

EVALUATION OF THE VISUAL ART PROGRAMME IN THE WESTERN REGION OF GHANA

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DECLARATION

I hereby declare that this submission is my own work towards the MA and that, to the best of my knowledge it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the university, except where due acknowledgement has been made in the text.

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ABSTRACT

This thesis aimed at evaluating the Visual Art programme in the Western Region of Ghana and was concentrated within Shama Ahanta East Metropolitan Assembly (SAEMA) and the three Wasa districts, namely, Wassa West, Wasa Amenfi East and Wasa Amenfi West districts.

It was to ascertain whether the programme was offered in the selected SSS; the subjects taught whether syllabuses were covered, the facilities or human and material resources available to the programme, and how society upholds to the programme.

The research started with review of related literature and discussed information from the various books. The researcher conducted a survey in the selected SSS visual art departments, assessing the quality of the programme. The lapses of the programme were analysed and suggestions made for improvement of the quality of the programme.

Students, teachers and heads of selected institutions answered questionnaires, they were interviewed and observed to assess the teaching and learning, infrastructure, logistics, patronage or social recognition, general students' responses; performances both internally and externally, general atmosphere and perceptions about the programme.

It was realised the programme is not pursued in most of the schools in the region. The only district where most of the schools offered VAP is SAEMA. Most schools do not have good facilities to qualify them for the running of the programme. The study conducted within the Wasa districts revealed only one school offered the programme and there were some lapses in the organisation of visual art in that school. Emphasis was on the teaching of Textiles and Graphic Design with other subjects not given much attention.

Though, there were marked differences in between the parents and students from urban and rural setups, certain conditions seemed the same. Discrimination against VAP was paramount in the SSS as a result, members were disillusioned and these influenced students to swap programmes. In all circumstances, the best candidates hardly found their way to VAP, but wonderfully they succeed in their numbers to boast the images of the various schools.

Lack of textbooks is one of the main problems confronting this programme which equally lacks sponsorship from major education stakeholders. Inadequate facilities, coupled with the absence of orientation disenable effective academic work with a grave absence of foundation at the basic level. In view of these, some urban students were surcharged each term while rural parents and their wards complained bitterly of the financial demanding nature of the programme as they fish out for their logistics individually.

Though the current syllabuses is in use in all schools, there is no proper organisation of the programme like workshops and seminars to expose teachers to new trends, let alone cope with difficult aspects of the programme. Teachers faced with peculiar problems concerning their daily delivery had nowhere to resolve their problems since the mother organisation: Ghana Art Teachers Association (GATA) was not operational within the region. This has made the teaching of visual art decentralised at school levels.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Generally, education aims at developing the intellectual, moral, social and physical characteristics of individuals, so that they will be able to enjoy living as people, support themselves adequately as adults, and contribute sufficiently to nation-building. But Ghana has not realized this philosophy to the full since the type of education introduced and practiced in the nation did not possess the components to equip learners with the requisite knowledge and skills capable of functioning effectively as Ghanaians, and for that matter Africans. The educated people rather looked up to foreign cultures and white collar jobs which were not in existence, and some get confused because the curricula were Europeanized having little to do with Ghanaian culture. In like manner, the westerners imposed their arts on Africans, and for that matter, Ghana, therefore what the learners acquired were not applicable to their local situation.

This led to number of agitations in the nation which made the Ministry of Education to call upon Ghanaians, in March 1972, on a new structure and content of education. Comments and suggestions which emerged led to the appointment of the Dzobo Committee whose report was submitted in June 1973. This report was supplemented with views from the public and the Ministry of Education out of which came the new structure and content of education for Ghana. The document was approved and accepted for implementation in 1974 on a pilot basis from regional to district levels

until 1987 when the then Minister of Education, Ms Vida Yeboah, enforced the implementation nation-wide.

The visual art programme emerged then, whereby all traditional arts which were hitherto crafts at the secondary level but treated as arts at the university were separated and studied as visual art as individual subjects on their own merits at the secondary schools. Their previous consideration as crafts stemmed from their functionality without any aesthetic connotations. This notion has been proven wrong by the new reforms which have elevated each subject as examinable and assessed on its own merit.

These were in line with the nation's quest to create well-balanced individuals with knowledge, skills, values and attitudes for self actualization to enable them to make meaningful contributions toward socio-economic and political transformation of the nation. From the onset, the University College of Education (UCEW), Winneba, was tasked to train teachers for both performing and visual arts, but due to lack of resources, the visual art segment suffered setbacks and was transferred to the senior secondary schools where it has remained over the period.

However, visual art education continues to encounter problems. For instance, they are still treated as theory subjects in many instances and fail to fulfill the philosophical bases of their existence. As a result, most of the senior secondary school graduates who were assumed to have secured knowledge and skills to make them self employed or employable in these areas of study, largely continue to roam the streets, not fitting into any sector; meaning that the reform is rather compounding the problems of society.

In view of this, the President of Ghana, in 2000, appointed the Anamuah-Mensah Committee to evaluate the system and identify the flaws nationwide. The Committee submitted its report in October, 2002. However, notwithstanding the good work done by the Committee, more precise and specific evaluation exercises were necessary to factor in the environmental conditions prevalent in particular areas, as they are crucial in determining the outcomes of educational problems. Hence the need to study the visual arts programme after running over 15 years without any evaluation in the Western Region.

1.2 Statement of the Problem

The crave for white collar jobs went deep into the social fibre of Ghanaians whose education was basically theoretical in nature based on the foreign cultures which introduced formal education to the nation and had little to do with our locality. The scholars did not fit into the few available jobs while the jobs had no qualified personnel and therefore unemployment and low productivity were the order of the day. These crippled the socio-economic status of the nation which resulted into a lot of agitation.

After series of considerations, the Pragmatist and Re-constructionist philosophies were adopted by Ghanaians through which came the need for the design of the new structure and content of education. This brought into existence the present 6-3-3-4 education system. This reform has the view of preparing students to be practical oriented and analytical enough to face their own problems and those of the nation squarely in this global world and technological era.

The education system was structured to meet the needs of the individual, the society in which he lives and the nation as a whole. But after years of its implementation, there seem not to be much impact felt. The need therefore arose for the evaluation of the system nationwide. Yet, to address pertinent problems at the grassroots, it was appropriate to conduct the exercise at various settings and departments to come out with the actual short comings since some places seemed not to be realizing any benefits at all. Hence the evaluation of the visual art programme in the Western Region, which seems to have high rates of JSS and SSS dropouts who are unemployed as they do not fit into most job avenues. They compound the nation's problems socially, economically, morally and psychologically, especially in the hinter land, where education seems not to be properly established and absorbed by the people.

1.3 Objectives

- To find out whether or not the visual art subjects are being pursued and the kinds of programmes being run, in addition to the facilities, resources and personnel available.
- Evaluate how the programme has been organized.
- Make suggestions and recommendations for improvement.

1.4 Hypothesis

The problems that militate against the furtherance of education in visual art, the difficulty of placement, and unemployment of SSS art graduates, are attributed to the ineffective impact of art on the students due to poor facilities, inadequate preparation and

the students' and teachers' attitudes toward art education. It is a reasonable presumption that an evaluation of the programme will unearth the strengths and weaknesses for appropriate remedial measures to be taken in revamping the educational plan to make it more relevant and productive and, thereby, help to remove the stressful drain which the present system imposes on the people in the Western Region of Ghana.

1.5 Delimitation

The study was `confined to eight selected Senior Secondary Schools in the Western Region. It was to evaluate the visual arts programme in terms of elective subjects taught, qualification of the teaching personnel, students enrolment, facilities available to arts teachers and students, acceptability of the programme within the society and their effects on students' performance and examination results, as well as what students can do after school.

1.6 Limitation

The Researcher encountered a major problem with her study leave with pay which compelled her to accept posting to her home town to work as a District JSS Co-ordinator, to enable her to earn her living and financial sustenance in order to be able to continue this research. The remoteness of her station was exacerbated by frequent power outages, a constant feature of the electricity system in that part of the country, which wreaked constant havoc on her computer. This created considerable inconvenience that impacted adversely and decisively on the systematic pace at which the study was moving, as well as the trend and quality of work. The culmination of these difficulties was when virtually

the entire thesis was deleted during a power outage in one instance whilst an anti-virus programme was being installed. Consequently, the schedule and consistency of supervision and directions from lecturers and supervisors were disrupted to the point that delayed the duration for submission of the work.

1.7 Definition of Terms

Evaluation

Visual Art programme

The 1987 Education Reform

Curriculum

Assessment

The Vocational Programme

Syllabuses

Art Education

1.8 Abbreviations

GETFund.....Ghana Education Trust Fund

AMENSS.....Amenfiman Senior High School

Fijai.....Fijai Senior High School

St. John's.....St. John's School

Archbishop.....Archbishop Porter Girls' Senior High School

Tarsco Tarkwa Senior High School

Asanco Asankrangwa Senior High School

Asancodians	Asanco students
SAEMA.....	Shama Ahanta East Metropolitan Assembly
GATA.....	Ghana Art Teachers' Association
SSS.....	Senior Secondary School
SHS	Senior High School
JHS	Junior High School
BECE.....	Basic Education Certification Examination
GES.....	Ghana Education Service
PTA.....	Parent Teacher Association
C.I.D.E.....	Cambridge International Dictionary of English
W.B.E.....	World Book Encyclopedia
ICT.....	Information Communication Technology
MOE.....	Ministry of Education
UCEW.....	University College of Education, Winneba
NCTE.....	National Commission on Tertiary Education
OTWPG.....	Oxford Dictionary Thesaurus and World Power Guide
CRDD.....	Curriculum Research Development Division
HND.....	Higher National Diploma
CAT.....	Curriculum Audit Team
TVET.....	Technical and Vocational Education & Training
HOD.....	Head of Department
UEW.....	University of Education
GKA.....	General Knowledge in Art

1.9 Importance of the Study

This research is expected to reveal the strengths and weaknesses of the visual art programme. It will also help society, especially, interested groups in the specific areas of study to learn the importance of visual art education in nation building and the shortcomings of the present model. It will suggest measures to resolve them. It will serve as reference point for future research. If taken seriously by all stakeholders, it would go a long way to help solve the pertinent problem of JSS and SSS dropout rates, unemployment and most of the societal problems especially economic, moral and social.

1.10 Organization of the Rest of the Text

Chapter one is the introduction to the rest of the study.

Chapter two reviewed literature related to the study.

Chapter three outlined the methodology used.

Chapter four dealt with the findings by assembling, discussing, interpreting and testing hypothesis; it drew conclusions and suggesting recommendations to be used to solve the problems identified.

Chapter Five summarized the entire study, findings, conclusions and recommendations

References listed the bibliography - books, pamphlets, journals, diaries, Internet and other sources – used, contacted or consulted for the Study.

The Appendixes contain the questionnaires which were administered.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

This Review of related literature has as its components the meaning of evaluation and assessment, types and purpose of evaluation, who conducts evaluation, who is evaluated, the teaching staff; when should evaluation take place and which aspect of the curriculum is evaluated. It also takes cognizance of the philosophy guiding the 1987 education reform, the aims and objectives of SSS education, the Vocational Programme and its syllabus. It also, reviews school, art and art education, the visual art programme, individual evaluation studies and evaluation exercises conducted by government appointees in judging the effectiveness of polytechnic education, and the 1987 reform to 2002.

2.2 Meaning of Evaluation and Assessment

According to Matiru, Mwangi & Schlette (1995), it is in recent times that evaluation branched off from research, yet they have certain common characteristics in terms of aims and methodology. The difference is that, while research seeks to increase knowledge and understanding of the world around us, evaluation intends to generate information for judgment of programmes, processes, events and products leading to appropriate decision making to improve upon them.

To evaluate is to work out the qualitative expression, or to find out in numerical quantities, the value of something which is already known. Evaluation is the action of

appraising or valuing something; it is the calculation or statement of the value of a programme, process or product. It pertains in several facets of the human endeavour which education, of course, is one, and its primary justification is that, it contributes in the rationalization of decision-making, according to Alkin, Daillak & White (1975) cited by Owusu Darkoah (1994: 7).

Several authorities defined evaluation in different ways. Cronbach (1982), as cited in Murphy and Torrance (1987) defines evaluation, as the gathering and use of information in decision making on educational programmes. Payne (1992) sees educational evaluation as a process by which quantitative and qualitative data are processed to arrive at judgments of value and worth of effectiveness. Larson and Yocom (1951) suggest that evaluation is the determination of how the objectives are achieved. In support of the above assertions these authorities are suggesting the determination of decisions using data gathered. Cronbach mentions decision making in educational programmes which is in line with the with the thesis topic under discussion.

Webster (1988) as cited in Aidoo (1995: 9) says; “evaluation aims at determining the significance of or worth of usually by careful appraisal and study”. In line with this, Aidoo cited Wimmer and Dominick (1987), to elaborate evaluation in research refers to the process of judging the effectiveness of programming, implementation and impact of what is evaluated. They are underpinning the fact that evaluation cannot just be conducted without in-depth study of the programme, the process and the product. An in-depth study of the programme, personnel, and facilities will be done to obtain findings and then judgment will be passed.

Guba and Stufflebean (1968) as cited in Aidoo (1995: 9), describe evaluation in the context of education as being “the process of obtaining and providing useful information for making educational decision”. This means that evaluation would reveal adequate information that will bring to light all those components of educational programmes affecting the teaching and learning procedures and also the basis for useful decision making in education. Owusu Darkoah (1994:) highlights that, “Without any evaluation of performance and measurement there is a tendency for organizations to become choked with services and operations which have outlived their usefulness.” This is in line with the researcher’s ambition to evaluate the visual art programme which has been in existence for over fifteen years in the selected districts in the Western Region. The study will unearth adequate information for decision making in the region.

On this note Eyiah (1994) elaborates that the aims and objectives programme are selected and their achievements analyzed and judged. This implies that this type of evaluation leads to the identification of the various hindrances as far as the achievements of the set aims and objectives are concerned, and helps in establishing standards to be made in meetings students’ needs to have greater impact on national development.

To this end, there is the need to digress on educational evaluation. Owusu Darkoah cites Alkin, Daillak, and White (1975) as saying that evaluation in education describes something in terms of selected attributes in judging the degree of acceptability or suitability of that which has been described. Evaluation in this context implies evaluating the structure, process and products of the visual art programme based upon laid down objectives, curriculum and methodology of instruction.

Brown, Oke & Brown (1982: 199) also describe evaluation in the context of education as being, “a process used to obtain information to process progress towards some predetermined goals or objectives”. They are of the view that, evaluation involves a value judgment whereby qualitative and quantitative descriptions of what to evaluate are essential. However, they maintain that evaluation and measurements are not synonymous, though evaluation involves measurement. Owusu Darkoah again cites Oguniyi (1978) as saying, measurement is basically concerned to a large extent with finding out how well students are performing in terms of specified objectives, in that, specifying students’ achievements is part of the success of the whole evaluation exercise.

Additionally, Richmond (1968) as cited in Owusu Darkoah: 9 asserts that, “evaluation should examine not only the product or content of learning but, also, the process by which the child gets or fail to get to mastery of pedagogy should be examined.” This calls our attention to having to assess how the students have been adequately prepared to face the challenges ahead of them. In the light of this, the availability of materials and equipment within the various schools and personnel who impart knowledge need to be assessed.

Evaluation presupposes a definition of goals to be reached, the objectives that have been set forth. Aidoo (1995: 9) quotes Scriven (1967) as saying that evaluation should not only be decision oriented but, also, goal oriented and adds that,

evaluation is itself a methodological activity which is essentially similar whether we are trying to evaluate...teaching machines...plan for curriculum. The activities consist simply in the gathering and combining of performing data scales to yield either comparative or numerical ratings...and in the justification...

Generally, in education, we evaluate to find out whether we are reaching the goals of our teaching and this is done by analyzing the methods and results as well as the programme and the teacher.

Moreover, Best (1981) signifies that traditionally school survey is assessment and evaluation study which aims at gathering detailed information to be used as a basis for judging the effectiveness of the instructional facilities, curriculum, teaching and supervisory personnel and financial resources in terms of best practices and standards of education. In other words, it is more complex than what some authorities analyze, and is not a culminating activity but has a primary purpose of seeking answers to a programme under study.

Evaluation in this thesis is the gathering of data about the programme, the structure, process and products in determining and judging the effectiveness of the visual art programme at the selected SSS in the region.

2.3 Types of Evaluation

Scriven has identified assessment as embodiment in evaluation and distinguishes two types of evaluation as formative and summative evaluation. Ornstein (1995) names two others in addition. Those in addition to formative and summative evaluations are: placement and diagnostic evaluation. Scriven notes that, while assessment serves as an embodiment of evaluation, people confuse assessment with evaluation, which is more comprehensive than assessment. Briefly, in an educational programme, while evaluation involves collection of data and decision making concerning the learner, assessment concerns itself with data and decision making on the performance of the learner. This

boils down to the point by Gray (1974), as cited by Eyiah, that assessment is an attempt to measure not the pupil as a whole, not his worth, but some particular ability, knowledge, skill or attribute that he may possess. Therefore, assessment is limited in scope than evaluation.

2.3.1 Formative evaluation

To Beyer (1995), formative evaluation is an appraisal of a product in the process of being created or shaped and is of the view that programmes and products are not evaluated well before they reach their final stages. This is more often done at the last stage of the plan and is the first casualty of a project, the first to be cut or eliminated, when money is in scarce supply. Beyer considers formative evaluation as more educational in nature than summative which he sees as having social inclination, and he cites Scriven, as well as Borg and Gall (1989), as stating that “these two types of evaluation occur at different points in the development purposes. Summative evaluation helps in deciding what to do with an educational product that is already in existence like the programme under review...”

On the other hand, formative evaluation provides data for development and design of instruction, materials and procedures. It is technically a combination of continuous assessment and mastery learning and, according to Beyer, has three distinct features, and these are: “It is ongoing. It involves assessment. It seeks specific information as well as judgment.” He again observed that in the field of curriculum and instructional development, formative evaluation enables the evaluators to draw conclusions on their products. Thus, through formative evaluation educational programmes can be assessed

while being developed. He concludes on the strong assertion that the key to successful development of any education product is formative evaluation. Thus, without formative evaluation any educational product will not work effectively in practice. In support of this, Beyer: 14 notes that Grobman, Schaffarzick & Hampson (1975), Borg and Gall, and Pratt (1980), have agreed that formative evaluation can, and should, be conducted during, at least, four of the stages in the development process. These are: design, prototype, pilot and field test.

In view of the numerous benefits of formative over summative evaluation, educators and evaluators have agreed educational programmes need ongoing evaluation, a view emphasized by Matiru, Mwangi & Schlette, while Bloom, Hastings & Madaus regard formative evaluation as a major tool of instruction. They advocate that, for evaluation to help the teacher and student, it should take place not only at the end of instruction, but also at various stages during the teaching learning process. This focus will be on small comparatively independent units of instruction and narrow range of objectives.

2.3.2 Placement evaluation

It is the view of Ornstein that placement evaluation as out lined in formative evaluation is to determine student placement or categorization at the beginning of the class. This enables teachers to recognize the capabilities of learners in order to build on them. It also serves as a tool in guidance and counselling.

2.3.3 Summative evaluation

On the other hand, Ornstein identified summative evaluation as social in character and has traditionally been inclined in education. It is the terminal assessment or one-shot evaluation conducted at the end of an instructional activity to determine learning outcomes. It is directed towards the end product of a programme. Summative evaluation can be conducted internally by the class teacher or externally by an examining body. Its main purpose is for grading and certification at the end of a course or a programme and it may, therefore, yield information on effectiveness or appropriateness or otherwise of a programme of instruction at the end of the programme. Thus, Matiru, Mwangi & Schlette (1995) affirm that summative evaluation comes too late to provide information for improvement. But the findings are, rather, useful in planning similar courses and gives teachers and departmental heads feedback on their performances. It is observed that some students have already graduated and might not have benefitted fully, yet the recommendations will suggest remedy for amendment which will be beneficial in later years.

