.

With the few respondents who organise exhibitions occasionally for their students, only 3(11.7%) out of the 10(41.7%) allow students special role play during exhibition but 7(30%) stated otherwise. Respondents were also asked whether they exhibited with any existed model or framework and all the 10(41.7%) stated negative. As low as 1(3%) stated having some form of informal training for event organisation but the 23(98%) stated having no training. When asked the appropriate time for teachers to guide students organise exhibition, 11(46%) stated once every academic year, 6(25%) stated once every academic term and 7(29%) mentioned during event in the school.



**Fig. 4.4 Statistical representation of the percentage of students who actively participate in organisation of exhibitions and those who do not.**

Source: Field data (2018)

#### **4.1.3 Finding from Heads of Department**

A total of 2 Heads of Departments were interviewed and the information gathered from the discourse indicates that, Exhibitions are really an integral part of the Visual art curriculum, but resource and financial limitation hinders its frequency. Notably, both heads admitted that exhibitions are beneficial to improving learning and career confidence in the visual art course. They also noted that, frequent exhibitions can be a way to motivate students to take the art program very seriously and thereby increasing their artistic innovations. They however noted poor support from school administrators, when it comes to such event organisations due to its time and resource intensiveness. Is surprise to note that both heads were not aware of an exhibition design that guides the organisation of an exhibition. The idea of anniversary or school event celebrations become the motivation for school exhibitions, confirmed by both heads of department. Only one noted that two of his teachers have training in event organisation and become so helpful during grand occasions.

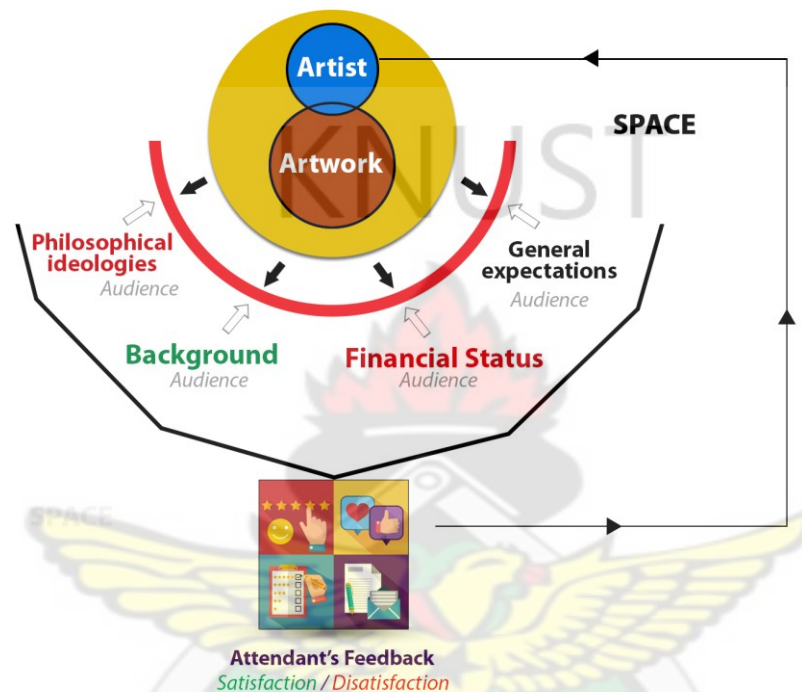
#### **4.2 Activities Undertaken for Objective Two**

Objective two sought to propose an appropriate Exhibition Design to increase the knowledge for organisation of Art exhibition in the Visual Art programme in the selected Senior High Schools.

Having reviewed extensive literature on exhibition design models proposed by different experts at different era, the researcher was left with a lone option of constructing a concise framework that would lead a better and easier way to organise exhibition in Ghanaian schools. This led to the development of the Boakye's Exhibition Design Model (BEDM)

#### 4.2.1 Boakye's Exhibition Design Model (BEDM)

The Design model exhibits the capabilities of simplifying exhibition design to the barest minimum, without eliminating the essential factors and considerations. This makes it a simple tool for adoption in the organisation of exhibitions for Visual Art Students in Senior High Schools.



**Figure 4.5 Boakye's Exhibition Design Model (BEDM)**

**Source:** Researcher's Construct

The Boakye's Exhibition Design Model (BEDM) is simple conceptual model for guiding the conceptualisation of exhibitions. It focuses on the main goal of any exhibition which is to satisfy exhibition attendants. It posits that, the success of exhibition is parallel to the level to which the exhibition meets the expectations of attendants. The Artist, the Artwork and the Space form the delivery part of the design; and would coordinate in tandem to meet the expectations of attendants. Partially, the artist and his work must be presented as a unit, but only to some level. The heart and mind of the artist is read out clearly in his works. But the work should also be able to speak for itself independently in case the artist does not attend a particular exhibition to



identify the concept behind the work. The level of satisfaction that the delivery components offer to the attendants determines the satisfaction of the exhibition.

#### **i. The delivery components**

The delivery components are basically the main aspects of the exhibition which offer the information, experience, entertainment or better still the theme of the day. These include the *artist*, the *artwork* and the *space*. The artist is naturally the one who conceives the idea and spends time to compose the various part of the idea into art work. The meaning of the work is originally own by the artist and that informs the interpretation of the work throughout the life span of that work. It is clearly inseparable if you want to discuss artworks separately from their makers. The artwork is the embodiment of the artist. Space is another important aspect of exhibition design which serves as vacuum to be filled in with all other elements order to give life to it. Within this space, the exhibition designer determines how to arrange the artworks and create a suitable movement area for the exhibitors and the audiences. Space is as important as the artwork, the artist and the audience.

#### **Classification of Audiences**

It is much more imperative to consider the kind of people that would be attending your exhibition. There are those who are considered guests in a sense that, they have been formally invited to take part in the exhibition. These are the audiences put into account the various expectations. As much as the artist expect the audience to carry certain qualities, in reciprocal, the audience also have certain anticipations of the event. These really informs the classification of audience as follows.

- i. *Ideologies*:** These are the philosophical notions expected of attendants. These notions are contextual relations and meanings and individual associates with

objects or phenomenon. These notions can be influenced by social, cultural and political settings. Exhibitions design therefore needs to meet this ideological configuration of visitors, either in affirming their ideologies or provoking a contradictory thought about a widely held concept. Whichever way it goes; success depend of achieving the goal.

- ii. **Background:** Background of exhibition attendants is very crucial in the designing an exhibition. Background varies across many spheres; educational, political, cultural social, etc. An exhibition design for a higher education setting would not be the same as design for basic school pupils. Same way the design for royals would assume more prestigious presentation as compared to a scholarly exhibition. All these variables would need to be intrinsically fused into the design so as to successfully meet the anticipations of prospective attendants.
- iii. **Financial Status:** In as much as exhibitions are meant to showcase works of an artist, they also serve as medium for raising funds. Thus financial status of prospective attendants is very crucial in planning an exhibition. Especially in cases where donations are expected from attendants, planning must take into consideration the income from an average attendant so as not to make expenditure exceed the income. An exhibition would be a failure if the exhibitor runs into debt after a show especially in cases of no sponsorship.
- iv. **General expectations:** What is being exhibited? What would I see there? These are mundane questions that surface anytime people hear of an exhibition. These general expectations would need to be met, as the form a major part of the attendant's conviction to be present at the exhibition. For instance, one may attend an exhibition because he/she wants to see pencil works. Serving such a

person with sculpture pieces would be a disappointment and would perhaps attract disappointing feedbacks from attendants.

- v. **Feedbacks:** After the exhibition, the designer needs to accumulate attendants' feedbacks through whatever means possible in order to help evaluate the entire programme. This could be done through interviews, Questionnaires, activity ratings, telephone calls etc. which would serve as general assessment of the performance. As said earlier, feedbacks serve as checks against self. The good and bad comments give a wider scope to discuss issues for better exhibition in future. Students would have the opportunity to identify their weaknesses and strength.

Boakye's Exhibition Design Model was carefully juxtaposed with other models already in existence. Enough comparison was done and strict consideration made in relation to students' learning.

#### **4.3 Activity Undertaken for Objective Three.**

Objective three sought to evaluate the effectiveness of the proposed Exhibition Design on the knowledge for organising Art Exhibition in the selected Senior High Schools.