2.3.4 Diagnostic evaluation

According to Ornstein (1995) this type of evaluation is a means for discovering and monitoring learning difficulties. The diagnosis may, also, point out remedial measures. Suggestions for modifications can be made using diagnostic ideas based on feedback from formative evaluation. It yields to correct learning problems or to remove rapidly, in this sense evaluation can provide the kind of information that will make it possible to overcome failure. Formative evaluation serves as a guide to general everyday

treatment, but diagnostic evaluation is necessary for detailed remedial treatment. Diagnostic evaluation is based on teacher-made, published tests and observational techniques. Critical analysis to learners' performances leads to better understanding of circumstances pertaining to informed decisions. This is a booster to the point that the topic of this study is long overdue since its purpose is to diagnose the problems in the visual arts departments of the selected schools and how these impact on the region's unemployment situation.

2.4 Purpose of Evaluation

Evaluation is conducted for various reasons depending on the circumstance. Tamakloe et al. (1997) point out Cronbach (1963) has isolated three purposes of evaluation which are: course improvement, decision making about individuals and administrative regulation. Tamakloe et al again cited McCormick & James (1990), as stating "...evaluation (is) expected to provide a mode of accountability." He took note of Stakes' opinion that emphasis be laid on evaluation of programme activities rather than on objectives of the programme. Tamakloe et al. thought both activities and objectives must not only receive equal attention, but rather they must match to take care of accountability in evaluation. By so doing the extent to which the objectives of a programme have been attained can be examined. The accountability caters for the success of a programme in relation to human and material resources expended.

Furthermore, Cronbach in considering course improvement in education observed that, diagnostic evaluation is carried out to adapt instruction to the differing needs of individual learners. In other words, evaluation techniques help teachers to identify

learners needing specialized attention and the kind of specialization required. In the absence of evaluation, teachers may over-estimate or under-estimate the extent they should differentiate approach towards students. Evaluation therefore leads to better directed and more effective methods of carrying out educational activities.

In decision making, he asserts that placement evaluation serves as educational guidance by providing information on how much aptitude a learner possesses for scholastic work in general and the broad areas of scholastic work in which he is not likely to succeed. In administrative regulation, both formative and summative evaluation provide the basis for long range counseling, placement and follow-up work as well as assist in dealing with learners' immediate problems. In terms of personal guidance, evaluation is used to identify the most troublesome educational, vocational, social and emotional problems which pupils and students encounter. Also, evaluation of learners helps in the overall appraisal of the total school programme by revealing specific strengths and weaknesses. As a tool for judgment, evaluation provides the basis upon which comparison of education programmes can be conducted. It makes possible the study of progress between different dates, school standards, school norms and the nature of needs in curriculum development. Furthermore, reports to parents and school patrons on their wards provide adequate basis for improvement of public relations and mobilization of public opinion and funds, and helps to reduce ineffectiveness. The purposes outlined will serve as indispensable guidelines to enhance the researcher's findings and in dealing with any of the specified areas under review to the benefit of all stakeholders.

To make evaluation meaningful and effective, Ornstein (1995) suggests that, students must feel evaluation is fair. That evaluation of performance must be objective; and the criteria must be the same for all. None may be treated more leniently or more strictly than others, therefore fair measures must be muted to all students.

- To achieve the notion that students' academic efforts lead to their success, evaluation must make efforts to motivate students in setting higher standards for personal achievements. Failure of this notion discourages learners in this sense that without any challenges students become complaisant and fail to exert extra effort to succeed.
- In like manner, evaluation should be realistic so that students can assess their own performances with their classmates and normative standards. Students on their own should be in the good position of judging their strengths and weaknesses based on standard measurements and then progress.

The researcher will take cognizance of these views to substantiate the credibility of the modes of evaluation used in the study of the schools. These will serve as clear indicators in directing the findings and pave the way for useful collaboration with persons, institutions or groups as the case may be where it is necessary to solicit assistance to enhance the visual art programme in the affected schools and different entities as well as learners.

2.5 Who conducts Evaluation?

Matiru, Mwangi & Schlette (1995) have been identified three categories of evaluation in terms of who conducts evaluation; these are internal, external and

participatory. Evaluation is said to be internal when authorities in an educational institution appoint the institution's administrators to conduct the appraisal of the school. These internal evaluators' exercises are suited for the assessment of their own programmes, being knowledgeable of the immediate environment in terms of course content, students' characteristics and teaching and learning facilities available. Yet they are prone to blind spots and may be biased in the judgment of their own programmes.

External evaluators appointed to examine the educational programmes are normally professionals in their various fields, well trained for the job, and have gained wide experience by conducting similar exercises elsewhere. Usually, they have no personal interest to protect and so are more objective than the internal evaluators. However, they may fall short with respect to the knowledge of the immediate environment.

Participatory evaluation bridges the gap by including external examiners in collaboration with course participants and the staff responsible for the programme under study to decide what should be evaluated and how it should be done to arrive at very good decisions. In this sense the evaluators work in close collaboration with people on the spot who provide data which might have eluded them as external evaluators. And since they are external judges they have no personal interest to pose problems for decision making. This participatory evaluation is the model the researcher chooses for this project.

2.6 Who is Evaluated?

In terms of the current project, the focus shall be on the students, the teaching personnel and the people who are responsible for the upkeep of the students' education. As Matiru, Mwangi and Schlette have observed, students' needs and characteristics are unique in such an exercise since they enter higher institutions from different backgrounds. They come with differing abilities and exhibit different problems as some of them are relatively impersonal, more time conscious, structurally more complicated and technically oriented. Some find it difficult to use libraries, plan their activities in the new localities, and feel lonely and anxious. The language that is used as the medium of instruction can also be an obstacle. In other instances, inadequacies in prior preparation in the JSS result in students not performing, while the zeal to learn is a factor worth considering in evaluating students. In addition, socio-economic viability of parents and guardians contribute a great deal to the learners' success or failure, especially, in instances where they have no means to purchase materials needed for their practical studies. Also, peer pressure can influence a student either in the right or wrong direction.

2.7 The Teaching Staff

Teachers are, of course, indispensable in the educational sector and must meet certain basic professional requirements to merit taking up their professional teaching and learning duties, according to the New Encyclopedia Britannica (2003). Though qualification criteria differ from country to country, yet, generally, they must go through a process of formal education or training, acquire specialized knowledge in particular subject area, secure certification or validation as members of the profession. It is

important for teachers to maintain standards of performance that are continually redefined and expanded by the profession.

In Ghana, SSS teachers, generally, must be university graduates or Higher National Diploma holders from polytechnics who have specialized in specific fields. For the purposes of this exercise, the target teachers must be certified specialists in any of the various visual art subjects who adhere to the norms of their profession, teach students according to the curricular requirements to attain heights that will promote the interests of the profession and the nation as a whole.

Uzoagba (2000) stated that, it is worth noting that as teachers broaden their knowledge of the visual art, they reap successful experiences with students and gain competences in working with the discipline. Commitment to their subjects and their students enhance imaginative thinking, values and aesthetic responsiveness. The art teacher must become familiar with the ways of thinking about art that extends beyond personal preferences and experiences because, as Chapman (1978) has observed, art teachers must emphasize that can be understood and experienced in different ways. Therefore, the art teacher must be familiar with the ways of thinking about art that extend beyond personal preferences and experiences.

2.8 When should evaluation take place?

Matiru, Mwangi & Schlette state that evaluation serves as an effective tool in examining and determining the successes and failures of education programmes. It is crystal clear that, when programmes go without evaluation a lot of unwanted services are rendered to mar its success. As a check, one must be prompted whiles reading round the

subjects; gather knowledge from other professionals; take cue from ongoing activities and the institution generally. Problems or issues for evaluation may be deduced from the trend of the programme whether it is doing well or not. Evaluation needs to be conducted when students seem to avoid the whole or part of the programme, or are not able to cope with it due to various problems. Note should be taken, too, that some students may still cling to a programme even when the content is inadequate, which means they do not have a lot to learn, and yet pass with very good grades. Evaluation is the necessary answer these questions:

1. Is the course content a source of problem?
2. Are there sufficient teaching materials?
3. Is the teaching properly conducted?

In line with the exercise in question it is identified that most of the SHS graduates do not qualify to enter the tertiary institutions, let alone, learn trades to enter the world of work with time so they need to be attended to, to alleviate the social problem of unemployment.

2.9 What aspect of the curricula is evaluated?

Chapman (1978: 19) defines curriculum as “a written statement outlining education goals and the means of achieving them”. Adipah (2000: 137), in discussing testing and evaluation of competencies, states that “every curriculum design requires a means a means of testing or evaluating its effectiveness to achieve desired aims and objectives. In competency based curriculum and instruction, trainee and instructor or teacher is made aware of what is expected of a learner in the learning situation.” They are

equipped therefore with syllabuses which stipulate the above requirements. This purpose is served by the syllabus which stipulates the above requirements. Matiru, Mwangi & Schlette advocate by outlining these suggestions, evaluation problems can be formulated and developed very much on lines of a research study. The researcher will utilize the suggestions outlined in formulating and developing the research problems.

2.10 The Philosophy Guiding the 1987 Education Reform

Quansah (1997), advocated among the various philosophies of education deliberated on by Ghanaians that, the most relevant choices in solution options in the current technological and fast changing world were pragmatist and re-constructionist philosophies. Pragmatist philosophy emphasizes discovery learning, projects approach to learning, understanding as against memorization, application of knowledge and importance of technical/vocational education. In considering re-constructionist philosophy, it was realized that, in this technological era, one could not predict future problems. Learners are, therefore, to be equipped with problem-solving techniques. The learning process had to be focused on critical and independent thinking to enable young individuals solve personal and society's pressing problems toward helping change society for the better. The emphasis is on learning by understanding. It was envisaged in dealing with these philosophies, social, intellectual, and spiritual advances could be rationally planned for.

Quansah said, these philosophies are linked with behaviorist and cognitive approaches in learning. The behaviorist approach emphasizes the learner-centredness rather than teacher-centered. Visual art, by its nature, exposes learners to explore their

environment instead of being fed with information. Cognitive approach, on its part, focuses on internal mental thinking and the process of perception as well as cognitive structures for learning and problem solving. Visual arts, with their creative characteristics, will forever develop thinking capabilities of learners such that they fit well into the societal structure. This, in fact, is the underlay of the education reform which restructured the nation's education.

Consequently, in March 1972, the Dzobo Committee was set up in to fashion out a new structure of education. The Committee's report was submitted in June 1973 and was supplemented with views from the Ministry of Education (MOE) and the general public from these came 'the New Structure and Content of Education for Ghana'. The approval and acceptance of the reform for implementation was in June 1974.

The reform were based was on the following assumptions.

- The system of education should aim at serving the needs of the individual, the community in which he lives and the nation as a whole.
- Education should aim at instilling in individuals an appreciation of the need for change directed towards development of human resources.
- Creating awareness in the ability of human recourse using the power derived from science and technology to transform their environment for quality life style.

The Visual Art satisfies all the conditionality of these philosophies by laying strong foundation for inquiry and creativity, adapting constructively to changing environment, inculcating good citizenship for effective participation in national development and emphasizing learning with the head, hand and heart.

2.11 Senior Secondary School (SSS).

Owing to criticism that the old secondary level of education was overly academic and removed from the country's development and manpower needs, the new SSS system was structured to offer opportunity to build on the foundation laid at the basic level and strengthen the general intellectual knowledge and skills required for employment or further education. Its objectives were:

- To reinforce knowledge and skills acquired at the basic level.
- To diversify curriculum to the differing needs of individuals.
- To increase access to higher levels of education by increasing opportunities with a variety of occupational skills they will be equipped with to have definite impact on national manpower requirements.
- To develop students' longing for further self improvement.
- To instill in students qualities of responsible leadership to facilitate development of all areas of our national life.

The curricular, therefore, had to be designed to meet the socio-economic and manpower needs in terms of education, health, agriculture, industry, science and technology if the objectives outlined above were to be achieved.

With that in view, five specialized programmes were instituted, namely, Agriculture, Business, Technical, Vocational and General Education. Each student has to select one of the options within which he studied three elective subjects in addition to core subjects which are English Language, Mathematics, Core Science, Agriculture, Core Social Studies, Environmental Studies, Physical Education and, later, Computer Science.

2.12 The Vocational Programme

This Programme had two components, namely, Home Economics and Visual Art.

The Home Economics part has two options which are:

Option One

Food and Nutrition

Introduction to Business Management

Management in Living

Option Two

Clothing and Textiles

Introduction to Business Management

General Knowledge in Art (History of art, Appreciation and general Concepts of Art).

2.13 Visual Art Syllabuses

The Visual Art syllabus states categorically that, the Visual Art course embraces all the art activities which are visual, and should equip graduates with vocations since several vocations are possible to be acquired in each art course. The Art activities include Ceramics, Picture Making, Leatherwork, Graphic Design, Sculpture, Basketry, GKA, Jeweler, Metal work, etc. The West African Examinations Council stipulates the syllabus and regulations for each subject.

2.13.1 Ceramics

Pages 127 & 128 identified Ceramics with advantages in the provision of utilitarian and decorative objects, relating to cultural and economic development in

society, led to its recognition as a vocational subject. Its aims and objectives suggest that, it enables candidates to be tested on:

1. Knowledge in history and development of ceramics.
2. Ability to explore, identify, prepare and use materials, tools and equipment,
3. Create, design and develop ideas, processing and production skills, interpretation and appreciation and how to plan and establish small scale industry.

The examination will be centered on general knowledge of history and development of ceramics; use of tools and materials; production of items and objects, their finishing and marketing. It is the expectation that candidates respond adequately to all aspects of the syllabus including essay writing, practical and multiple choice questions. Candidates, also, do a project from two practical questions and attach it with a write up on the planning, designing and preparation and appreciation.

2.13.2 General Knowledge in Art

The pages 318 and 319 state the aims of the syllabus as affording students the opportunity to demonstrate their aesthetic awareness and creative activities. Its objectives are that responses from candidates should enable examiners to evaluate:

1. Perceptual, analytical and expressive skills developed through the variety of art activities within the environment.
2. Knowledge and skills acquired in the use and maintenance of tools, materials and equipment.
3. How candidates exhibit their values and qualities in appreciation.
4. Knowledge and appreciation of elements and principles of design.

5. Knowledge of art history and structure.
6. Perceptions and appreciation of their culture in relation to other cultures.
7. Understanding of the meaning, significance and role of art in the socio-economic development of their society.
8. Perception of indigenous art technology, aesthetics, beliefs, values and attitudes.
9. Acquired skills in the use of local materials and resources especially in promotion of small scale industries.

Scheme of examination

Two compulsory papers will be taken. Paper 1 is made up of two sections for 2 hours 20 minutes. Section A consists of 40 multiple questions and section B five essay-type questions, whereby candidates answer three. In Paper 2, questions are submitted to candidates two weeks in advance, to test their capabilities in two dimensional arts. Thus Question 1 is compulsory Drawing or Painting. Candidates answer these questions within 3 hours for 50 marks. Question 2 is Lettering/Calligraphy or Design, where a question each is on lettering/calligraphy and design. Three hours is allowed for either of the choices for 50 marks.

2.13.3 Graphic Design

Pages 351-353 of the Syllabus give opportunity for skill development in solving visual communication problems. The aims and objectives are, generally, for candidates to be tested in perceptual, analytical and manipulative skills in all aspects of graphic communication. It specifically examines candidates' knowledge in both theory and practice of the subject, manipulative skills in use of tools, ability to identify, analyze and

solve graphic design problems, exposure to design and construction activities, ability to plan, design and produce art works professionally, and competence in the mastery and rendering of various art media in diverse techniques.

Scope of examination: graphic design as a vocation; tools, materials and methods; layout; lettering; paper craft; print-making; communication; cartooning; and costing, pricing and marketing. In paper 2, candidates are supposed to answer four out of six essay type questions within two hours for 20 marks. The project work must be accompanied with a write up indicating the planning, designing and appreciation of the project.

2.13.4 Leatherwork

Pages 521-523 of Syllabus expose learners to the various opportunities for the utilization of leather in the production of artifacts including containers, foot-ware, musical instruments and others. The syllabus is structured to enable students acquire knowledge and develop manipulative and technical skills to appreciable levels. They are, then, examined in the theory and the practical skills they have acquired, the mastery of the use of leather tools and materials, competence in various techniques, technical proficiency on the handling of both leather and leatherette (synthetic leather), and their marketing capabilities.

2.13.5 Picture Making

Syllabus, pages 521-523 it help students to develop their talents and polish their skills in drawing, painting, decoration, collage and mosaic making. Here too, theory and

practical knowledge, competence in the use of local resources in picture making in personal development and nation building and understanding and appreciation of picture making are tested. Candidates take three compulsory papers based on vocation; contemporary artists; composition; drawing and painting; collages and mosaics; mural painting; body painting; costing, pricing and marketing.

2.13.6 Textiles

Textile as a vocation opens avenues for skill development and creative talents, so states the Syllabus at pages 552-554. The Syllabus provides candidates with diversified channels in experimenting, observation analysis, and evaluation of their results and also helps and guides examiners in identifying suitable examinable domains in this field. Students are examined with respect development of skills in production and appreciation, the level of knowledge acquired in identifying dyes, chemicals and fibers, level of creativity in fashion, printing, weaving and dyeing of fabrics, and marketing strategies.

2.13.7 Sculpture

Pages 529-531 of the Syllabus states that sculpture is studied at the SSS because of its ability to sustain and develop culture in society. The Syllabus requires that students be tested in:

- Their knowledge of the history and development of sculpture.
- Ability to explore, identify, select, construct, prepare, use, care for tools and materials.

- Creative and manipulative skills in designing, production of various forms of sculpture employing additional and cultural concepts in arriving at originality.
- Finishing skills, appreciation, and
- The planning and establishment of small scale industries.

2.14 School

The World Book Encyclopedia (WBE) (1992) sees school as the most important institution in educating people by providing them with knowledge and basic skills for everyday life. A school is a place where people, especially, young ones, are provided with knowledge generally, and assisted to enhance their understanding of the rapid changes in modern trends of society. Additionally, schools prepare people for jobs and careers, and help them to develop interest in appropriate use of leisure time that is rewarding. School, is also a place for students to learn their civic responsibilities and rights improve their ability to think critically and develop such basic values as truth, justice and equality. Human knowledge is also extended as a result of researches carried out in schools.

Economic and other social conditions affect the standard of education, the duration of compulsory education, when students must be in school, and related matters. As may be expected, developed countries, by virtue of being wealthy, have educational systems that are highly sophisticated. Well resourced schools can afford skilled teachers, modern facilities, equipment, and a variety of necessary materials. And after the primary and secondary levels, opportunities for a child to continue his education at an institution

of higher learning to acquire a profession, vocational training or technical skills are open and plentiful.

Anamuah-Mensah et al (2003) established that, 2000 statistics in Ghana indicated that, about 20% of children of school going age were not in school. This contrasts with Canada and some of the countries in Europe where over 90% of the youth are in secondary schools. And yet Ghana is better than some nations. Again, 60% JSS graduates enter SSS in Ghana with others falling by the road side yet better than some nations. The country's second cycle institutions comprise of SSS 474, technical 23 and vocational 29. It has been remarked that, quite apart from the inability of the technical and vocational schools to absorb most of the JSS graduates who do not go on to SSS, the Ghana Education Service (GES), pitifully, do not give them proper attention, quite unlike developed countries where technical and vocational education is given equal, if not greater, attention since they produce the artisans and other essential skilled youth for the industries and other institutions that drive the economy. The result for Ghana is that the problem of streets and unemployment is increased rather than lessened.