Having identified all the efforts made by previous experts to make exhibitions perfect and the quest to satisfying objective 3, the researcher put the BEDM to test in one of the selected schools. The testing was conducted from the 22nd -23rd February, 2018. It was held in the premises of TI Ahmadiyya Senior High School, Kumasi in the Ashanti Region of Ghana. The testing was an organised exhibition that lasted for 3 hours' each day for two days. Students and teachers of the Department happily took

part in the exhibition to display their works. Those whose works were displayed took the opportunity to explain how they did the work and the concept behind it to their peers in the Department and those doing other programs other than Visual Art.

#### **4.3.1 Exhibitor demographics**

Number of Exhibitors: 45

Type of Exhibits: Pencil Drawing, collage works, mosaic, pastel paintings, canvas paintings and sculpture works.

Level of exhibitors: 2<sup>nd</sup> Year Visual Art Students

#### **4.3.2 Organisation**

The works were all assembled in open space where the researcher took the opportunity to brief students about proceedings. Criteria was set up for pre selection in a form of jury. The works were regrouped into types of media, style and even sizes in order to make maximum use of most of the works. Out of 45 pieces of works, 30 was chosen for final display considering students who were regular in school and had done the required number of practical exercises. Others whose works were not put on display, were selected to act as curators, space designers, docents and articles writers. Some were also chosen to be in charge of the exhibition feedback questionnaire which were given to visitors immediately they were done with the viewing.

The setup of the exhibition area was done by the students guided by teachers and the mounting of the works was by their own intuition. Guided by the framework, presentation and discussion of exhibits were centred around the ideas of the artists.

Lucky enough, the school was in possession of mount boards which made it easier for the exhibits to be displayed outdoors. Three days earlier, the head of Visual art department made announcement at the general school assembly about the exhibition

and for that matter most of the students were aware of the event. Because we had enough hands from students and teachers, arranging of panels and the works of art did not take much time to finish. The exhibition was open to all the school not only visual students. The opening of the exhibition coincided with the lunch period of the school so that gave opportunity to many students to move to the exhibition ground. The exhibition lasted for two days when students exhibitors interacted with their peers from other departments and within their own classes. Some of the students' exhibitors were able to talk about their works and the interaction was so fun.

#### **4.3.3 Exhibition feedback**

In order to be sure of the success of the exhibition model (BEDM) the feedback aspect was put to test. An evaluation form, designed like questionnaire was readily available as the exhibition was ongoing and been distributed to student visitors who came around and short interview was also conducted to some of the student exhibitors after the exhibition was over. The evaluation form was designed in a very simple questionnaire for respondents to rate the events.

#### **4.3.4 Findings from Exhibition Audience (Evaluation form)**

In all, 52 questionnaires were received from respondents and the results were as follows. With reference to the first question which asked about the quality of work on display, 48% rated it Excellent, 37% said Good and 15% rated Poor. Audience were also asked about the exhibitors' ability to speak about their works, and 40% rated Excellent, 33% rated Good and 27% rated Poor. The third question asked about the standard of the publicity and 25% rated excellent, 19% rated Good and 56% rated Poor. The next question had to do with the arrangement style of the exhibit and 54% rated Excellent, 23% rated Good and 23% also rated Poor. Visitors view were also



solicited on the rate of participation and 44% rated Excellent, 35% rated Good and 21% rated Poor. The final question was asked about the total organisation of the event and 54% rated Excellent, 31% rated Good and 15% rated Poor. On the general view, it was interesting going through such exercises with such future artists