As World Book Encyclopedia (2001) states, whereas SSS programmes generally prepare and equip students with the requisite fundamentals for admission to a college or university, vocational programmes prepare students for immediate employment, mostly in the visual art field, if it is properly organized. What has attracted the attention of this researcher is the realization that hardly do SSS graduates get equipped with skills and knowledge to be self-employed.

2.15 Art

Ocvirk, Bone, Stinson & Wigg, (1962: 6) have observed that art has meant different things to different people at different times. This is not surprising given the fact that after numerous attempts by different authorities to define art, they have not been successful but have come out with different interpretations at different times. Ocvirk, Bone, Stinson & Wigg have explained that “The term as we use it today probably was derived from the Renaissance words *arti* and *arte*”. In the 14th, 15th and 16th centuries, *arti* meant design of the crafts and *arte* was the word for craftsmanship, meaning knowledge or materials used by the artist.”

Oxford Dictionary Thesaurus and Word Power Guide (ODTWPG) (2001) defines art as the expression of creative skills and imagination through visual medium such as painting, drawing and sculpture and characterizes art as the expression of inner feelings by individuals as such art works are said to be man-made. Gaitskell, Hurwitz & Day (1982:8) said “Art is an expression of a person’s reaction to experiences in his or her life, given form through the use of design and materials.” Ocvirk et al on the other hand state: “Art deals with visual signs to convey ideas, moods, or generalized emotional experiences. It may be called a language of visual signs.”

Chapman (1978: 52) stresses,

Art becomes communicative when people use it as a means to celebrate and share their experiences. In order to exaggerate the concept of art as communicative, it can lead to the use of visual forms for persuasion or propaganda.” She cites John Dewey as saying, art as a form of communication which requires an appreciative audience for its completion. Dewey said art is an experience that builds a sense of communication and communicates among people by intensifying, prolonging and deepening the satisfaction we derive from ordinary events.

Generally, all these authorities concentrate on the use of imagination and skills in creating pleasing environments, experiences or aesthetic objects. There are proponents of a contrary view that art can be good or bad, beautiful or ugly, and beneficial or destructive. This implies that the advocates of this view see art as embracing a wide range of things that are considered as art and can be appraised for their worth, beauty or usefulness or can be objects which oppose all these qualities. Therefore, people can create, purchase, appraise and appreciate without limits. Gaitskell et al (1982: 28) support this view by saying “Since art is very personal, creative people must control the activities that engage them. To be in control of their works, artists must have freedom to choose both their subject matter and their manner of expression.” This assertion is advocated by most artists and offers the freedom of expression artists do enjoy.

Uzoagba (2000) also opines that art may be categorized into fine art and useful art. Fine art consists of works designed to produce aesthetic responses or function as objects of aesthetic appreciation, and are normally pleasing to the senses and satisfy the aspiration of society. Gaitskell in creating environmental awareness through art claimed that students who have contact with art programmes should become so concerned with issues relating to the world in which they move that, as adults, they seek ways in which they exercise control over the world.

Uzoagba (2000: 3) talks about the branches of art. These works can be paintings, drawings, sculptures, poems, musical compositions, etc. Amenuke et al (1997: 122 & 123) call our attention to visual and performing arts. Useful art has both aesthetic and utilitarian dimensions that find expression in baskets, pottery and ceramics, automobiles

manufactured and other objects which have primary useful functions and are made for the purposes rather than aesthetics.

2.16 Art Education

Chapman supports those psychologists who state that education aims at and prepares life. It must prepare the youth of every nation to be useful citizens of the society, to shoulder their responsibilities and needs of the nation as human beings. Their view is that children are dynamic, have a lot of exuberance and are ready to embrace progress. They have potentials which need to be discovered and properly channelled. Therefore, educating children is a big investment which every nation must capitalize on. Chapman advocates a philosophy of education that the goals of a nation should reflect its democratic dispensation which requires that its members are knowledgeable, humane and imaginative in their pursuits of a satisfying life. And to fulfill these qualities, citizens must be broadly educated, which is best achieved through art education. She gives America as an example; embarked seriously on art education on seeing the need for industrial revolution in the twentieth century.

It may be deduced that the greatest contribution of art to individual development is the role it plays in personality development. Quite apart from those who train as art professionals, every normal person is expected to participate in art activities because art is life and cannot be separated from human activities, as affirmed by Uzoagba. This, Gaitskell et al: 28 support by saying that, “Since art is very personal, creative people must control the activities that engage them. To be in control of their works, artists must have freedom to choose both their subject matter and their expression.”

Yet, in most African countries, art education in schools has not received the needed attention as a discipline. Uzoagba (2000: p x) states, “Art has been mistakenly understood to mean the ability to draw and paint pictures; this is because people have not got the right kind of art education. They have not shared the artist’s vision.” He claims that the teaching of art in our schools and colleges has been unscientific, and is poorly or not properly organized. He suggests a new approach had to be made to develop a sound art philosophy so that art will be appreciated by students in relation to the whole structure of the growth of our society. He further discussed that art was beginning to be recognized as a necessary part of general education, by people of all age levels. Art is said to be necessary for the exercise and development of personality, especially in sensory, emotional and imaginative aspects. This means art is a subject of greatest significance. Amenuke, et al (1999) see art as the most important subject through which creativity can be fostered and Ghana needs creative people to help solve national problems.

2.17 Visual Art Programme

Both Macmillan English Dictionary for Advanced Learners (MEDL) (2002) and Cambridge International Dictionary of English (CIDA) (1995) define visual art as those types of art in which things are made for people to look and enjoy. The examples they cite are paintings, drawings and sculptures. This is as opposed to performing art, where music, dance, drama, poetry dominate. The Encyclopedia Britannica (2003) states, in the twentieth century colleges and universities recognize the visual arts department to be treating painting, sculpture and sometimes architecture. Mention is also made of the usefulness of art which is the concern of aestheticians and critics. Uzoagba: 37 says,

“Instruction on aesthetics provides enjoyment and enrichment of aesthetic faculties or psychological benefits. The students are able to enjoy life in a civilized way and contribute something to cultural life of the communities in which they live”. This is an expectation of the Ghanaian philosophy which seems difficult to achieve.

Amenuke et al. were of the opinion that, all the arts are perceived with the senses can be seen. They grouped art under visual and performing. It would be realized that the two forms of art are perceived by visualizing, these are different from liberal arts which fall under general art education programme. The performing and visual arts sound the same, but the distinction here is that the visuals are the tangible forms that, apart from being looked at, can be held or touched or stored in their original form, unlike the performing arts which are only seen or heard and can be stored only through recording on tapes, photographs etc, while the visuals can be recorded through the same means. They said through the education reform programme, the traditional crafts have been elevated and are being studied individually on their own merits.

The visual art discipline as pursued in Ghana, is a discipline meant to be studied over a three-year period like other SSS programmes to qualify learners for entry into tertiary institutions. To Amenuke et al, the Visual Art programme includes Sculpture, Painting, Textiles, Pottery, Beadwork, Basketry, Calabash, Leatherwork, Architecture, Blacksmithing, Goldsmithing, and Body Art, as well as General Knowledge in Art. Each of these disciplines has its own curriculum and syllabus. But one is not expected to study all subjects. Rather students choose two of the options in addition to General Knowledge in Art which is a compulsory. The programme is designed to equip students with knowledge and skills that enable them further their education if they wish, or fit into

various sectors where their services would be needed, or establish their own small scale industries and be self-employed, as well as employ and train other people to provide gainful employment.

Amenuke et al have also observed that some educated Ghanaians look down on art and artists based on the wrong notion that those who study art are unable to cope with “more difficult” subjects like mathematics, science, medicine or engineering. Some of those with this attitude would persuade their children to opt for science in preference to art. In other words, the visual art department is the waste paper basket where students who fail to perform creditably are dumped. Many of those students who are diverted to courses of study other than their preferred art, turn out not to perform well in these areas selected for them by their well-meaning but ignorant parents and guardians. The Ghanaian society is strewn with frustrated young men and women who could have attained greater heights in art education had they been allowed to pursue their own chosen fields.

Notwithstanding the views of the ignorant in society, visual art education has been recognized to be basic for developing fully literate citizens by Wilson et al (1986). In view of this, stakeholders in education should empower students develop their aesthetic literacy to aid their understanding of the communicative nature or language of visual art which serve as teaching aids going a long way to enhance their intellectual skills. The visual art have communicative power and are vivid, which students can interpret, they identify and master their symbolic characteristics. This is more important in our society where more information is transmitted visually.

Through art education, students develop a structure for responding to and symbolizing their experiences. The resultant effects are seen in information of enduring attitudes, values and satisfaction. In this sense, they derive pleasure from their accomplishment by becoming flexible and confident through direct experiences with the visual art forms. There is the need for visual art to be included in the school curriculum as learning to see aesthetically, has the creative potential of producing art works as the study of heritage of art as the critical study of art forms. As part of basic learning, visual art provide opportunities for self-discovery and creative expression for all students. Through visual communication students from other programmes either than art benefit from the visual art by expanding their visual and aesthetic potentials. Assessing the importance outlined, Chapman strongly advocates for learners from kindergarten, throughout their education to high school, should have the opportunities to learn through the visual art experiencing all the four content areas.

Meanwhile, for the visual art to maintain its integrity as a discipline, it should, at certain times be separated as we have the visual art department in our education system. This is to develop special capabilities in students to preserve the artistic heritage. It is further suggested the visual art framework should help education in all disciplines fulfill their responsibilities to teach visual art as well as verbal skills. “As a resource, the framework should assist school staff, advisory committees and others to develop visual art curricula, organise teacher preparation programmes, evaluate instructional materials for visual art education, and plan programmes to involve students in all of the arts.” This is by Wilson et al: 1986. Chapman said in recent times, research has strongly endorsed

visual art education in every classroom to every child, but the question is how effective is it done?

2.18 Visual Art

The Visual Art Syllabus categorically requires that, the visual art course embraces all the art activities that end up in a visual, and should equip graduates with vocations since several vocations are possible to be acquired in each of the art course. They include Ceramics, Picture Making, Leatherworks, Graphic Design, Sculpture, Basketry, and General Knowledge of Art, Jewellery, and Metal Works among others. The West African Examinations Council outlines the syllabuses and regulations for each subject.

Essiam (1997) has cited wheeler as stating that, the last stage of the curriculum process is evaluation based on measurement and assessment, which allows us to compare the actual outcomes with the expected outcomes in order to arrive at conclusions. Evaluation highlights on whether objectives have been realized or not and to what extent. A study by Essiam on the impact of the ceramics course in the SSS in Cape Coast as a basis for determining the effectiveness of the education reform programme, particularly in visual art, found that ceramics had registered significant impact on the SSS graduates by providing them with theoretical and practical knowledge for further education or self employment; making people aware that indigenous pottery could be improved upon, and that setting up ceramics industry involved modest means of resources.

Essiam: p. 32 recommended, in that connection, the government should intensify ceramics teaching by training and sustaining more teachers, furnishing facilities, reviewing and restructuring the programme. He also urged government to reactivate

collapsed factories by tapping expertise from, especially, UST and other personnel from other sources, and suggested that, school administrators should not discriminate against art subjects, but all stakeholders must support the department; parents should encourage their wards to study art and provide guidance and counselling, while the students themselves supply washed clay to Saltpond Ceramics Factory to subsidize their fees.

Aidoo (1995) saw art in general as providing students with careers as independent artists, potters and designers in industry, or specialists in education. However, he noted that, although the ceramics department had started with enough facilities, highly qualified teaching and non-teaching personnel, abundant local raw materials base and well structured syllabus for the realization of its intended goal, little had been achieved beyond producing the graduates, and he called for evaluation from time to time to determine the problems militating against success.

Aidoo also took cognizance of the fact that ceramics currently combined art and science and, therefore, called for a new programme for SSS products starting the degree course. The ceramics course structure had to be tailored to suit modern technological and industrial requirements of the country. Most students' theses and project works could be directed to ceramics problems. Vocation training is to be organized for students as they stood the chance of being exposed to new materials, machines and experiences not available in the university. Research and publication had to be seriously encouraged and demanded as criteria for academic aspiration among teaching staff. In-service training on modern teaching methodology had to be organized periodically for members of the teaching staff to upgrade their knowledge in teaching methods.

The place of polytechnics in tertiary education with respect to national development came under scrutiny to establish a clear-cut difference between them and the universities. Since there was no such clarity about their role in relation to the universities, the Kwami Committee was set up by government through the National Council for Tertiary education (NCTE) to study specific aspects of polytechnic education in Ghana with the view to upgrading the polytechnics. The Committee reported that the objectives were only partly achieved: integration of institutions had not been completed; they had registered increase in enrolment yet education standards were not being attained; income generation was to be improved as the scheme was undermining the financial sustainability that was envisaged at the onset. Finally, the polytechnics were not equipped to meet tertiary standards. The reasons for these were:

- No strong institutional framework to monitor the implementation of the necessary actions. This served as the major weakness between implementation and monitoring as NCTE did not have at its disposal the resources or authority to perform its tasks effectively.

The Committee recommended that, to close the institutional gap, there should be proper liaison and coordination while NCTE did the monitoring.

- Lack of adequate preparation prior to implementation of policy; inadequate planning and failure to fully assess the needs of institutions before preparing white paper.

The Committee advised that adequate laboratory space to be provided for the student numbers expected since within the seven years of the policy's existence, they were nowhere near reaching the target.

- The inability to develop sustainable financing arrangement. This was apparent in the constant litany of complaints scattered throughout the report.

This led to three key proposals being made in respect of:

1. Introduction of fee paying policy;
2. Review of eligibility for students' loans;
3. Selective employment policy.

It was also proposed that the general public be made to understand the need for policy alternatives and the need for more dialogue between the Ministry of Education (MOE) officials, banks and tertiary institutions, in other words, intensify the involvement of stakeholders in conception, planning and implementation of selected policies. Finally, government had to show greater commitment in dealing with the white paper as well the white paper to be integrated into Ghana's education policy.

2.19 Evaluation of 1987 Educational Reform

The Anamuah-Mensah Committee was appointed by the President of the Republic of Ghana to evaluate the education reform throughout the country after its implementation for 15 years, assess how it was operating in the face of current developments in other parts of the world and chart a new path for the future. The Committee was charged with re-examining the goals and philosophy for the present education system, the principles guiding curricular design, pre-school/basic education, and secondary, technical and vocational education, library and information services, special education, guidance and counseling, information communication technology

(ICT) and private sector participation. It also examined teacher education, tertiary education and its management, financing and cross-cutting issues.

2.19.1 The Terms of Reference

The Committee was tasked to review the entire education system regrouped as follows:

With regard to pre-school/basic education it had to:

- Determine how best to mainstream pre-school education into the formal education system;
- Re-examining the basic education system;

In terms of secondary/technical /vocational education to:

- Determine the restructuring of post basic education;
- Examine the emphasis given to vocational and technical education and their links to polytechnics and world of work.

Concerning tertiary/ICT and distance education, the committee had to:

- Examine tertiary education and alternative ways of increasing access to tertiary education;
- Examine the role of polytechnics in the production of middle and high level human capital for the country;

Considering ICT and distance education to:

- Examine distance learning, using information and communication technology (ICT) as a mode of instruction at the basic, secondary and tertiary levels.
- Determine strategies for the introduction of ICT in all schools and colleges;

- Consider the development of libraries and other information centers.

Taking into account professional development, it had to:

- Consider strategies for the professional development of all actors in education (teachers, especially technical teachers, instructors, lecturers, administrators)

The task for education financing was to:

- Determine the implication of free and compulsory education;
- Determine the aspect of secondary education to be funded by government;
- Determine the contribution to be made by stakeholders in the financing of education;
- Examine the quantum and utilization of the Ghana Education Trust Fund (GETFund) as a supplement to regular budgetary source of education.

In connection with quality/management of education, it was to:

- Determine the institution of appropriate strategies for achieving quality education at all levels;
- Re-examine administration and management of education including supervision and the notion of decentralization;
- Consider the provision of special needs education.

2.19.2 Other issues

It was to deliberate on any other issues that relate to education. Here the committee identified the following.

- Non-formal education

- Review of ministry of education's organizational structure, national curriculum, performance standards and benchmarks;
- Outcomes –based, results-oriented education;
- Education and business partnerships
- Guidance and counselling in schools;
- Language of instruction policy;
- Assessment and evaluation of learning based on national curriculum standards and benchmarks at various stages of the educational system.

2.19.3 Methodology

To meet these requirements, they held a number of consultations, divided the theme into working sections, then examined various aspects of the assignment and received submissions from individuals and organizations. In addition, they studied previous education committees and documents on the experience of other countries.

It was assumed the implementation of the recommendations would improve upon the educational system and usher in a high standard of living in the country. Meaning it will improve the education system, set high literacy rate, skilled labour, jobs and create employment in the formal sector and self employment, wealth creation and therefore high living standard.

Whiles assessing the challenges of education in response to national development goal of poverty alleviation and wealth creation, the committee identified the underlining education philosophy of Ghana as being the creation of well-balanced (intellectually, spiritually, emotionally and physically) individuals with the requisite knowledge, skills,

values and aptitudes for self-actualisation for economic and political transformation of the nation.

2.19.4 Findings and Recommendations

It came out that the education system excluded pre-school education; was over emphasized with grammar/general education type; virtually given little attention to technical/vocational education, and the large informal sector. It had limited opportunities for transfer within the various streams of education.

The Anamuah-Mensah committee therefore recommended the then structure of education, 6-3-3-4 was to be maintained in addition to 2 years of pre-school education. From the 11 years basic education, the SSS programme was to run concurrently with technical/vocational leading to post secondary, tertiary and polytechnics and world of work and apprenticeship. They mentioned the creation of open community colleges and open universities to create avenue for work-study programmes and life-long education.

Specialized institutions were to be upgraded to diploma awarding and had to be affiliated to relevant universities and polytechnics. Credit transfer, distance education, ICT, special education and guidance and counselling were highly recommended to be critical components of the new structure of education.

In terms of the SSS, the committee identified the factors accounting for the low quality education delivery to be attributed to the following:

1. lack of adequate teaching and learning facilities;
2. poor infrastructural facilities;
3. low number of well-motivated and committed teachers;

4. absence of proper guidance and counselling services;
5. poor management and supervision &
6. Inadequate prepared leavers.

The committee felt that by effectively addressing these deficiencies there would be no need to increase the duration of the SSS.

- It therefore strongly recommended that the retention of the current 3-year programme in order to alleviate problems and cost involved for both parents and government.
- It recommended the enforcement of enhanced teaching and learning facilities through the provision of qualified, committed and well-motivated teachers, learning and teaching materials and facilities.
- The government, parents and stakeholders to endeavour to provide adequate human and non-human resources in the SSS.

2.19.5 Access and Participation

Increase access to formal education at all levels is one of the aims of the educational reforms. In pursuance of this aim, many community-based SSS were established which brought the number to 474. Enrolment still seems to be low with about only 40% of SSS population in schools. Reasons assigned are inadequate facilities, poverty, people's interest and abilities for further education.

Considering the above, the committee advised:

- The government's policy of having one well-endowed school in every district as laudable to increase access.

- Well-equipped facilities were to be provided in the community-based SSS.
- All stakeholders should be encouraged to provide hostel facilities and canteens for community day schools.
- Computerized selection to SSS was mentioned to alleviate the perennial problem of parents looking for placement for their wards as well government to subsidize fees in the SSS.

2.19.6 Quality of Education

Result of SSSCE is used to determine the quality of performance at SSS level. Other qualities measured are the output of teachers, availability of resources, students-teacher ratio, effective supervision, discipline and effective assessment of methods. In order to assess logistics and infrastructure to upgrade quality education, the committee recommended:

Guidance and counselling services in selection of their programmes, so counselling coordinators had to put their services at the disposal of the students.

1. Heads of schools to ensure class sizes do not exceed 40 students, supervise teachers outputs;
2. Ensure adequate supply of textbooks for all students in all subjects; qualified teachers for specialized subjects especially in technical and vocational programmes;
3. Well stocked libraries were recommended to cultivate reading culture among students and students should be encouraged to apply knowledge acquired in school to daily activities.

4. Universities of Cape Coast and University of Education, Winneba, were to institute research studies to monitor quality of education at the SSS level.

2.19.7 Staffing

Teachers are indispensable in ensuring quality education, therefore the committee said:

- All SSS teachers should be qualified professional teachers with minimum qualification of first degree or HND.
- To meet the required numbers, HND holders who are non-professionals should be recruited then given pre-service training for at least six weeks. A mechanism for regular in-service training, workshops and seminars should be organized for all teachers again teachers are encouraged to join subjects associations.
- Proper motivation for teachers with good conditions of service to ensure effectiveness in retention. The need for self-development by individual teachers through research, participation in conferences in various disciplines, writing of textbooks from personal research and experiences, etc.

2.19.8 Curriculum/Content

The committee emphasized that good quality and relevant education depend on curriculum design. The SSS is a comprehensive system and depends on diversified curriculum, therefore more emphasis should be place on the application of acquired knowledge to situation, in that the curriculum should be designed that integration of indigenous and formal sector activities is essential in curriculum design. Additionally,

recent global developments and admission requirements in universities have warranted the inclusion of ICT and entrepreneurship, and Chemistry into Home Economics programme.

The committee came out that, the Curriculum Research Development Division (CRDD) of the GES, be strengthened to discharge its functions effectively:

1. Curricula in all sectors should incorporate problems solving and creative thinking skills, in addition to activities and concepts in indigenous sector.
2. MOE/GES should establish an independent over all Curriculum Audit Team (CAT) to vet individual syllabuses;
3. CRDD should constantly monitor, evaluate or review curriculum and programmes in this age of globalization.
4. That every five (5) years, CRDD should review all syllabuses and programmes, an exercise to be conducted in consultation with Teacher Education Division, Inspectorate Division, WAEC, Universities, Polytechnics and Industries.

2.19.9 Technical/Vocational Education

The committee identified the neglect of the Technical and Vocational Education and Training (TVET) as a serious deficiency in the present educational system. The reform introduced in 1987 ignored technical and vocational education/institutes. Though the introduction of technical and vocational subjects in the mainstream of education in the JSS and SSS was to improve on the technical and vocational sectors, yet this has neither improved access nor made any real impact on the formation of direly needed

human capital for economic growth and national development. Comparatively, the SSS are 474, 23 state technical and 29 vocational institutes, again only 6 of the technical schools are adequately equipped to function relatively satisfactorily apart from inadequate funding, as only 1% of the education budget of MOE is located to TVET according to MOE statistics.

In terms of the work force, in all about 1.6% of the educated labour force in Ghana have some qualification in vocational and technical education. About 30% of the labour force engaged in production has never been to school and only 5% have received training at secondary and higher level. This situation is said to be most unhealthy for a developing country like Ghana which needs a large stock of human capital for economic growth. Statistics have it that only 10% of JSS graduates gain admission to tertiary education, meaning they could gain access to technical and vocational institutes.

The committee strongly recommended that should there be any review in the education system, special attention should be paid to TVET sub-sector as a matter of priority. They highlighted the review must consider the expansion of institutions within TVET; the provision of educational and training infrastructure; replacement of obsolete equipment; provision of new equipment and address problems connected with staffing. Again the number of TVET should be increased to cater for the large number of JSS and SSS leavers. Also female school leavers should be encouraged to pursue technical and vocational education and training.

2.20 Summary

In sum, the related literature on this topic unearthed evaluation to have branched from research, as the gathering of data for decision making on programmes, processes, events and products. It takes place in several human endeavours in qualitative and quantitative terms. In educational evaluation, assessment and measurement figures are appraised and judgments made from them. As formative and placement evaluation provide feedback in assessing the process in its initial and ongoing stages, summative evaluation is directed towards end products to determine learning outcomes. Diagnostic evaluation suggests remedy for loop holes identified. Educational evaluation is conducted by internal, external and participatory evaluators, whereby the latter was recommended as it takes advantage of the shortcomings of the other two.

In the school setting, evaluators determine the effectiveness of programmes, personnel, facilities available, logistics flow and students in making decisions. Due to the dysfunctional nature of formal education in Ghana, the Pragmatist and Re-constructionist philosophies were adopted to educate people to be practical oriented and equipped with problem solving skills to meet the world's challenges in this technological era. This brought into existence the educational reforms which has one of its components, the visual art programme in the SSS. This study is focused on evaluating the impact of the visual art programme on students, who are found to be jobless in the mining and farming communities in the Western Region.

Reviewing the works of Essiam and Aidoo; Kwami and Anamuah-Mensah committees on their evaluation on educational issues, it came out that, they took cognizance of their terms of references, adopted methodologies they worked with, to

arrive at their findings then gave their recommendations. These findings and recommendations were such that if they are critically considered and implemented, there will be considerable changes in the areas they have worked.

KNUST



CHAPTER THREE

METHODOLOGY

3.1 Research Method Used

Descriptive and qualitative research methods were used to report on the processes sequentially and analytically.

3.1.1 Library Research

The researcher visited several libraries, amongst them were KNUST Libraries; British Council Library; Kumasi; Balme Library and George Padmore Research African Library in Accra, Ashanti Library; UEW (Kumasi) Library and Wesley College Library, in Kumasi UEW (Winneba) Library, and the Asankrangwa Secondary School and Community Libraries. The researcher also did intensive internet search in addition.

3.2 Population

Population in this context constitutes the visual art students and teachers as well as heads of institutions in selected schools in the Western Region. The population was also defined in terms of content, extent and time. The content was in respect of the visual art programme in the SSS. The extent the programme had been treated and its impact between 2000 and 2006 was examined. These provided empirical data for the testing of hypothesis and supported explanations and predictions. Since it was expensive and impractical to work with the whole population the researcher resorted to sampling.

3.3 The sample

The researcher chose the visual art programme among other things, and decided to work on a limited number of schools within the region. The schools were:

Asankrangwa Secondary School at Asankrangwa.

Amenfiman Secondary school at Wasa Akropong.

St. Augustine Secondary School at Bogoso.

Tarkwa Secondary School at Tarkwa

Fiaseman Secondary School at Tarkwa

Fijai Secondary School in Takoradi

Archbishop Porter's Girls Secondary School in Takoradi.

St. John's School in Sekondi.

She selected some students and teachers from the department, and heads of schools as the population. The findings from this sample were generalized since the population was homogenous. Each respondent served as a unit and all the respondents were regarded as the sample frame. Their attributes were relevant to the research problem. Simple random sampling technique was relied on where every unit of the sample had equal opportunities once it was selected.

3.4 Tools of Research

Interviews, questionnaires and observation were the tools used to collect data in this study.

3.4.1 Questionnaire

Nkpa N. (1997) says a questionnaire is a carefully structured instrument for data collection in accordance with specifications of the research question or hypothesis. Questionnaires were used to elicit written responses from the students, teachers and heads of schools to answer the research question. They were intended to ascertain opinions, facts, perceptions and attitudes from the population.

The questionnaires were made up of the titles; introduction; the response instructions; biological information; the questions or statements, return instructions and gratitude. The various questionnaires were accompanied with reference letters from the Head of Art Education Department, College of Art and Social Sciences, to elicit co-operation from the respondents. The title was very appropriate caption for the content of the questionnaire. The introduction embodied the main objective of the research. The respondents were assured of the guarantee of anonymity and confidential treatment of the information acquired. This established rapport between the researcher on one part and respondents on the other end led to obtaining accurate, frank and comprehensive information.

The response instructions mentioned categorically the modes of completion of questionnaire. The researcher specifically indicated whether the respondents fill in the blanks; underline or tick a particular place. In respect of biographic information, the personal data of respondents were sought for, analysed and interpreted. The actual questions or statements were the substantive content of the research, which elicited actual answers, opinions or evaluation. Every question demanded responses to specific issues addressed in the study. As much as possible, aimless, shoddy or haphazard work was

avoided. Rather questions were relevant to the hypothesis and research questions. The researcher resorted to different formats on the same question to capture truth-logic test of consistency.

The wording of questions was carefully done to acquire the requisite information with minimum distortion. The language was simple, clear and precise not ambiguous, suggestive, leading, antagonistic or embracing in order not to invade privacy. Double barreled questions were equally avoided. All questions requiring one mode of response were grouped together. Return instructions directed respondents as to where to deposit their questionnaire. Gratitude acknowledged the respondents' contribution to the success of the research. (See appendix 1-3.)

Questions were edited several times from different perspective to substantiate their validity. They were subsequently restructured, discarded or corrected. There was trial assessment, after ensuring the validity of the questionnaire, the general printing quality; spacing, legibility and neatness as well as the quality of paper, the questionnaires were distributed.

Though structured questionnaire is easy to administer, quantify and analyse, in view of the diversified data envisaged, the researcher relied on unstructured questionnaire. The researcher was disadvantaged during the quantification of responses. It was time consuming, in coding different responses categories using tables as well as making comparisons. Yet care was taken not to forget significant data.

3.4.2 Administration and collection of questionnaire

All questionnaires were delivered with assistance of the school authorities (heads of department, subject masters and class captains). The numbers of respondents were kept by the assistants. This afforded the respondents time to seek information as they were more relaxed completing the questionnaire in absence of the researcher and her assistants. Again, most of the questionnaires were retrieved, though not every item could be accounted for. Travelling to and fro during the administration of questionnaire was expensive. Uniform or stereotyped responses resulted from consultation by those within close circuits in the absence of researcher especially at Tarsco.

3.5 Interview schedule

Nkpa affirms that interview is a face to face interaction in which questions are posed by the interviewer to elicit oral responses from the interviewee. This is interaction within the interview situation; the interviewer and interviewee; and the interview schedule. Therefore, for maximum success in the interview, the interview situation must be as comfortable and permissive as possible; again the schedule must be flexible.

3.5.1 Interview phase

For maximum satisfaction, preparation, rapport, question and answer, recording phase were critically designed as phases overlap and interact.

3.5.2 Preparation

Proper preparation of the interview schedule resulted in the success of the interview. A decision was made on the mode of recording responses. The recording instruments were checked and rechecked to ensure validity and reliability. The camera

was filled with new batteries and films and all circuits tried out. Unfortunately the pictures did not come out well when they were printed which deprived the study of photographs. The researcher dived into the backgrounds of the interviewees, specially the marital status of female heads of institutions, and the teachers. This was to accord them with the appropriate salutations and address them with their titles to establish good rapport. The questions were based on the hypothesis, considering the appropriate length, relevance palatability, clarity, simplicity and precision, language and conceptual levels of the questions. The questions were given out to external assessors for critique, and trial was done with similar characteristics.

3.5.3 Rapport

To create a cordial relationship for valid data collection, the researcher sought permission from the appropriate authorities; provided information on objectives of the study; interviewees were notified and reservations made for the appointed dates, times and venues to be sure that they were observed. The researcher appeared modest to present a good tune for the interview.

3.5.4 Question/ Answer phase

The sessions were made very permissive, flexible and interactive which made people feel interested and responsive throughout as they focused on the business for the day without digressing much. Starter questions were followed by prodding ones for comprehensive responses. The researcher tried to avoid biases.

3.5.5 Recording

Written notes, tape recording and mental notes were exclusively used. The tape recorder was made conspicuous; the researcher committed a lot to memory and wrote few things in order not to upset the interviewees.

3.6 Sources of data

Best (1981) has identified two main data; they are primary and secondary data. The study relied on primary data which was derived from the sampled population. This was used in providing or testing of hypothesis as authentic. The secondary data in the study is the literature review which supports the topic.

3.7 Data collecting procedures

Based on the topic of the study, a hypothesis was proposed from which the researcher sought for the necessary data gathering instruments. This compelled the study to be concentrated on a certain geographical area; selected some SSS and the visual art programme. Since it was impracticable, impossible and uneconomical to work with the whole population, sampling was resorted to, which limited the number of respondents. Interview, questionnaire and observation were the data gathering instruments used in the study to solicit and obtain facts to test the hypothesis.

Two teachers each, a head of institution and six students from each of the selected schools were interviewed. Different numbers of students were chosen to answer questions and observed. Among the eight schools, students were randomly sampled. In Asanco twenty students were chosen, then fifteen each from St. John's School, Fijai and Archbishop Potters, making the figure sixty-five (65). With the teachers' assistance, questionnaires were distributed to students and collected later. Five students were

interviewed from each school and the total student interviewees were twenty (20). The observation schedule afforded the researcher the opportunity to see a teaching session each in every class for the three subjects to ascertain facts in support of the verbal and written data gathered. In all, twelve teaching sessions were observed.

Questionnaires for teachers, students and heads of institutions were prepared and given out for pretesting and this brought some elimination and substitutions, then proof testing again for the three categories of respondents. This was to ensure that they could read, comprehend, complete and submit them for evaluation as scheduled. After preparing the interview schedules, questions were mastered by the researcher. Consultations were made for the interview schedules to be workable. Appointed time and venue were arranged to suit everybody's convenience. The interviewer availed herself in good time for each of session. Some disappointments were encountered as interviewees failed to report or were very late in coming. Though they were contacted several times on the phone, it was to no avail.

3.8 Observation

Teachers were informed in advance that their lessons would be observed so they should not panic alongside their students and the exercises went on smoothly.

The researcher had to change the research topic to expand the scope of the study since 4 of the 5 selected schools do not offer the visual art programme. Three schools from the Shama Ahanta East Metropolitan Assembly (SAEMA) were added. Yet data were collected from the four schools not offering visual art.

CHAPTER FOUR

RESULTS AND DISCUSSION

4.1 Schools and Their Participants in the Study

Originally, the researcher chose five SSS within the Wasa West and Wasa Amenfi districts. The feasibility studies revealed that four of the selected schools did not offer the visual art programme. In view of this Fijai Secondary School, St. John's School and Archbishop Porter Girls, all in the Shama Ahanta East Metropolitan Assembly (SAEMA) were added to the study. However, data was collected from the four selected schools not offering visual art.

Copies of questionnaires to the various schools were in three categories, they were those to visual art students, visual art teachers and headmasters and headmistresses. Copies of questionnaire were distributed to students in each of the first five schools. Every school had a copy of the questionnaire for heads of institutions, two each for teachers and 20 copies for students. Tarkwa Secondary and St. Augustine were supplied with the questionnaires since they offer General Knowledge in Art under Home Economics. Unfortunately, copies of questionnaire were not distributed to students and teachers at Fiaseman and Amenfiman, since they did not offer Visual Art or Home Economics programmes. Interviews were later conducted amongst teachers, students and headmasters and headmistresses and the researcher observed a number of activities and facilities within the various departments.

The Home Economics students were asked questions applicable to them; their responses were to be used in verifying the impact of the subject, and other related issues

on their programme. In all circumstances copies of questionnaire were distributed and collected at different times. The total questionnaires distributed to schools under the study were as follows: -

Asankrangwa Secondary School	- twenty-three (23)
St. Augustine SSS	- twenty-three (23)
Amenfiman Secondary School	- one (1) - headmaster
Tarkwa Secondary School	- twenty-two (22)
Fiaseman	- one (1) - headmaster
Fijai Secondary School	- eighteen (18)
Archbishop	- eighteen (18)
St. John's	- eighteen (18)

The total copies of questionnaires sent to the students were 105, art teachers' amounted to 11 and those of heads of schools were 8. In all one hundred and twenty-four copies of questionnaire went out as presented in the Table 4.1.

Table 4.1 Schools and their participants in the study

School/ Participan ts	Asa nco	Augus co	AME NSS	Tars co	Fias ec	Fijai	Archbi shop	St. John's	Total
No. of visual art students	20	20	0	20	0	15	15	15	105
No. of visual art	2	2	0	1	0	2	2	2	11

teachers									
Heads of institutions	1	1	1	1	1	1	1	1	8
Total	23	23	1	22	1	18	18	18	124

4.2 Respondents for the Study

Among the students, responses were retrieved from all the six schools supplied. The breakdown was as follows: Asanco – 18; Augusco -15; Tarsco -18; Fijai - 10; Archbishop – 10 and St. John’s -9. The total scripts retrieved from students were 80. One response each was received from teachers from Asanco; Augusco and Tarsco, while two each from Fijai, Archbishop and St. John’s. The total number of responses for art teachers was 9. Generally, four heads of schools responded. The total copies of questionnaire responses were 93. These apart the researcher was granted interviews by teachers and head masters who answered questionnaires, in addition to those of Fiassec and AMENSS. This made the total of interviews with heads of schools six. Students and teachers were also interviewed and observed at random.

Table 4.2 Respondents for the study

School/Participants	Asanco	AME NSS	Tarsco	Fiassec	Archbishop	St. John’s	Fijai	Augusco	Total
Visual Art students	18	0	18	0	10	9	10	15	80

Visual Art teachers	1	0	1	0	2	2	2	1	9
Heads of institutions	1	1	1	1	0	1	0	1	6
Total	20	1	20	1	12	12	12	17	95

4.3 Questionnaires Distributed to schools which offer visual art

The researcher finally limited herself to the four schools offering visual art after obtaining data to test her hypothesis. These schools were Asanco; Fijai, Archbishop and St. John's as indicated in Table 4.3.

Table 4.3 Questionnaire distributed to schools offering visual art

School/Questionnaire	Visual art students	Visual art teachers	Headmasters/mistresses	Total
Asanco	20	2	1	23
Fijai	15	2	1	18
St. John's	15	2	1	18
Archbishop	15	2	1	18
Total	65	8	4	77

4.4 Responses retrieved

The responses retrieved from students were as follows: eighteen from Asanco, ten each from Fijai and Archbishop then nine from St. John's. There were also indications of

art masters and headmasters who gave audience to the researcher. An art master from Asanco and two each from the other schools did the exercise. The headmasters of St. John's and Asanco answered questionnaires despite their tight schedules. Apart from heads of Fijai and Archbishop all other heads were interviewed. This is shown in Table 4.4.

Table 4.4 Responses retrieved

Schools/Responses	Visual art students	Visual art teachers	Headmasters	Total
Asanco	18	1	1	20
Fijai	10	2	0	12
Archbishop	10	2	0	12
St. John's	9	2	1	12
Total	47	7	2	56

4.5 Facilities in the department

It was observed that generally, the schools had most of the facilities which qualified them to run the programme, but they were not specifically for the departments. These facilities were in some cases very old and dilapidated which yield no good results. Also, where students were not billed with or do not procure equipment, tools and materials individually, they were always in short supply. There were libraries in the schools, as indicated but some of the books were as old as the schools. In all circumstances, they lacked visual art textbooks so students were compelled to rely on General Knowledge in Art by Amenuke et al, pamphlets and their teachers' notes

probably compiled during their programmes in the tertiary institutions. With the exception of Asanco, which had its studio converted into classrooms after one of its classroom blocks was set ablaze, the other schools had studios. Archbishop had an ultra modern block for its vocational programmes, though the art studio is not well equipped. St. John's studio was equipped with modern gadgets, like electric porter's wheels, gas and firewood kilns but no electric kiln. But the situation is not that pleasant at Fijai, where there is a large studio with some very old equipment.