#### **4.3.4 Findings from Exhibitors.**

A total of 12 students were interviewed after the exhibition was over. A total of 7 (58.3%) stated that, it was the first time they engaged in such an exhibition but 5 (41.7%) mentioned otherwise. When asked whether the audience responded to their works, 4 (33.3%) confirmed positive response but 8 (66.7%) stated otherwise. Their views were also solicited on whether anyone showed interest in acquiring their works, and 1 (8.3%) said a teacher asked whether he would sell the work but 11(91.7%) stated otherwise. It was interesting to note that, 5(41.7%) said some of the audience were pointing fingers at their works when they were watching from afar and that, they believed they liked their works and for that matter they were happy but 7(58.3%) said they were a little nervous because that was their first time. In response to how often such event should have happened, all these novice exhibitors (100%) openly said, they wished it could happen every academic term. A large number, 9(75%) brought up the idea that, in the future, the exhibition should be held outside the school so that the public could view what they could do and 3(25%) suggested that, parents should be invited to take part in such event. Plates 1 to 9 are samples of activities played by students' exhibitors during the organisation and holding of the exhibition. The pictures showcased specific roles played by students whose works were displayed and those who came around as visitors. The exhibition was organised solely to test the various features of the model under study. Even though teachers took part in the organisation, they played just minor roles. Students and teachers discussed the criteria



for the selection of works. Those whose were works selected mounted the works by themselves. There was pre-discussion about each work prior to selection and mounting. Students managed to say something about their works to their peers and other audiences.

#### **4.3.5 Shots from exhibition Scene**



**Plate 1: Students Setting up the exhibition environment (Partition and mounting boards)**



**Plate 2: Setup of mounting boards and pre-determined layout.**



**Plate 3: Pre-exhibition selection of works**



**Plate 4: Pre exhibition Scrutiny of artworks**



**Plate 5: Students mounting their artworks**





**Plate 6: works on display**



**Plate 7: Artists their works to explain their concepts to audience**



**Plate 8: Audience at the exhibition**



**Plate 9: Artists answering questions from audience**



## **CHAPTER FIVE**

### **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.0 Overview**

This chapter presents a summary of the finding of the entire study, and draws conclusions based on these findings. It also captures recommendations from the researcher towards future studies and improvement.

#### **5.1 Summary of Findings**

The purpose of exhibition is to showcase the artist and his work; and not a display of wealth. Exhibitions do not always have to be costly. The challenge to the implementation of practical lessons in exhibition as required by the SHS Visual Art curriculum has been impeded by the fear of cost and resource intensiveness. This challenges extends its effects into denying some students, participation in exhibition exercises.

This study chose to document and analyse the knowledge of teachers and students for organising exhibition in the selected senior high schools in Kumasi Metropolis; propose an appropriate Exhibition Design for the visual art education; and to evaluate the proposed Exhibition Design into the Visual Art curriculum.

The study therefore expounds the intellectual enquiry into the problem and presents outcome from interview, questionnaire, observation and how ideas were analyzed and synthesized into the conceptual guide for the organization of exhibitions. The finding from interviews are from discourses with heads of departments and publications.

To evaluate the feasibility of the conceptual guide, the researcher took and implemented the intervention in a school environment, where an exhibition was organized for students.



## 5.2 Conclusions

Exhibitions hold a crucial part in the motivation and outdoor of talents of artists. This is why the developers of the visual art curriculum considered it worthy on inclusion in the syllabus. It will be retrogressive for these lessons to be excluded for merely exaggerated assumptions. Having undertaken this study fully, the following conclusions have been drawn;

1. The organization of exhibitions in senior High schools is relatively poor due to the assumption of its cost and resource intensiveness. This problem consequently denies many learners the opportunity to participate in practical exhibition lessons.
2. The development of the Boakye's Exhibition Design Model (BEDM) is a simple conceptual guide for both teachers and learners in understanding the core of organizing exhibition, devoid of all unnecessary and costly embellishments. The researcher, in consultation with teachers, heads of departments, and educational experts in their publications came up with the conceptual guide to help explicate the concept of exhibitions and simplify its organisation.
3. The evaluation of the BEDM was successful. Having conducted the evaluation in one of the Senior High Schools, teachers and students were allowed to freely organize and run the exhibition events and it yielded a simple, cost effective and educative exhibition which can be replicated often to give the necessary exposure to visual art students.



### 5.3 Recommendations

Having successfully completed this Education Design research, the following recommendation should be considered;

1. Exhibition is not necessarily cost and resource intensive. Organisation of exhibition in senior high schools should employ the BEDM and as a working model to guide the organisation of simple and cost effective exhibition for visual art students in senior high schools
2. The BEDM is a skeletal conceptual guide hinged on solely the essential factors in the organisation of exhibitions. It is a simple tool that can guide both teachers and learner and even exhibitors outside the educational environment to organize exhibitions. Its usage comes with the recommendations to ensure its purpose of exempting all unnecessary cost and resource endowment component. It is however flexible enough to allow for embellishment if the exhibitor so wishes.
3. Although the evaluation of the BEDM yielded positive outcomes, it would be prudent to subject the conceptual guide to further scrutiny in different learning environment in order to expose its deficiencies and open it up for further improvements.