There were offices and stores for teachers and cupboards for storage of students' works in all cases apart from Asanco where students kept their wares under their beds and places convenient to them. The leftover equipment from Asanco's old studio are printing and developing tables; guillotine and chisels. Teachers in most cases used their own tools and materials for demonstration lessons and sometimes provided for students who could not afford. The tools and materials that the schools procured were normally for teachers' demonstration lessons. It was only during exams that Asanco, at certain times, met some of the students who were found failing half way because they were genuinely needy. This was unlike the sciences where laboratories were well equipped for masters and students use. Archbishop and St. John's students were surcharged ₦60,000.00 every term, these parents readily paid without qualms, so they were supplied with tools and materials in good time. Fijai students managed to afford their tools and materials at the appropriate time being a city school. (See Table 4.5)

Table 4.5 Facilities in the departments

Schools / Facilities	Asanco	Fijai	Archbishop	St. John's
Studio	No	Yes	Yes	Yes
Classrooms	Yes	Yes	Yes	Yes
Stores	Yes	Yes	Yes	Yes
Office	No	Yes	Yes	Yes
Library	Yes	Yes	Yes	Yes
Equipment	No	No	Yes	Yes
Materials	No	No	Yes	Yes
Tools	No	Yes	Yes	Yes
Furniture	No	Yes	Yes	Yes

Accordingly, in the city schools, students had access to the art studios in the absence of tutors to enable them complete their assignments at any given time; it afforded them the opportunity to practise on their own. The scenario turned different when a teacher from Asanco complained his students were lazy, careless and might steal from the department so hardly could something be entrusted in their care. From this viewpoint, only selected students were allowed access to the departmental premises in the absence of their masters. The learners were asked to hurry and complete their works before teachers locked up the offices and stores then left. Some carried their works to the dormitories, which was not a healthy sign for artists. Again, the dormitories and classrooms had no

facilities for storage and practical works to enhance their skills leading to low performance.

4.6 Staffing

In Table 4.6, analysis of the department in the various schools under the study had shown each school had four visual art teachers who were degree holders apart from Asanco with two HND teachers. They had all taught for a number of years with the longest serving art masters with about 20 years of service in Fijai and Archbishop. The longest serving teacher in the entire study holds his Master's Degree in African Art and teaches GKA at Tarsco. Also one of the assistant headmasters in Fiasec was an artist but visual art was not offered in these schools. Additionally in Asanco only HND teachers were at post, it was realised that there were three artists with first degree in art education, as officers at the GES district office on schedules different from art. Here again the coordinator for cultural, vocational and technical education did not belong to any of these disciplines.

It came out that, all the teachers were committed to their work as they took inspiration from what their students did and their own works, though they had their own sentiments against certain inadequacies in the department. They were regular and punctual at the department, hard working, and tried to instil such discipline in students. Yet, some of their students were hard nuts to crack. There was only one female teacher who responded, indicating few females handling the programme. So it was not surprising that in Asanco boys dominated the student responses as opposed to Fijai where there was

equal number of girls to boys. This was not applicable in the single sex schools. It is elaborated in Table 4.6.

Table 4.6 Staffing in the department

School / Staff	Asanco	Fijai	Archbishop	St. John's
No. of teachers	2	4	4	4
Qualification	HND	1st Degree	1st Degree	1st Degree
Years of service	2-5	16-20	5-20	5-10
Punctuality	Punctual	Very punctual	Very punctual	Punctual
Performance	Average	Very Good	Excellent	Very Good
Commitment	Committed	Committed	Committed	Committed

4.7 Student respondents

The age brackets of the respondents indicated that Asanco had students between ages fifteen (15) and twenty-three (23). Majority of them were between seventeen and twenty-one years, while 3 were above 21 years. Fijai had students within ages 15 and 20. Archbishop's ages were those of 14 and 18, while St. John's also had 14 and 19 years. The entry aggregates took the same trend, as Asanco recorded students with aggregates between 15 and 30; Fijai's record was 13 and 18; Archbishop had 8 to 13, then St. John's had 10 to 16. Archbishop presented the best aggregates in the study. In all instances the artists formed 5% of the entire school population. The rest are indicated in Tables 4.7.

Table 4.7 Student respondents

School/Students	Asanco	Fijai	Archbishop	St. John's
Age range	15-23	15-20	14-18	14-19
Entry aggregate	15-30	13-18	8-13	10-16
Population analysis	5%	5%	5%	5%
Boys	47	70	0	120
Girls	10	50	92	0
Total population	57	120	92	120

4.8 Students in the department

It is unfortunate to state that, Asanco students were not given any orientation as they enter the SSS to start the programme which they had not familiarised themselves with at the basic level, subsequently this affected their work output. But in the other schools orientation was given to prepare their students adequately for a smooth take off. These students were very diligent; devoted and bent on succeeding; which yields very good results to boost the schools' entire final examination results.

The welfare of students in the visual art department had not been very well prioritised by many school authorities. The scene was not different from Fijai and Asanco, where the programme's welfare was mostly destined in the hands of the teachers and their students. It came out that, the current headmaster of Fijai had interest in the programme and supported it. He advised parents to enrol their wards in the department and welcome the department's annual requisition for consideration. The two Catholic

schools saw to the welfare of their students and provided adequately for the programme in contrast with the other schools. Invariably, as these city schools' standards showed credibility, Asanco was below average. The headmaster of Asanco and his assistant observed that their students were not serious; they were just average students as compared with their counterparts in other programmes.

In response to the selection and choice of programme, the teachers stated that considering the aggregates, those of students in Visual Art were low. Some candidates who could not cope with their selected programmes like science were pushed to visual art in addition to sportsmen. In St. John's, students willingly chose the programme, but Archbishop, Fijai and Asanco had some selecting and others pushed there since they did not qualify for the programmes they opted for. In all, about 70% respondents admitted, they chose the programme, 20% differed and 10% did not respond. Without orientation and motivation to properly co-opt such naïve students, into the programme, by their teachers and colleagues, they never appreciated the programme, this invariably affected them adversely. Analysis of the core subject masters' attitudes in the department proved that, students were regular at the departments but since the core subject masters failed to recognise them as capable students, and did not attend their classes regularly, the students played truant during such classes. This made them perform poorly in the core subjects, lowering their general standards. This was confirmed by the St. John's headmaster and all teachers in the study.

Some of the students were force into the department by either their parents or school authorities and currently the computer selection. The 2005/6 computer selection admitted students with up to aggregate 30, who hitherto would not have gained admission

to some SSS. Most of these students turn out not to be focused and play truant in the department, bringing the name of the department into disrepute. These notwithstanding, there were many serious students in the department, who were committed to their task and were bent on qualifying for the universities and polytechnics; this urges them to work harder. They testified some of their predecessors come back to the schools to interact with them.

Responding to the calibre of students selected for the department, a headmaster confirmed that normally, students with low grades opt to offer this programme. They were lazy and very indisciplined. He highlighted that, the sports committee send their students to this department. Such students were normally aimless, truants, but only for sporting activities, posed all manner of problems to the department and the school at large. Equally, other respondents observed that, some students willingly chose the programme; they were very hard working, unlike those by virtue of their aggregates offer visual art. They actually disturbed the administration of the programme. The hardworking students coupled with the numerous assignments bring about competition in the department which attract even the lazy ones.

There were indications that some students started art from their infancy and wished to continue it to higher levels. Their parents provide them with all materials and tools needed for the effective work and were never knowing that was, their speciality. These students were enthused with their programme and burnt the midnight oil to succeed. Table 4.8 explains this.

Table 4.8 Students' general outlook

Schools/Students general outlook	Asanco	Fijai	Archbishop	St. John's
Orientation	No	Yes	Yes	Yes
Attitude towards programme	Lukewarm	Hardworking	Very hard working	Very hard working
Students' welfare	Little assistance	More assistance	Lot of assistance	Lots of assistance
Performance	Below average	Above average	Excellent	Above average
Choice of programme	Authorities', parents' & students' choice	Authorities' & students' choice	Students' choice	Students' choice
Discipline	Average	Average	Above average	Average
Competition among students	No competition	Keen competition	Very keen competition	Keen competition
Population analysis	Majority are boys	More boys than girls	All girls	All boys

Although the programme is in the curriculum, it does not gain the attention as other programmes, this affects the total output. In this circumstance, Asanco students' performance is said to be below average, Fijai and St. John's were very good, whilst

Archbishop did excellent work. In the same vein, there was no competition amongst Asanco students. But there was keen competition within the other schools and students complained they are overworked especially in Archbishop and would change their programmes whilst filling their forms for tertiary institutions because they had very little time to themselves. They normally concentrated on practical works; not doing much theory works in other subjects, apart from art.

In all cases, more than 60% respondents asserted that, they very often did theory exercises, with the others not being optimistic of the number of times. This implies that it was not skill acquisition alone that emphasis was laid, but also attention was paid to theory for the knowledge they needed to accompany the skills acquisition. As well due to the keen competition, students gave less attention to other activities. It was also proven that the complaining headmaster was a little naive about the intricacies of the programme and probably thought students could solely read to pass visual art.

4.9 Prospects of Visual Art students

Data gathered pointed out that, over the period under study, Asanco had only three students gaining admission to the various universities. It did not have records of its grandaunts' movements after school. Many of the Fijai, St. John's and Archbishop students gained admission to the various universities, polytechnics and colleges of education. Only a handful of St. John's and Fijai products were gainfully employed or self employed artists immediately after SSS. Hardly does one see artists idling about in town unemployed. In difficult circumstances, they forced themselves into utilising the expertise they acquired to earn a living if even quality suffers. Discussing students'

perceptions and future prospects, they were confident that they could further their education and were sure of their entry into the universities. These were good indicators of serious students which urged them to learn. The details are shown in Table 4.9.

Table 4.9 Future prospects

School / Prospects	Asanco	Fijai	Archbishop	St. John's
Graduates furthering their education	3 in universities	Many in KNUST, UEW, Polytechnics & Colleges of education	Many in KNUST, UEW & Polytechnics	Most in KNUST, UEW, Polytechnics & Colleges of education
Graduates employed after SSS	Few self employed artists	Few road side artists	No idea	Very negligible
Graduates unemployed after SSS	Some unemployed	Very negligible	No idea	Very negligible

4.10 Art administration

Generally, about 80% of responses from Fijai and Archbishop teachers and students contented that, the institutional heads did not look down upon the programme. There was a divided opinion amongst respondents from Asanco. Yet it was seen that finance militated against the programme. In some instances the heads advised school

communities to refrain from their negative attitudes towards the visual art. Examples were the Fijai and Asanco headmasters; who addressed core subject masters and the entire school communities to totally embrace the programme as their own. The headmaster of Fijai outlined the importance of the programme citing examples with his wards pursuing their first and second degree programmes in art at KNUST. It was hoped that, with more appeals things would improve. These were good indicators which needed recommendation because some headmasters even go to the extent of frustrating their teachers. At Asanco, it came out that, it was barely about two years that the headmaster addressed staff, students and parents on different platforms to refrain from their negative perceptions towards the visual art. There seemed to be a little change. Hitherto, most teachers and students mocked and teased the visual artists and their programme. This resulted in many students stopping schooling or forcing their way out to other programmes.

A visual art teacher, who had taught for three years in Archbishop, expressed his joy and satisfaction by appreciating the way and manner his headmistress' responded to the needs of the department with enthusiasm, in particular, when he requested for a potter's wheel, instantly, a committee was set to procure one. It was estimated at eight million cedis (c8,000,000), which was not yet at hand. Meanwhile, the committee managed to hire one from a private entrepreneur's workshops, which was then in operation. Also, she had been able to convince parents to foot an extra sixty thousand cedis (c60,000) bill each per term for their wards' practical works, this they paid without misgivings. Again, the vocational programmes were housed in an ultra modern two-storey building and as well the Catholic Church comes to the aid of the school.

Though St. John's had good facilities and full complement of teachers, administratively, data gathered pointed out that the headmaster did not know and understand certain intricacies of the programme, he did not cling his total support to the programme. He criticized both teachers and students, gave certain derogatory remarks to the detriment of the students. The students' consolation was their understanding that, he did not understand art, hence his attitude. From this end, anything from the core subject masters was nothing surprising which was actually proven.

Investigations into core subject teachers' attendance to classes revealed that, they hardly attended classes and taught these students as expected. Over 65% of the responses were not in favour of the question. The students observed that in Fijai, the first year class in the art studio, which was isolated from the main classroom blocks. Core subject teachers felt reluctant walking to and from these classes, left students on their own to mess up. At Archbishop, the core subject masters attended classes regularly and punctually, taught effectively in their first year but the trend changed as they entered second year. The SSS 2 does not see much of core subject masters impact and no apparent reasons were assigned. The third year class was attended normally by all teachers, they responded to them favourably as an examination class. All art masters and their students expressed concern about some of the core subject masters who did not live up to expectation without any obvious reasons which affected the students' academic work finally. Appeals from heads of schools have not yielded much fruits.

The core subject masters rather complained a lot about students, called them all sorts of names, made them feel humiliated, but for the art masters, some of these students might have stopped schooling. In like manner, students pursuing other programmes

looked down upon visual artists and their programme, in actual sense, they did not respect them.

All these apart, 80% of the respondents spelt out that, St. John's as a Catholic institution, received all the necessary requirements needed to enhance teaching and learning in this department. Generally, the visual art masters took advantage of the absence of the core subject masters in completing their syllabuses. The respondents contended their elective subject masters rather engaged them with tuition and assignments not to idle about. Though not all assignments were presented in good time, most of them were marked and discussed in class. The practical exercises were mounted for appreciation and remediation. They emphasised that, since practical works form a greater percentage of their marks, students took keen interest to practise. These were more intensified in Archbishop and rather minimised at Asanco. (See Table 4.10)

Table 4.10 Art administration

School/Art administration	Asanco	Fijai	Archbishop	St. John's
Headmaster's role	Embraces programme yet with less support	Embrace programme holistically & clinches support	Above reproach, advises and provides adequately for department	Does not appreciate students' effort.
Head of	Hard	Very committed	Very committed	Committed

department	working			
Art teachers	Hard working	Very hard working	Very hard working	Very Hard working
Core subject teachers	Not supporting, pulling students' legs	Fail to attend classes, always thwarting students' efforts	Not serious with second year students	Not helping, ineffective teaching and monitoring
Periods per subject a week	4	4	6	8
Practical exercises	Less work	More work	Over loaded with assignment	Always working
Theory exercise	Yes	Yes	Yes	Yes

4.11 Attitude of the community

Toughing on the perception about the programme, responses on how the core subject masters; auxiliary staff and students in other departments saw and reacted to the programme, it was observed that, apart from Archbishop where the second years do not see much of core subject teachers' commitment; 80% of the other students said they were called names: such as notorious, good for nothing, block headed people, lazy cocoons and many others. But the students admitted it was not every student who was notorious, though some of their colleagues misbehaved at certain times. They run away during contact hours when masters deliberately absented themselves from class. Any other core

subject masters who attended classes afterwards met a handful of students; they got mad over them and called them all sorts of names. Hardly did the core subject masters give them ample attention as accorded their colleagues in other departments. Such syllabuses were never completed affecting their standards. These lapses allowed them time to concentrate on the practical exercises assigned them to occupy them and as well developed their skills through concentration. They had strong conviction; they were serious and had very good things to offer. Nevertheless, some students did not respond and they could be the recalcitrant ones.

Investigations into parents' perceptions about the programme suggested that, more than 60% of parents were appreciative of their wards programmes. Some of them as educated people know the importance of art to the individual, society and nation or humanity. However, some parents, though in the city, failed to embrace the programme, one such parent agitated that, as a scientists' and agriculturists', studying Visual Art was a shame to the family. In a particular school, only two students complained of their parents' reluctance to supply them with their needs; as they lamented the programme was very demanding, most especially in Asanco. In a special situation, a student with aggregate 13, in Asanco stated that his parent refused to supply his needs readily on the grounds that he chose a wrong programme. In actual sense, more than half of the respondents conceded that parents do complain a lot about the programme. Yet some parents provided for their wards. However, a handful of stubborn students in their midst, spent their fees, absented themselves from school and formed all sorts of characters which affected their life styles. These students failed to open up; they seemed not

prepared in any way to embrace the programme, hence their attitudes brought disrepute to the department.

What 70% of the students expressed about their parents' and friends' perception was very pleasant. They include the following: "they are proud of us"; "feel good, their wards are creative"; thought and knew practical courses build people's talents therefore their students would make it in life. These perceptions urged learners to be serious, felt good, committed, engrossed and consumed in the programme they therefore worked with happiness and became more creative, imaginative and innovative. However, a respondent's parent and entire family so strongly opposed his ward's choice to the extent that when his teacher asked for their opinions on the issues, only one sibling consented to the boy's choice. It was not until the family saw his practical works that they saw some insight in the programme and so it was with some families. About 35% of the parents did not understand the programme hence their negative attitudes.

In comparing whether parents actually provided for all their wards readily, it came out that, about 10% procured artists needs earlier than other children, 55% gave equal attention to their wards, 25% looked down upon the artists while 10% did not provide at all. Some of their comments were: quite good; same attention; more on artists than others; without delay; because the course is good. Again, the respondents with the opposing view mentioned their parents were worried because they had not selected a good programme; it was very demanding and drained their coffers, so their responses were low. It was deduced that, these parents from the word go made their wards disillusioned about the programme and had not been supportive throughout the years.

Such students hardly resuscitated and were full of derogatory remarks portraying the way they saw and reacted towards the programme. (See Table 4.11).

Table 4.11 Community attitude

School/Community attitude	Asanco	Fijai	Archbishop	St. John's
Parents responding favourably with encouragement	8	7	10	8
Parents not supporting and posing problems	12	3	0	1
Parents giving equal attention to their wards	14	6	9	9
Friends teasing and mocking	17	8	0	6
Favourable school environment	12	6	10	9
Lukewarm attitude from stakeholders	10	8	6	7

4.12 Entry and Exist aggregates

Although single aggregate students were not normally enrolled in the department apart from Archbishop, most candidates were well placed finally. They were in their numbers in the universities especially KNUST, UEW, Legon, the polytechnics and colleges of education with few others as self employed artists. The best entry aggregates were found in Archbishop, which ranged between 8 and 13; St. John's fell within 10 and 16; Fijai students' aggregates were between 13 and 18; Asanco recorded aggregates 15 as its best, with the majority within aggregates 20 and 30.

Reconciling the entry and exit aggregates, three teachers stated they could not be specific since performances depended mostly on the individual students. But two teachers observed that their students obtain far better aggregates than they entered with. In line with this, they gained admission to the tertiary institutions. At Fijai, the teachers were insistent that in KNUST, a year does not pass without their students gaining admission to various faculties in the College of Art and Social Sciences. On the same issue, students from Archbishop confirmed records showed their department excelled academically to boost the entire school's image though their entry aggregates were not the best in the school. In line with this, there were a lot of their predecessors in KNUST, UEW, etc. As such, most prominent people throughout the nation enrol their wards in this school, though there are a few students who are brilliant but not so affordable. St. John's and Fijai's responses were not far from this. But Asanco could not come out with such pride, as only three students could be handpicked to have entered universities during the period under study. Since competition lacked in the school, those who enter with good grades ended up retrogressing. Table 4.12 elaborates the above.

Table 4.12 Entry aggregates

School/Aggregates	Asanco	Fijai	Archbishop	St. John's
6-10	0	0	5	5
11-15	1	1	5	3
16-20	4	9	0	1
21-25	12	0	0	0
26-30	3	0	0	0

4.13 Choice of programme

Except in the exceptional cases where students with good aggregates or their parents opted for visual art, most candidates chose science and other programmes, but were forced into Visual Art Programme (VAP), when they did not qualify for their choices. This induced stigmatisation of the VAP leading to, even students with the poorest aggregates seeking to have their programmes changed. The school authorities on realising this anomaly just recently, briefed teachers to desist from such attitude of advising and helping students change their programmes by highlighting the importance of the visual art, after which the trend seemed to be changing. Yet some teachers and school communities had not as yet totally embraced visual art. All respondents from St. John's admitted they chose the programme without blaming anybody. Archbishop, Fijai and Asanco had some of their students' choices done by parents, headmasters' or the computer apart from students' own. These are shown in Table 4.13.

Table 4.13 Choice of Programme

School/Choice of programme	Asanco	Fijai	Archbishop	St. John's
Student's own	9	7	5	9
School authorities	3	3	4	0
Parents	3	0	1	0
Computer	5	0	0	0

4.14 The Visual Art syllabuses

The visual art subjects taught in all schools under study were Graphic Design, offered by all the schools, Textiles, Leatherwork, Sculpture, Picture Making, and Ceramics whilst GKA was compulsory. It was only in Asanco that students had only two options. Fijai and St. John's offered three subjects each and Archbishop had four. This provided students options to select from. The details are in Table 4.14.

Table 4.14 Subjects offered by various schools

School/ Subject offered	Asanco	Fijai	Archbishop	St. John's
GKA	Yes	Yes	Yes	Yes
Graphic Design	Yes	Yes	Yes	Yes
Textiles	Yes	No	No	Yes
Picture Making	No	No	Yes	No
Sculpture	No	No	Yes	No
Ceramics	No	No	Yes	Yes

Thirty-eight out of the 47 respondents were aware of the existence and use of the current syllabuses and admitted that they were completed and reviewed before the external examinations. But seven respondents had contrary answers. These were responses from Asanco; and probably truants from Fijai and St. John's, neither knowing the topics taught nor not being in the position to keep pace with their colleagues. Another class of students who had access to the syllabuses stated that, within the academic year, there were too frequent interruptions like teachers' sit down strike actions, unexpected

holidays, sporting activities, games, punishments, etc., making it impossible to complete the syllabuses as scheduled in most cases. A headmaster also asserted that the syllabuses do not cover certain areas which attracted students most, e.g. 'kente' weaving. He was aware kente weaving falls under the Textiles syllabus but teachers probably pick topics they are conversant with or interested in. Another problem all respondents highlighted was the absence of visual art at the basic level which is a national issue. As students are not predisposed to the programme, this poses problems to the learners. In view of this, people did not know how lucrative art was and they, therefore, followed the crowd to avoid stigmatisation. So they urged their parents and school authorities to effect change of their programme every now and then. Some respondents lamented, the absence of marketing strategies and appreciation to sensitise students on the value of their programme. They were prompted of the presence of marketing strategies introduced in the current syllabuses. Appreciation was another topic they felt was not incorporated to create awareness and joy for their works leading to satisfaction among artists. Through the interviews, respondents were made aware that this had been part of every art syllabus since generations. These buttress the fact that some teachers were selective on their choice of topics and did not cover their entire syllabuses as they alleged to.

All teachers indicated they used the current syllabuses and prepared lesson notes as requirement by the GES. They were able to cope with, and completed their syllabuses then revised with students before the final examinations. They were appreciative of the marketing skills newly introduced, exposing artists to how to assess the value of their produce and their personal worth as artists. This meant the schools followed the new trend of affairs and could answer questions in line with that; get exposures brought up

through the new syllabuses to be abreast with time, and compete favourably with all students nationwide. Yet where topics were selected and uncompleted, students can neither answer all questions correctly nor acquire enough skills in line with such topics. They admitted they conduct terminal examinations covering the syllabuses treated within the term. Assignments were marked and marks computed for their continuous assessment alongside their project works. At the beginning of every term, they had their examination questions discussed, as a form of revision and motivation for the new term.

All the respondents from Archbishop and St. John's stated the schools supplied them with their practical materials, amongst them are fabrics, papers; leather; dyes, manila cards, calligraphy pens, raffia clay, poster colours, etc., depending on the subject offered. It is unfortunate that Fijai and Asanco students procured their own tools and materials so those who could not afford turned to play truant. These notwithstanding, some appreciated this skill development at their disposal, not whiling away time for leisure. They commended their teachers for the discussions and appreciation done on their assignments. After completion of syllabuses, students and their masters treated past questions. Students were taught how to answer examination questions and put to test their capabilities in terms of speed, accuracy, skills, techniques, etc.

Four teachers testified their students did understand and enjoy all topics treated, whilst one said his students neither understood nor enjoyed various topics which made teaching and learning very difficult. The reasons he assigned were that students' standards were very low and they had no background from the basic school. It was realised the earlier four teachers adhered to the principles of orientation and motivation in

preparing their students adequately before the take off of the programme, but the latter master did not. Before each day's activities, students were motivated to see the essence of the topic. Here again this master defaulted by not giving students adequate exercises, hence the students' poor attitude to learning amidst other problems. These have been indicated in Table 4.15.

Table 4.15 Visual art syllabuses

School / Visual Art syllabus	Asanco	Fijai	Archbishop	St. John's
Subjects taught	Textiles & Graphic Design	Textiles, Graphic Design & Sculpture	Ceramics, Sculpture, Picture Making & Graphic Design	Ceramics, Picture Making & Graphic Design
Awareness of syllabuses	16	9	10	7
Syllabuses completed	14	9	10	8
Syllabuses not completed	4	1	0	1

Testing whether the schools' environment favoured the visual art programme, it came out that 35 respondents were favourable in their response whilst 10 were not and 2 students did not respond. It was deduced that those who had been in favour of the learning of art kept hammering on it and saw conditions favourable. They had accepted every aspect of the programme and failed to look out for faults. So they stood the stigmatisation from outside, they procured their basic needs and worked towards their success. Those on the fence thought the department lacked facilities, qualified personnel, they hardly stood the test of time, and these were students with poor grades, who lacked competitive spirits good enough for effective academic work.

4.15 Discipline

In terms of discipline, the teachers and heads were emphatic that if strenuous measures were not taken against any acts of indiscipline; students would have, under normal circumstances, toppled and disturbed the smooth running of the schools. Various sanctions had brought them under control, yet some of the masters complained about them, more especially, those who failed to attend their classes regularly. Archbishop boasts of high disciplined teachers did not have much to complain about. Students were not allowed to violate school rules and regulations, and since tools and materials were readily available in the department, students did not use such excuses as going round to look for money, tools and materials, etc., to dodge classes. Thus, students did not pose difficulties in class and masters enjoyed teaching and, at the end of the day, they were able to promote excellent work.

The Asanco headmaster and teacher observed the visual art students were well behaved and there were no complaints of their involvement in any acts of indiscipline as it happened with students in other departments. But the St. John's headmaster condemned his students to be stubborn; lazy, footballers who were without focus; spent their time painting without any additional knowledge, defaulters in payment of fees as it happens with students in other departments, so discipline lacked in this department and they disturbed the smooth running of the school.

4.16 Examination

As postulated generally, single digit aggregates candidates were not sent to this department except in schools where the entry aggregates were very high like Archbishop. Yet most of the students who pass through this programme aspired higher finally. Both headmasters and teachers admitted that most of their candidates qualify for the universities, polytechnics, and college of education for various courses in their numbers as compared with other programmes which were well recognised in society. Their analysis over the years proved that the visual art results went a long way to boost the general academic results of the schools, as most of the best grades were from this department. It was only Asanco which could not come out with its chest out.

The teachers of the successful schools said their secret was that, they kept improving upon previous results by discussing students' problems; capitalised on their achievements; abided by the chief examiner's reports to streamline their weaknesses. Students were made aware of the role continuous assessment in the final exams; hence they paid particular attention to all exercises. The masters did self assessment of their

strategies for improvement in each subsequent year. Again masters and students co-operated very well, maintained fellow masters' relationship to be successful, especially at Archbishop and Fijai.

Though not all schools could provide their results for the period under study, the available ones have been highlighted. They were analysis of St. John's results between 2003 and 2005, Asanco 2005 and Archbishop 2005. They are as follows:

Table 4.16 2003 results for St. John's

2003/Subjects	No. of candidates	Passes	%	Failures	%
GKA	30	25	83.3	5	16.7
Graphic Design	30	22	73.3	8	26.7
Ceramics	30	29	96.7	1	3.3

Out of the 30 candidates presented, GKA had 5 failures, Graphic Design 8 and Ceramics 1. Meaning more candidates passed in Ceramics than any other subject, followed by GKA while a lot of students failed in Graphic Design.

Table 4.17 2004 results for St. John's

2004/Subjects	No. of candidates	Passes	%	Failures	%
GKA	21	20	95.2	1	4.8
Graphic Design	21	21	100	0	0
Ceramics	21	19	90.5	2	9.5
Picture Making	21	20	95.2	1	4.8

Year 2004 saw a change whereby Graphic Design score was 100%. GKA and Picture Making recorded a failure each, and Ceramics had 2 candidates failing.

Table 4.18 2005 results for St. John's

2005/Subjects	No. of candidates	Passes	%	Failures	%
Ceramics	33	33	100	0	0
GKA	33	33	100	0	0
Graphic Design	33	33	100	0	0
Picture Making	33	30	90.1	3	9.9

The 2005 results revealed that, there were no failures in 3 subjects apart from Picture Making where 3 candidates failed.

Table 4.19 2005 results for Asanco

2005/Subjects	No. of candidates	Passes	%	Failures	%
GKA	42	41	97.6	1	2.4
Textiles	12	10	83.3	2	16.7

The data available indicated that, Textiles and GKA were the only subjects offered in 2005. There was no teacher for Graphic Design, hence no examination. There were 3 failures in both subjects. But Textiles and GKA alone do not qualify one into entry higher institution, as a visual art graduate; there should be an additional subject.

Table 4.20 Archbishop's 2005 results

2005/ Subject	No. of candidates	Grade A	Grade B	Grade C	Grade D
Graphic Design	14	2	5	6	1
Ceramics	12	5	6	1	0
GKA	48	15	23	6	4

The results shown in table 4.20 above indicate that the lowest grade in all the subjects offered was grade D, which is a good sign. There had not been examination on Picture Making and Sculpture yet. The increased numbers for GKA in Asanco and Archbishop are as results of the candidates who offer GKA in Home Economics. No results were received from Fijai after a number of appeals to the authorities. Yet there was every indication that there were many of their products in tertiary institutions.

4.17 Sponsorship

Hardly did the schools get sponsorship from benevolent societies or groups in this region. As Catholic institutions, St. John's and Archbishop wished special assistance could come from the church, old students' associations or stakeholders but what they received was very negligible. These school authorities did their best to meet the departmental needs through appeals to parents to pay extra fees. In line with this, St. John's and Archbishop received their requests at the beginning of the term. It was just recently visual art masters at Fijai were asked to submit their requisition to the head master at the end of each year, to be factored into the school's budget, whilst Asanco had

nothing of the sort. There were no indications of any sponsorship from NGOs, Old Boys or citizens abroad, in any of the schools.

The programme did not receive enough subsidies from the GES, benevolent groups or individuals, as done to the sciences, so finance was another major problem it encountered. The inability to procure the numerous tools and materials by students not billed with arts materials in good time, affected their output of work. Even some candidates did not acquire their materials for their practical works and therefore in Asanco, the school authorities sometimes met students halfway during final examinations. This distracted students' interest in the programme in comparison to their colleagues who walk to the equipped laboratories to work. The common slogan is that the programme is expensive.

Fijai had tools for general use, so students had to possess their materials to work. Assessing how they got money from their parents to purchase materials, it came out that, some of the students inflated the prices of the materials. This resulted some parents going to the department to verify things for themselves. But this did not cut across, so a majority of the parents provided their wards' needs timely which promoted activities and smooth running of the programme.

With regards to students' ability to establish small scale industries after school, it was suggested marketing strategies need to be emphasised to enable them value and quantify their products. They needed financial assistance to establish themselves and improve on the quality of work, to be versatile wherever they find themselves.

Table 4.21 Sponsorship

School /Sponsorship	Asanco	Fijai	Archbishop	St. John's
NGOs	No	No	No	No
Old Boys & Girls	No	No	No	No
Local community	No	No	No	No
GES	Yes	Yes	Yes	Yes
School authorities	No	Yes	Yes	Yes

4.18 Use of the Studio

Some schools had their studios opened to students throughout the day for them to practise, had discussions and studied after school. But in Asanco the HOD stated categorically that, students alone were not allowed in the studio when it was in use, because they could not be trusted. They were rushed out of the studio whenever teachers were leaving the premises, which did not promote artistic dispensation. After converting their studio into classrooms, students worked on tops of single desks in the classrooms and anywhere convenient to them in the dormitories, but this did not encourage academic work.

4.19 Exhibitions and Excursions

Though art goes with exhibitions and excursions, not all schools paid attention to their importance. At Archbishop and Fijai, exhibitions of finalists' project works were mounted yearly, as well as assignments, and when the schools organised speech and prize giving days, they had a second opportunity. This afforded parents and the general public

the chance to see and appreciate students' works. In terms of excursions, Fijai was singled out, the department organised excursions to KNUST yearly. Both Fijai and Archbishop embarked on educational and field trips to places within Sekondi –Takoradi and its environs, to acquaint themselves with new ideas as well view interesting scenes. These enabled students interact with the practising artists. They were also taken out to draw and paint scenes outside their schools and learnt a lot on such trips. Their teachers before the trips guided them as to what to look for so they asked tangible questions to give them the needed exposures. They came back to school to discuss, practise and adopt some of what they saw and learnt.

On exhibition, the students asserted that their works and some of their masters' were exhibited but during finalists' exhibitions, masters' works were not mounted. As to whether second year students got their works exhibited, they responded in the affirmative. Unfortunately, the masters from Asanco saw their students to be lazy and could not produce any good works for any meaningful exhibitions to be organised. Table 4.22 gives the details.

Table 4.22 Exhibitions, Excursion and other issues

School/Exhibition & Excursions	Asanco	Fijai	Archbishop	St. John's
Exhibition	No	Yes	Yes	No
Excursion	No	Yes	Yes	No
Improvement	A little	A lot	A lot	A lot
Use of studio	No	Always	Always	Always
Assignment	Once a while	More work	Over loaded	More work

4. 20 other issues

It is interesting to note that 70% of the students wished other students joined visual art programme. They asserted that their juniors who were interested, and had the zeal to do art, had be encouraged to pursue the programme because it offered ready job opportunities; enabled one to develop his God given talents; explored the environment and made people creative and hard working. These highlighted the rationale of the visual art education. Again the course propelled students to envisage in the opportunities ahead of them so they embraced it in totality. In nation building art cannot be left out, they pointed out, should a lot of learners be exposed to art, as done in developed countries, Ghana could realise her aims in all its endeavours than what is seen today. But 20% respondents were against the idea, they attributed their objection to the financial constraints, stigmatisation, time consuming and over loading assignments, as well as students not looking neat in their studios as other students in their laboratories. These students would change their programmes as they could not cope with then various constraints.

Again, all young people had to be giving the opportunity to taste of art so that their dreams and visions would be made practical at least through sketching. To this end it was not surprising that, some people in the larger society knew little or nothing about art responded to it negatively. Assessing their progress since they joined the programme, 80% respondents were emphatic that they were very confident performing tasks, have seen tremendous improvement in their capabilities, but the last person objected this view. It is assumed those who embrace the programme saw results as they opened up and

worked accordingly. And as postulated, the more one practised the more he gained experience, appreciated, understood and enjoyed his works and those of other people.

When given the opportunity to assess their own perceptions and future prospects, about 75% contented that, the programme was good; made them observant; creative, happy; felt proud; confident; excited and they had chosen a very good programme through which they would become architects; sculptors, graphic designers and many others. These pointed out that, the students had a strong belief through the programme they would definitely emerge as great people. This goal could only be achieved through hard work which was proven through their efforts in practical works supported with theory. It was hoped they do not give up.

In dealing with views respondents would like to share with others, they pointed out: The programme needed time and skills, so lazy ones should stay away.

- It was really a good programme, which developed both practical and theoretical capabilities; increased imagination for innovation and creativity.
- Every student had to be encouraged to take the programme seriously, not listening to speculations of their peers and society, who were with the view that, the course was meant for those low aggregates.
- Students had to do more practical works which took greater percentage of their marks and develops their skills.
- All students should learn widely to meet set standards. Some people felt the programme is cheap and therefore artists joke, wasting their time, but that was far from the point, art was a very difficult programme so they must refrain from such pronouncements.

- Art was very educating, interesting and not opened to only those who can draw and paint but everybody.
- The programme must be accorded its due respect as was done to the other programmes, especially the sciences, it taught students to be patient, tolerant and faithful.

4.21 Interpretation of Data

A large number of the students' population responded through the assistance of the teachers and class captains. The computer selection had privileged students with over 21 years into the system in SS 1. First year students could not apportion blame on the heads or parents as done by continuous students. There was only one female teacher who responded in respect of the entire exercise. Therefore, it was not surprising that only three female students responded from Asanco. This tends to show females do not take delight in art in Asanco and on the other hand, students with good aggregates might have insisted on their desire to offer different programmes. Again, school authorities might have dissuaded them to change from visual art as usual. Students who were full of complaints were those who joined the programme as a last resort, without focus and, most likely, not able to cope with the programme academically. They found it to be financially demanding as their failures could be attributed to parents' inability to provide their wards' fundamental needs at the basic level. These could be attributed to various factors especially poverty and irresponsible parenthood.

Since most environmental conditions militated against Asanco, it was not surprising its products did neither pass nor fit into the job market and not comparable to

SAEMA products. They normally did not qualify for any further courses and were incapable of establishing themselves as self employed artists since they did not acquire adequate skills in their learning process though the programme which trained people in knowledge and skill acquisition. The inefficiency of the HND teachers could have been easily measured if they operated in schools with good human and material resources like Archbishop or St. John's. But since their school lacks intellectually qualified human resource, financial and parental support, other environmental conditions, failures cannot be attributed to teachers wholly. Also, their expertise and strategies did not measure with their counterparts in other schools who held their first degrees. They could have handled a whole lot of misconceptions through orientation as students joined the programme and motivated them in various ways.

It was proved that 70% of students chose to do visual art. The others were forced into it by either school authorities or parents. Normally, such students turn to have no interest in the course and did not pull their weight in whatever they did. It was deduced as these students objected the programme, so did their parents and the same applies to those who embraced it.

In all instances the only textbook at their disposal is "General Knowledge in Art" by Amenuke et al which did not treat each subject and into details. This was supported with pamphlets and teachers notes, yet not all students procured the pamphlets and this contributed to poor performance. The teachers admitted that pamphlets are not comprehensive enough for academic work. These were therefore supplemented with teachers prepared notes from their institutions of study which are normally higher than the level of students they taught. In some cases teachers even failed to explain topics

vividly to the understanding of their learners. These contributed to the poor performance in some schools.

Most students appreciated their parents readily responses to their demands but the analysis indicated that their remittances were sometimes not enough for the sustenance of their wards' programmes. The rich parents were capable of providing their wards needs adequately and timely. The problem then was with those within the poverty line, who managed to see their children through secondary education with lots of constraints. It was therefore not startling that some students were unable to meet their departmental requirements, making them waste a lot of their precious time, and other useful resources, either than that they could have performed better than they did. Though students saw their parents' responses towards their siblings and themselves to be at the same pace, closed observation showed that some time elapse before parents gave them what they requested. This notwithstanding, parents' quick responses indicate they appreciated their wards programme and had the desire to get them educated.