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## APPENDICES

### APPENDIX 1: QUESTIONNAIRE FOR VISUAL ART STUDENTS AN EXHIBITION DESIGN FOR VISUAL ART EDUCATION IN SELECTED SENIOR HIGH SCHOOLS IN KUMASI, ASHANTI REGION, GHANA

This questionnaire is seeking for information on teaching and organization of students' art exhibition in your school. Kindly answer the various questions below. You are assured of confidentiality as your response and any information given out will remain anonymous. Please tick where appropriate and supply information where necessary.

#### BACKGROUND INFORMATION

1. Gender—Male a) ( ) Female b) ( )
2. Age: a) 20 and below ( ) b) 21 and above ( )

#### TEACHING AND ORGANIZATION OF EXHIBITION

3. What elective subjects do you study in your school? Please write them down.....

4. Do you create practical works for these subjects' areas? a) Yes ( ) b) No ( )

If NO, to question 4, why?.....

If Yes, to question 4 what do you do with the works after teachers have awarded marks for them?.....

- a) Take them home ( ) b) Pack them at school ( )
- c) Exhibit them ( ) d) None of them ( )

5. Have you been taught exhibition as a topic in class? a) Yes ( ) b) No ( )

6. Does your teacher organize exhibition for your class? a) Yes ( ) b) No ( )

If No to question 6, what do you think is the reasons?.....

If yes, to question 6 when is /are the exhibition organized?

- a) End of every term ( ) b) End of year ( ) c) Anniversaries ( )
- d) Speech Day ( ) e) occasionally ( )

7. If yes to question 6, were the works used for the exhibition created by your classmates? a) yes b) No

. If you answered No, to question 7, where do the works used for the exhibition come from? a) From my junior colleagues in my school b) outside my school

- b) From teachers own collection d) I do not know where the works come from.

8. If you said yes to question 7, was your work among those works displayed? a) Yes b) No

9. If you answered Yes to question 7, how was the exhibition publicized?

- a) Announcement during morning Assembly
- b) Announcement on the Radio/ TV
- c) Announcement to only to the group of students in the classroom that is organizing the exhibition
- d) Announcement through a poster design

10. What role did you play in such exhibition?.....

.....  
.....

**11.** What role did your teacher play in such exhibition?.....

.....  
.....

**12.** What is the importance of exhibition to you as art student?

.....  
.....

**13.** What about those who attended the exhibition, where do they come from? Are they from your class, other classes, outside the school etc.? please state appropriately

.....  
.....  
.....



**APPENDIX 2: QUESTIONNAIRE FOR ART TEACHER**  
**AN EXHIBITION DESIGN FOR VISUAL ART EDUCATION IN SELECTED**  
**SENIOR HIGH SCHOOLS IN KUMASI, ASHANTI REGION GHANA**

This questionnaire is seeking for information on Teaching and Organization of students' Art Exhibition in your school. Kindly answer the various questions below. You are assured of confidentiality as your response and any information given out will remain anonymous. Please tick where appropriate and supply information where necessary.

**BACKGROUND INFORMATION**

1. Gender—Male ( ☐ ) Female ( ☐ )
2. Age: 30 and below ( ☐ ) 31- 40( ☐ ) 41 and above ( ☐ )
3. How long have you been teaching? 10 and below ( ☐ ) 11-20 ( ☐ ) 21-40 ( ☐ )
4. what is your highest qualification ?.....