Every school had the current art syllabuses and they were in use, but not on the same pace as the teachers, students and environment differed. As most students considered the syllabuses to be completed some oppose the idea. It was deduced that since students were overloaded with work; passed both theory and practical exams very well without any lapses, after treating topics and revising, so they envisaged syllabuses were completed. Yet not all syllabuses were dealt with sufficiently. The scene was not that appreciable in the rural school where the headmaster pointed out some topics not taught. Furthermore, some students opposing this view, assigned reasons like regular sit down strike actions by teachers for various reasons, non attendance of classes by some

teachers, lack of textbooks for various subjects, depriving students the opportunity to research for more knowledge about what they learnt were tangible attributes.

Verifying whether art students would advise or urge younger students to pursue the course, the information received showed that, though some students did not appreciate the programme, a greater number of them would advise younger people to do visual art. Amongst the reasons they assigned were: the programme was good; lucrative; enterprising; offered opportunities; broadened one's outlook; exposed students to a wide range of subjects, employment or job opportunities and it offered employment. Through a dint of hard work, students could become great artists and gain international recognition. These were clear indicators that students were aware of the benefits derived from the programme they were pursuing. Probably, to those who were not focussed, art seemed to be a mirage and not a reality. They needed directions to expose, prepare or teach them to get the impact of all the good things their colleagues had mentioned so far. If students had actually embraced these facts, they would have moved all resources to enable them achieve the best standards that they can ever attain and not relax, waste their time and fail finally.

The data revealed that students from Asanco were lazy and had lukewarm attitude towards work, while those from the remaining schools were very hard working. These were again attributed to lack of orientation given at the start of the programme, for students to accustom and familiarise themselves with circumstances in the department in the city schools, but Asanco did not experience this. It is therefore not surprising that students did not respond favourably to the programme.

Most well to do parents forced to gain admission in Archbishop and St. John's and as such prepared to sponsor their wards education. For visual art, they were billed c60,000 each per term which they paid as part of the school fees with joy. The items were bought in large quantities then distributed to students. The scenario was such that students readily had tools, materials and equipment to work with whenever the time was due. And their chances of spending money on such things were very slim. Parents also saw it as an obligation to pay their wards fees in good time as and when authorities demand them, to aid the smooth running of the schools. Reluctance to provide wards' request for materials intermittently was out, so they were not driven out of school for fees. Materials bought in large quantities were cheap and readily available for use at the appropriate times all things being equal. On the other hand, students could deliberately misuse and steal tools and materials. Also the favourites of teachers and prefects might have received more items than others if things are not properly controlled.

In Fijai, students were billed with materials and they equipped themselves with the various tools depending on the subjects one offered. Again, Asanco students procured tools and materials on individual basis for whatever work they did. In this sense they faced a lot of difficulties as they in most cases, did not have money readily. This presupposed that students, who could not afford these items subsequently, would not cope with the programme, so some of them played truant or did not participate in assignments and this affected their final performances. Perhaps some students when given fees spent it on other things; male students especially do exchange their art materials or sell them for food in times of financial difficulties, when parents were not

providing for them adequately. Tools and materials in students' possession could also be stolen, which affected their work.

Apart from Archbishop no school had a single digit aggregate in the other schools. St. John's, the highly recommended boys' school, was next to record aggregate ten in visual art. This presupposed that, there were lots of good aggregates, and to buttress the headmaster's argument that candidates with poor aggregates, without focus and selected footballers by the school's sports committee were in this department. The aggregate this headmaster looked down upon was far better than the best aggregate in both Fijai and Asanco. This confirmed the allegation that students with good aggregates are not sent to this department. The argument is could good students not perform creditably as artists to get the nation names like Raphael, Michelangelo, Leonardo and the rest. These great artists were intellectuals, who projected great ideas in their art such as Leonardo's sketches; about subjects he identified himself with like engineering, architecture, science, astronomy. As a nation, we are by these practices preventing renowned people from pursuing programmes which would unearth talents very beneficial for nation building. Meanwhile, some brilliant students are given programmes where they are unable to explore much to utilise their brilliance so they coil in no time. A situation which could have been curbed using visual art education, should it be given its proper status.

It was an undeniable fact art was not on the basic school curriculum, it became a new concept when students were to major in it without any foundation to build on. The GES's failure to treat this programme with all the seriousness at the basic level posed a major problem to students especially at the SSS, where no serious orientation was done,

as in the case of Asanco. This was a very pertinent issue grappled with by many students and teachers. At this level teachers who failed to package and introduce their subjects and topics appropriately turned to confuse and frustrate their students. To those students improvisation sounded meaningless. So without any direction and inspiration students actually found things difficult. The situation was quite different from developed countries like America, as mentioned by Chapman, that every school going child learns art, then those who remained in it became the professionals, while others found their own levels. Teachers therefore need to strategise means of getting students work seriously and get the negative tendencies behind them. It was therefore not surprising that students had these tendencies about the improvement in their performances.

Attention was not paid to excursions and exhibitions which are very vital mechanism of the visual art in Asanco and St. John's. These deprived students the opportunities of appreciating, comparing and judging other art works in order to improve on their own. Should all schools be allowed to embark on excursions and mount exhibitions, the students would benefit a lot.

The absence of GATA in the region denied art teachers the common platform to share their concerns, views, ideas, then present their grievances and find common solutions to them, as a corporate body to GES, the government and other stakeholders. Artists in the region are decentralised at their individual schools, they therefore confronted issues individually, which did not normally augur well for them. Even the young masters had no knowledge about this association let alone to comment on. Little did they know how to channel their grievances. Some teachers had stayed in the system for several years without any in-service training, workshops or seminars to update their

knowledge on current trends by the GES. The teacher who had served over 20 years had attended one such course. Meanwhile, other subject groups attend in-service training constantly. This implied the programme was not given the needed attention which impeded progress.

With the exception of Asanco which had 2 teachers, the other schools had 4 teachers each in the department, who were all dedicated to their task and their ultimate aim was to see results. The teachers asserted that their students were confident of their capabilities and produced many works under guidance from tutors, they consulted them with their difficulties, which were signs of creativity and hard work. They motivated and aroused learners' interest to be conversant with the task ahead of them, so they did not always wait to be given assignment before indulging in an activity. However, one respondent said, his students always sought assistance from teachers and more knowledgeable or skilful people else nothing was done. This meant that this teacher fell short of some qualities of a good teacher; to arouse students' interest and inherent characteristics essential for creativity. Topics were probably not related to relevant previous knowledge, and as well methods and language used were unable to transcend understanding. Topics were always in abstract, meaningless and weird, not coming to the level of students. He failed to arouse students interest to develop ideas, design and execute them into complete works, in this vein he always saw students not to be creative. Probably, he wished his students could magically produce works on their own without any preparation from his outfit. This coupled with others resulted in students failing in their numbers.

Despite the cold feeling about students, all art teachers had the desire and joy teaching them. They expressed the desire to always be with students as teaching them presented challenges for personal development. Except in exceptional cases, students attended their classes in their numbers, took part in discussions and completed assignment in good time and works appreciated. This was not always the case in Asanco where students did not procure tools and materials and delayed the academic calendar. The teachers in the city schools mentioned, their students came to class prepared for theory and practical lessons and activities were carried on without obstruction. In Asanco, acquisition to tools and materials when topics were introduced, or were told a week or weeks ahead of time did not yield good results.

Considering the enthusiasm of students, teachers asserted most students were more interested in the programme but the problem was with students with good aggregates who did not choose the course as well as those with very poor aggregates who were aimless and not interested in school education. A lot of motivation and dialogue had to go in getting these students cope with the programme which some teachers did.

Unfortunately, a teacher stated throughout his 5 years stay in his school only 3 students gained admission to UEW, so far the school had no track record of those in the polytechnics and colleges of education, let alone self employed. This is against the backdrop that students hardly qualify for further education, so they do not go back to the school to process any admission forms for record keeping. Meanwhile the city schools had many of their students qualifying for tertiary education, some of such students visited and advised their juniors to work hard, and this served as morale booster to students.

Accordingly, the perceptions of students, parents, friends and school communities contributed immensely to their performances and teachers had this fact. They sometimes felt inferior, not accepted and apportioned blame all over without searching for means through which to outwit these obstacles. Visual Art teachers had as a duty to sensitise their colleague teachers to accept the programme, so also had the GES and the government to step in, to alleviate this pertinent perceptual problem. Students with good aggregates had to be encouraged to pursue the programme in all schools to generate a lot of competition among students. This was to prove to people that the programme was worth learning and help change the societal attitudes and perceptions towards this all-important programme which was losing its face value in the nation.

Asanko had for some time now no studio; students do all practical exercises in their classrooms, on small desk tops posing all sorts of inconveniences. They turned to dislike the programme since nothing enthused them to work, they did not end up getting good results, as their hearts were dampened and therefore unable to influence people in such spirits. As innovative and creative students, they needed to be allowed to use their studio to unearth their inherent talents. All the city schools had their studios equipped in exception of Fijai where some of the equipment was obsolete or dilapidated. GES did not provide art studios with tools, materials and equipment as happens with the sciences apart from those supplied for teachers' demonstration lessons. Generally, by the nature of the programme, students were assigned a lot of practical works as against theory, yet theory work was not left out. Some students had the intension of relinquishing the visual art in the tertiary institutions, as result of the over loaded assignments.

The large society knew very little or nothing about the visual art programme, especially in the rural set up, so did many parents. They needed to be sensitised about the vocational subjects in order not to look down upon them and refrain from stopping their wards from offering this programme and also sponsor them. When they begin to realise results, the entire society, would change their misconceptions; and the programme would be embraced by all in society and giving the necessary assistance. Students had to be advised not to feel reluctant doing visual art, because it is worthwhile. Studies proved that families' perceptions and choice of courses for their wards were sometimes misleading so students must be allowed to choose their programmes whiles guiding them.

4.22 Test of hypothesis

As envisaged by the researcher, the visual art programme was not pursued in five out of the thirteen districts in the Western Region; as such the districts could not compete in the regional art competition in August 2006 held at Asanco. It was only SAEMA which exhibited in all the visual art disciplines. Amongst the eight Wasa district schools, Asanco was the only one which offered VAP. Tarsco and Augustusco offer GKA under Home Economics. SAEMA schools had the full complements of qualified teachers in all subject areas and their facilities were far improved. Each school studies more than two subjects, given students the opportunity to choose and utilize their expertise effectively and efficiently; hence the reliance on odd jobs, unemployment coupled with poverty, and all manner of social vices amongst JSS dropouts, nowhere to fit academically alongside low level of education were somehow minimized.

The various syllabuses were completed and revised adequately in preparation for their final examination in the SAEMA schools, whilst syllabuses were not completed in Asanco, let alone gain time to revise. Students from SAEMA qualified for tertiary institutions in their numbers, while Asanco had only three (3) tertiary students. They were underprivileged from being proficient at their work places, since they did not have the facilities, tools and materials to operate. They did not do enough practical and theory exercises to cover the syllabuses in subjects offered, so students were limited in the number of opportunities available to visual artists, had it not been GKA. As less knowledge and skills were acquired, impacting becomes a problem. Meaning, the few who pursued the programme did not benefit as presumed, so the educational assumption was not achieved. They ended up adding to the numerous problems in the vicinity.

The SAEMA candidates were opened to several opportunities like full competent qualified visual art teachers, most conditions favoured them, and so had bright chances of qualifying and gaining admission into tertiary institutions. Here dropout rate was not as high as those of the three Wasa districts, where many candidates failed to qualify for entry into any other levels, and as well had no employable skills, so they invariably ended up on the streets, unemployed, and caused a lot of nuisance to the society. These people added up to the already large number of JSS dropouts and the entire illiterate class. This confirmed the report of Anamuah Mensah that 40% of JSS graduates do not enter the SSS and only 10% qualify for the universities.

The SAEMA products had high chances of assuming positions in organizations after pursuing courses in higher institutions. The socio-economic status of individuals was far improved in SAEMA than in the Wasa area, though some communities are

mining towns. People hardly got employed in the formal sector; some indulged in illegal mining activities, others in farming, petty trading and other menial jobs. Social vices were on the increase as people aimed at rubbing shoulders with the well to do in society. Those employed were in the lower realms, so their life-styles were not desirable and formal education was seriously losing grounds within the people these districts.

4.23 Conclusion

To conclude, it was observed that, there was a vast difference in the attention and interest students and their parents had for visual art in SAEMA as against the Wasa schools. As most parents in the urban areas cherished and adhered their support and provided sufficiently for their children's education, some rural parents saw it as a burden, students were left to their fate to struggle throughout the programme, as it is generally considered expensive. They did not appreciate visual art as the other socially respected programmes. This was due to the fact that, some parents in the cities understand and knew the worth of art and artists. The city dwellers were economically viable unlike in the rural set up where people hardly had any knowledge about the art and were poverty stricken.

Students in the rural schools hardly procured their requirements in good time, even sometimes nothing for any meaningful practical work to be conducted. This affected their output of work and subsequently dwindled their progress generally and the programme as a whole. A change was seen in the city schools, where materials were almost always available for use, students were loaded with a lot of work which afforded them the opportunity to practice at all times, gained experiences, skills, knowledge and

came out with good results. Though parents' responses to their wards in different programmes were the same, the level of response differed from programme to programme.

Asanco for some time had no studio; students did all practical exercises in their classrooms and dormitories on small desk tops posing all sorts of inconveniences. All the city schools had studios, equipped in the exception of Fijai, where some items of equipment were in deplorable state. GES did not provide art studios with tools, materials and equipment as happened to the sciences. Rather students were billed with or purchased items individually. Throughout the entire study, no student provided tools and materials for teachers' demonstration.

Students with poor cumulative grades were sent to this department as they were envisaged not to fit into any of the programmes. Other students with good academic records willingly chose visual art; they were good, committed and interested in what they did. They exhibited all manner of seriousness, unlike the unfocussed and aimless students who wasted their time and resources throughout their period of study, then struggled during examinations. They, because of contempt failed to pull their weight. Candidates were normally between aggregates 10 and 30. The studies showed that those in the 20 -30 range formed the majority.

It came out that, parents and friends of such students did not embrace the programme, they looked down on the students and even in some cases denied them of their assistance in good time. These made the learners disillusioned that lots of sensitisation had to go in, in getting such parents welcome the programme. This brain drain affects parents' responses towards their children's demand financially and

psychologically, resulting students to feel inferior rejected and isolated in the family. SAEMA schools had first degree holders manning their programme whilst in Asanco, it was in the hands of two HND holders not conversant and competent enough to handle all topics effectively and efficiently, hence their students did not pass with creditability.

These notwithstanding, the visual art teachers did not relax towards up bringing their students. They in most cases worked generously, passed students through orientation used all kinds of artistic knowledge and methodologies to turn these students run, so the students without any foundation at the basic level, to came out successfully in the end.

Every school had the current art syllabuses and was in use, but not on the same pace as teachers, students and environment differed and were not completed in some cases. As students passed both theory and practical exams very well without lapses; after treating topics and revising them, students concluded that all syllabuses are dealt with sufficiently in SAEMA schools. The scene is not appreciable in Asanco where even the headmaster pointed out topics not taught. Regular and long sit down strike actions on behave of teachers; non attendance of classes by some teachers; lack of textbooks for various subjects deprived students the opportunity to research for more knowledge about what they learn, numerous holidays, etc. There was a general and obvious complaint that the programme lacks textbooks. The only available textbook was General Knowledge in Art. This was supplemented by pamphlets and teachers' notes.

Excursions and exhibitions though very vital to the art education were not given the needed recognition in most schools. As some schools embarked on exhibitions and excursions, others did not. Where importance was attached to excursions and exhibitions,

the programme was exposed the more to be embraced and accorded the needed support as people appreciated and understood art, doing away with misconceptions.

Generally, by the nature of the programme, students were assigned a lot of practical works as against theory, yet theory work is not left out. Some groups of students complained of been overloaded with assignments and felt they would leave this programme in the tertiary institutions. This notwithstanding it was only at Asanco where students failed to complete and submit their works in good time as scheduled and therefore disrupted the curriculum.

The students confirmed that, they gained lot of improvement, saw physical changes and explored their environment and were creative and innovative people. They wished other young people joined the programme as it was bent on teaching people to be patient, tolerant and faithful to meet the nation's philosophy.

Visual art teachers had as a duty to educate their colleague teachers to accept the programme, so also had the GES and the government to step in; to alleviate this pertinent perceptual problem, provide adequately for the programme and sensitize the populace on the VAP by intensifying the incorporation of the programme in the basic school curriculum. Visual art teachers' complaint about the absence of GATA, disintegrated them and hinders their progress.

4.24 Recommendations

It is recommended that, GATA should be revamped to enhance teaching and learning, and the recognition of the programme nationwide. All visual art teachers should be updated on the current trends to expose them to all there is to make the programme

vibrant for the betterment of nation building. Parents and the large society should be educated to know and understand art and its usefulness, as art is part of our very existence that cannot be dealt without and then embrace VAP.

The GES and the government should provide VAP the need attention to enable it assume its position in nation building, to be realized in all human endeavour in the Ghanaian society and education. In so doing, society would no longer look down upon it, so as to gain the needed support. School authorities should refrain from looking down upon the visual art and artists. They should rather appreciate their efforts to enable them produce more, by encourage more people offer visual art. They should again allow candidates with good aggregates to pursue the programme. The computer selection is recommended for its immense contributions, yet much needs to be done in improving the situation.

School authorities and stakeholders should take keen interest in educating and directing people in the region, especially, in the hinter land. The government should furnish the department with the requisite tools, materials and equipment to attract as many students as possible who are innovative and creative, to explore and utilize the numerous resources of the nation to change its status. Appeals should be made to benevolent organizations, NGOs and international bodies to come to the aid of the programme to revamp it.

The core subject masters should desist from their attitudes of looking down upon their colleagues who are art teachers, students and their programme. They should attend classes as expected to enable art students perform with credibility in the core subjects to boost the good passes in their electives subjects to better qualify them to the tertiary level.

School authorities should also check that these teachers give the visual art students the needed attention as scheduled. These will equally create conducive atmosphere and promote quality learning in the institutions for all students.

CRDD should request some people to write books for all the visual art subjects as soon as practicable to meet the textbooks needs of the department. Relevant textbooks should be imported and distributed to all schools, to inculcate in the habit of reading and knowledge acquisition amongst students. The GES and the government should provide the enabling environment in various schools to institute the programme in each school. This would enable many JHS dropouts assess SHS education to unearth their talents and help in nation building and alleviate the pertinent unemployment problem and other social vices.

Parents and guardians should as much as possible provide their wards' needs sufficiently to meet the departmental requirements promptly to enhance academic work. They should refrain from their negative tendencies about the programme. More qualified teachers should accept posting to the rural schools; and then be made to stay for longer years as the government improves upon their lifestyles. Art should be made a very vital part of basic education and students made to develop interest in the programme and pursue it in their numbers to greater heights.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary of the Study

The Ghanaian education system did not meet the national requirements since it was based on foreign cultures and philosophies. To bring it down home led to the 1987 educational reforms from which emerged the VAP. But the lack of trained personnel and facilities resulted the reform being theoretical, so its products did not fit into the expected sectors as reported by Anamuah Mensah in his 2002 report. From this end, the researcher saw the need to examine the situation in a section of the Western Region of Ghana.