**TEACHING AND ORGANIZATION OF EXHIBITION**

5. Please what subjects do you teach? .....
6. Do you teach exhibition as a topic in the syllabus? a) YES ( ☐ ) b) NO ( ☐ )
7. Do you organize exhibition for your class? a) YES ( ☐ ) b) NO ( ☐ )
8. IF NO, Why?.....  
.....  
.....
9. IF YES, how often do you organize this exhibition? a) End of every term ( ☐ ) b)End of every year ( ☐ ) c) Anniversaries ( ☐ ) d) Speech Days ( ☐ )  
e) Other events ( ☐ )
10. What particular role do you play in such exhibition that support student learning?.....  
.....  
.....
11. Do you assign special duties to students towards the exhibition? a) YES ( ☐ )  
NO ( ☐ )
12. If YES, state briefly  
.....  
.....  
.....  
.....
13. Do you use any framework for your exhibition? YES ( ☐ ) NO ( ☐ )  
If YES, Describe briefly.....  
.....  
.....  
.....
14. Do you have any form of training in organizing exhibition? YES ( ☐ ) NO ( ☐ )  
If YES, describe briefly  
.....  
.....  
.....
15. What is the relevance of organizing exhibition to your students?

.....  
.....  
.....  
.....  
.....

**16.** Can you suggest some interventions that would enhance students' art exhibition?

.....  
.....

**17.** Is it true that teachers do not train students to exhibit their works?

a) Yes      b) No

- If yes, what could be the reason?

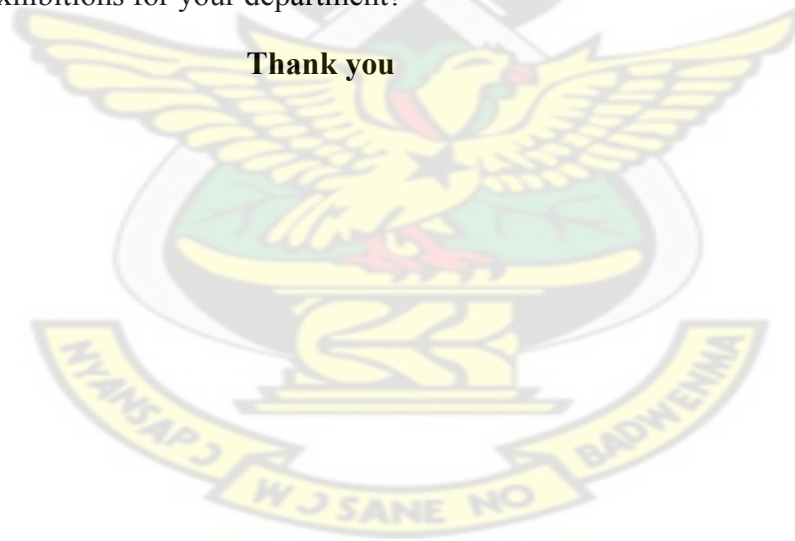
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### APPENDIX 3: INTERVIEW GUIDE FOR (HEAD OF DEPARTMENT)

1. How long have you been the Head of Department?
2. Besides been the H.O.D, do you teach any subject?
3. Do you assist your department to organize exhibition of their works?
4. If YES to question 3, How often do you organize exhibition in your Department?
5. If NO to question 3, what is the problem?
6. If yes, does your department use any model for organizing exhibitions?
7. How necessary is exhibition to students' learning?
8. Do you have any supports from leadership for the exhibition organization in your school?
9. Can you suggest some interventions that would enhance the organization of students' art exhibition?
10. What strategies have you implemented at your level in support of organizing exhibitions for your department?

**Thank you**





## APPENDIX-4 EXHIBITION EVALUATION FORM

(AUDIENCE ONLY)

Please complete this evaluation form for today's art exhibition by ticking the appropriate one.

### Visual Art Department (AMASS)

Quality of art work on display	Excellent	Good	Poor
Ability of students artists to talk about their works ( confidence level)	Excellent	Good	Poor
Publicity	Excellent	Good	Poor
The arrangement style ( Design)	Excellent	Good	Poor
Participation of audience	Excellent	Good	Poor
Total organization	Excellent	Good	Poor

RATE US

## APPENDIX-5 INTERVIEW GUIDE FOR EXHIBITION

### FEEDBACK

(STUDENT EXHIBITORS ONLY)

1. Is this your first time for participating in school exhibition?
2. Did the audience respond to your works?
3. Did anyone show interest in acquiring your work?
4. How did you feel during the exhibition?
5. How often would you suggest such exhibition take place?
6. What new ways do you think the exhibition could be organized in future?