The statement of the problem had it that, while a whole lot of people were crying for non-existent jobs, the jobs available were seeking qualified and skilled labour to enhance productivity. So after a number of deliberations, the pragmatic and constructive philosophies were adopted throughout the nation to make people practical oriented and analytical enough, to analyse and solve individual problems and those of the nation in the global and technological world. After implementing the reform over a dozen years the national evaluation was conducted by Anamuah Mensah committee.

The researcher had as her objectives, investigation into whether the programme was run in the schools, the subjects taught, facilities and personnel available. Evaluate the extent the programme was organised to enable her make appropriate suggestions and recommendations to help resolve the problems. In her hypothesis, she envisioned the problems encountered in the furthering of education, placement, dropout and employment amongst SSS VAP products were attributed to the ineffective impact of the VAP on students which were ascribed to a number of problems. The study was presumed to

discover the strengths and weaknesses, and then suggest remedial measures to be adopted.

The exercise was limited to eight SHS within SAEMA and the three Wasa districts in the Western Region of Ghana, by evaluating the curricular, amidst both human and material resources available to the programme. By revealing the strengths and weaknesses, this research would serve as a reference point after suggesting remedial measures to revamp the programme in the region.

The organisation of the rest of the text took cognizance of the review of related literature; methodology; findings and discussions, test of hypothesis, conclusions and recommendations, references and appendixes.

In the review of related literature, it was identified evaluation branched from research in recent times but they share common characteristics in methodology. Evaluation seeks information for judgement of programmes, processes, events and products with the intension of making decisions for improvement. The four types of evaluation identified in the study are formative, placement, summative and diagnostic which are essential in the education system. The purpose of evaluation is for improvement, decision making about individuals and administrative regulations. Evaluation must be conducted by internal, external and participatory evaluators, and the best of them all is participatory evaluation which takes advantage of the others' expertise. The evaluated in terms of the study were students; teachers and personnel responsible for students' upkeep, as when a programme goes unevaluated unwanted services are rendered to mar its success.

Every curriculum was equipped with syllabuses which indicated the desired aims and objectives to be achieved. The philosophy guiding the 1987 education reform was focused on discovery, project and understanding learning with critical and independent thinking in this technological era. SSS had been structured to build on the foundation laid at the basic level with diversified views so the curricular were designed to meet the socio-economic and manpower needs of the people. Emphasis was laid on Agriculture, Business, Technical, Vocational and General Education where students had options to select from. The components of the vocational programme were Visual Art and Home Economics.

A school is the most important institution in education which provides people with knowledge and basic skills for everyday life. But schools differ from contents and facilities. While the developed and industrialised nations have most of their people in schools; the 2000 statistics of Ghana indicated that 20% of basic school children were not in school. Less than 40% of JHS graduates entered SHS and only 10% gained admission to the universities.

Art had meant different things to different people at different times. Numerous attempts had been made to define the terminology but to no avail. Art denotes the expression of creative skills and imagination through visual media. Art is communicative and has several branches. Art education has its goals in nation building, which reflects its democratic dispensation and requires its members to be knowledgeable, humane and imaginative in the pursuit of a satisfying life style. The industrialized nations have capitalized on this philosophy while African countries and for that much Ghana had not yet realized this.

The visual art programme is pursued at the SSS for a period of three years to qualify its graduates' entry into tertiary institutions. GKA is a compulsory subject in addition to any two options and each discipline has its own syllabus. The programme faced a lot of setbacks in the society and SSS inclusive, whereby school authorities and parents thought it was the preserve for dull students and hardly did some parents allow their brilliant wards offer visual art.

Sample evaluation studies on visual art at the SSS by Aidoo and Essiam were reviewed, in which mention was made of the ceramics and its impact on students and society which could not be sustained. They pointed out the associated problems then suggested solutions to be adopted.

Another study reviewed was that of the Kwami committee. They studied specific aspects of Ghanaian polytechnics education, made recommendations to guide NCTE in polytechnic formulation and advised government on polytechnic education which was contradictory to university education. The committee in its recommendations revealed, the objectives of the polytechnics were partly achieved; integration among institutions was not complete; though they had registered increased enrolment, yet education standards were low, as well as income generation, with very few infrastructure to meet university standards.

To close the institutional gap they suggested that proper liaison and co-ordination should be monitored by NCTE. Adequate laboratories were to be constructed to contain the envisaged increased enrolment. To revamp the finances, three proposals were made, and these were: the introduction of fee paying policy; review of eligibility of students' loan and selective enrolment policy.

For effective implementation, they suggested the need for public sensitization, more dialogue with MOE officials; banks and tertiary institutional stakeholders' involvement had to be intensified in conception, planning and implementation of selected policies and finally government had to exhibit greater commitment in dealing with the white paper of Ghanaian education policy.

The next review exercise was that of Anamuah Mensah committee, which reported on the review of the new education reform in Ghana in 2002. It focused on education within the context of human capital development in the global world. It re-examined the goals and philosophies of current education system, principles guiding curriculum design; ICT and private sector participation; whole education financing, quality and management of education and other pertinent issues.

From their findings they stated the implementations of their assumptions would improve upon the education system; set high literacy standards, skilled labour, and jobs and create employment in the formal sector as well, as self employment, wealth creation, result in high standard of living. Their discoveries were that education was without pre-school education; the grammar/general education type preceded other types of education, very little attention was granted vocational/technical education, and system did not make room for transfer within various streams of education.

The committee recommended that, an additional two years pre-school had to be added to the existing 6-3-3-4 education system. It further suggested that after the 11 years of basic education, the SHS had to run concurrently with TVET, which leads to post secondary, tertiary, polytechnic and the world of work as well as apprenticeship. The creation of open community colleges and Open University to pave way for work-study

programmes and lifelong education was recommended. The upgrading specialized institutions to diploma awarding had to be affiliated with relevant universities and polytechnics. Again credit transfer, distant education, ICT, special education, guidance and counseling were highly recommended to be critical components of the new structure of education.

To curb these the committee urged the government was to establish one endowed SHS in each district, with well equipped facilities, provision of hostels and canteen facilities and enforced the computer selection. Mention was made of the indispensable need for teachers output in measuring quality at the SHS, available resources; students/teacher ratio; effective supervision, discipline and effective assessment of methods. To meet these qualities, they advocated that, guidance and counseling services; maximum class size of 40 students, adequate supply of textbooks, well stocked libraries and the universities of Cape Coast and Education were to institute research studies for monitoring.

In curriculum design, indigenous and formal sector activities were essential with ICT and entrepreneurship. For effective problem solving and creative thinking, they advised the establishment of independent overall curriculum audit team; CRDD to constantly monitor and review syllabuses every five years.

It identified that, the neglect of TVET by the 1987 education reform was a serious deficiency in present education system. It came out that, as SHS had 474, technical schools were 23 and vocational 29. Out of these only 6 technical schools were well equipped because only 1% of education budget is allocated to TVET. At the labour front about 1.6% have some qualification in TVET. It was said 30% of labour force engaged in

production at SHS and high levels. They recommended TVET had to be intensified by the government.

The methodology chapter dealt with quantitative studies, using figures which considered nominal, ordinal, interval and ratio scales. Descriptive, qualitative and library research methods were employed. Simple random sampling was done to arrive at the population for the study of eight schools in four districts in the Western Region. Data was gathered from students, teachers and headmasters from these schools. The tools for research were questionnaire, interviews and observation, from which responses obtained were used in testing the hypothesis. In all a total of 124 questionnaires were sent out to 11 teachers, 95 students and 8 headmasters and mistresses. The retrieved resources were 80 from students, teachers 9 and headmasters 2. Interviews and observations covered more people including most questionnaire respondents, the heads of schools interviewed were 6.

Chapter four dwelt on the findings and their discussions. It established that four out of the eight SHS did not offer visual art. They were the schools in Wassa West and Wasa Amenfi East districts; hence data was gathered on their inability to run the programme. The study later concentrated on Wasa Amenfi West district and SAEMA.

The schools generally, had most of the facilities qualifying them as SHS, yet they were not specifically for the visual art departments, again not to the best of standards. Most of the books in the libraries were so outmoded and short of current information. Visual art textbooks for SHS were absolutely absent in the country apart from General Knowledge in Art. Three schools had studios but the last one had its studio converted into classrooms, resulting students in a number of inconveniences. Some had the studios

equipped to some extent depending on the art subjects taught, one had very obsolete equipment, which could not enhance efficiency. Students were at liberty to use their studios throughout the day at SAEMA, but in Asanco before the fire outbreak, students were not allowed in the studio in the absence of teachers.

The SAEMA schools had the full complement of four first degree teachers, but in Asanco two HND holders taught all the visual art subjects. In all circumstances visual art students formed 5% of the school population. As the youngest student was 14 years in Archbishop, the oldest was 23 years at Asanco. Again, it was Archbishop, where single digit aggregate entry was recorded; followed by St. John's with aggregate 10, and the lowest was 30 in Asanco. Most of the students with aggregates above 25 were unable to cope with the programme. Additionally, students were given orientation to whip their interest prior to the commencement of the programme but this was lacking at Asanco and it affected students adversely.

70% of students admitted they chose the programme and were not forced into it, 20% had either the parents or heads of schools selecting their programme, whilst 10% did not respond. Administratively, many things went against this department. Students' welfare and the programme were not of priority to school authorities and GES as compared to the sciences. Very insignificant number of headmasters paid attention to them. Their well-being was normally in the hands of the visual art teachers. The downward trend in academic standards was partly attributed to core subject teachers, who absented themselves from classes in most cases. This contributed to students' indulgence in their personal activities, leading to some atrocities by the unfocused ones. The serious students took advantage of every circumstance in concentrating vigorously on their

practical works which ended up with credibility and brought fame to the department and their schools generally. But their success is not highlighted by school authorities to motivate other students.

Through sponsorship, a lot of courses, workshops and seminars went on constantly for students and teachers in other departments apart from the visual art. The oldest teacher with 23 years of service had attended only one course. The absence of GATA in the region was a major setback. NGO's, individual and benevolent societies did not assist this programme. Appeals for sponsorship were to no avail. These were as result of the general society's awareness about the programme.

5.2 Summary of Findings

Four of the five initially selected schools in the district were dropped since they did not offer the programme, hence SAEMA schools were randomly sampled and added to the population. Before eliminating those schools, the researcher had sought information to test one of her objectives. It was realized that Tarsco and Augustus in Wassa West District pursued GKA in Home Economics. Fiasec and Tarsco failed to rob in the VAP in their programmes from the onset of the SSS. Later Fiasec was not given mandate to start since it did not meet the criteria set by the accreditation board. AMESS, the only SSS in Wasa Amenfi East District closed down the programme due to lack of teaching personnel. Tarsco with the longest serving visual art master, who holds Masters' Degree in African Art, offered GKA.

GES assistance to VAP was very insignificant. Administratively, headmasters sometimes saw to the needs of the department, depending on the availability of resources,

but nothing substantial came from GES and MOE specifically for the programme. The few appeal for funds made by the schools did not yield fruits. Individual students either purchased their items or they were billed for the tools and materials used. But for some of the heads of schools, the school communities might have collapsed VAP, yet they sent a lot of poorly performing students to this department. Though with high education, some school authorities' attitudes towards the department were out of ignorance.

In all, visual art students formed 5% of each school's population. The SAEMA schools were adequately staffed with first degree holders, as against Asanco which had two NHD holders who encountered a lot of challenges and problems. Though entry aggregates were low, it depended on the school in question, the SAEMA schools by their strategic position received better aggregates than Asanco and had better facilities, which promoted teaching and learning in their schools. As the SAEMA students had more subjects to choose from, students at Asanco did not have any options and sometimes the subjects were inadequate. Had GKA not been a compulsory subject, their scope would have been very limited. Most studious students were enthused with the programme and did all their assignments diligently, but those unfocussed always kept complaining.

Parents with wards in the endowed schools readily paid any additional fees to enhance their children's practical works, but the scene was quite different in the less endowed schools. In terms of recognition for the programme, a cross section of parents respected, appreciated and encouraged their wards, whiles the other section kept lamenting that the programme is very demanding financially and failed to see its worth, apart from being poor.

Out of ignorance, some parents, core subject teachers, school authorities and colleagues of visual art students, went a long way to disrupt their attention making them disenchanted. Through mockery and disregard for the programme, they sometimes advised students to leave the programme because of stigmatization. But for orientation and motivation in some schools, many students might have abandoned the programme and dropped out of school. These notwithstanding, the students admitted, they gained more competencies from the programme and would recommend the programme to younger students to enroll in visual art because of its worth.

5.3 Conclusions

There was a marked difference in the attention and interest for the programme amongst both parents and students in the city and rural communities. In SAEMA, some parents supported and regarded their wards' programme whilst the Wasa students were left to their fate with the idea that the programme is very expensive, not considering the long term reimbursement. These resulted the rural students not procuring their departmental requirements for any meaningful work to meet the curricular necessities; hence they did not qualify for tertiary education. Meanwhile, payment of VAP fees by students in endowed schools was as scheduled without qualms.

Lack of visual art textbooks was a serious national problem needing immediate attention for redress, to augment the theoretical standards of the programme. The absence of a studio in Asanco militated seriously against students' progression as their interest kept dwindling. Fijai faced problems with very outdated equipment amidst the lack of culture of maintenance. GES provision for the programme did not measure up to any of

the programmes offered at this level, though students could have done better in the absence of these constraints. Students with poor entry aggregates, not fit to pursue programmes of their choice were sent to this department upon agreement of school authorities and parents. Without proper orientation and hard work, some of such students could not cope with the programme, they rather indulged themselves in all manner of activities which brought the name of the department into disrepute. But the students who willingly opted for the programme with good entry aggregates were found to be so engrossed in every aspect of their academic work and came out in flying colours.

Generally, candidates' entry aggregates were between 10 and 30 with majority falling within 15 and 30. Whereas, the cut off point for some programmes in these same schools range between 10 and 15, depending on societies' commendation. Through mockery and disregard for the programme, some parents and friends advised students to leave visual art; they denied them their assistance and moral support for their sustenance. The mockery from the school community actually humiliated and subverted them psychologically. Their consolation was from the art teachers, who encouraged them in all situations.

In all circumstances, the visual art teachers ensured they assisted their students to pass well to boast the academic records of their schools. They capitalized on the long absence of the core subject teachers' in completing their syllabuses and they assigned more practical works. The students saw positive and tremendous changes in their performances, felt competent in the performance of their assignments and any other activities. They had high hopes of their abilities to cope with situations, felt they could ascend and pursue tertiary programmes with ease, because they saw themselves to be

succeeding. They wished other visual art students did not lazy about; rather approached the programme with all seriousness and commitment to uplift the image of art and artists.

The current syllabuses were used in all schools, but the impact of delivery differed. Some schools actually completed and revised topics in anticipation of the final examination which paved way for success. The dictates of the curriculum required students to practise more; hence art masters assigned students a lot of practical assignments more than theory, to enable them gain the proficiencies needed. Indeed, students passed very well to boast the academic standards of their schools. They gained admissions into the tertiary institutions. The inmates are actually enthused about the programme.

Not all schools paid attention to excursions and exhibitions as very vital components of the programme, but those who adhered to them actually realized their benefits. VAP did not attract sponsorship from NGOs and other stakeholders, so in poor communities, the impact of the programme was not felt with the perception that the programme is financially demanding. The absence of GATA in the region was a big challenge as it did not offer members academic or professional progression and a common platform to address their grievances as a corporate body.

5.4 Recommendations

The programme should be given with needed recognition and attention by the GES and the government. They should sensitise society on the importance of visual art education to alleviate the pertinent problems presently encountered. People should be made to do away with the negative tendencies about the programme, accept it in totality

as a programme worth pursuing with numerous benefits, then support and sponsor it, as it serves as one of the major pillars for nation building.

The programme was to be incorporated in the basic school curriculum to enable every school going child go through the creative process with lots of enthusiasm and a firm foundation, before entering the SHS to choose the various options. This would create a very conducive atmosphere in and outside the department as well as the general public. Candidates with good aggregates should be allowed to enroll in the programme. The GES should ensure the visual art programme is offered in every SHS, most especially the rural schools.

All the necessary resources and facilities needed to promote the teaching and learning of visual art should be adequately provided by GES, MOE and stakeholders in all the schools. More teachers should be trained to understand and accept the programme, then give proper orientation and motivation to learners to embrace visual art. Graduate visual art teachers should accept postings to the rural areas and be made to stay long, while their environmental and working conditions improved.

GATA should be reinstituted in the region to vigorously enhance the teaching and learning of VAP in all SHS in the region. More refresher courses, seminars, workshops and training programmes should be organized for art teachers already in the system to promote art education throughout the nation. Attractive upgrading programmes should be put in place at the door step of more teachers on distant learning and work-study programmes. There should be opportunities for transfer within the various streams of education to enable non artists to find their way to visual art education.

To curb the urgent need for visual art textbooks, CRDD should employ visual artists to write books to meet the demands of all the subjects and students. The government should import textbooks relevant to the programme and urge students to develop the culture of reading in making them versatile.

Core subject masters should refrain from their negative attitudes towards the programme, school authorities should monitor their work in this department, and they should embrace and encourage students to learn, no matter the department they belong.



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APPENDIXES

APPENDIX 1

QUESTIONNAIRE FOR STUDENTS

TOPIC: THE VISUAL ART PROGRAMME IN THE SSS

INTRODUCTION: This questionnaire is to solicit views from SSS students in the Western Region to help improve upon the quality of the visual art programme in the region. Your assistance will have immense contribution to this exercise. Thank you.

Tick where applicable; select appropriate answer or fill in the space.

Sex of student M ☐ F ☐

How old are youand in which class?.....

What is the name of your school?

Are you a visual art student?

How many visual art teachers are in your school?

List the visual arts subjects taught in your school?

How many periods are allocated to each subject?

.....

Does your school have an art studio? Yes ☐ No ☐

If yes, it is well equipped?

.....

.....
.....
Are students allowed to use the studio in the absence of your masters?
.....
.....

Does the school provide materials and tools for practical works? Yes ☐ No ☐

Mention the tools and materials supplied by the school authorities.
.....
.....

List the items that students provide for themselves.
.....
.....

List the items that students sometimes provide for masters' use.
.....
.....

List the textbook and pamphlets you are using.
.....

How often do you do theory exercises?
.....

Did you choose to offer visual art when entering the SSS?
.....

18. Were you forced into this department? Yes ☐ No ☐

If Yes, by who? Parents ☐ Teachers ☐ Headmaster ☐

How did your parents and friends feel about your choice as a visual art student?

.....
.....

What was your BECE aggregate?

.....

Have you noticed any improvement in your performances?

A little improvement;

No improvement;

Some change,

A lot of improvement,

Feel very confident when performing any task.

21. Do your parents supply you with your needs readily? Yes ☐ No ☐

If No assign reasons

.....
.....

State your present feeling and desire about the subject and your future

prospects.....

.....

Will you advise any younger or junior students to pursue the visual arts programme. State

your reasons

.....
.....

Does your department have the new visual art syllabuses? Yes ☐ No ☐

Are the terminal and yearly syllabuses completed in your department? Yes ☐ No ☐

If No, state reasons

.....
.....

If Yes, assign reasons.....

Does your department embark on excursions? Yes ☐ No ☐

Does your department mount exhibitions? Yes ☐ No ☐ if yes how often?

.....

Which items are normally exhibited?

.....

Have you learnt any skills as an artist? What are they?

.....
.....

30. Do you hope to continue with your education? Do you think it is important?

.....
.....

Are the conditions in your school favourable for the learning of the visual arts?

.....

.....

How do you see the results of your predecessors from the visual arts department?

.....

.....

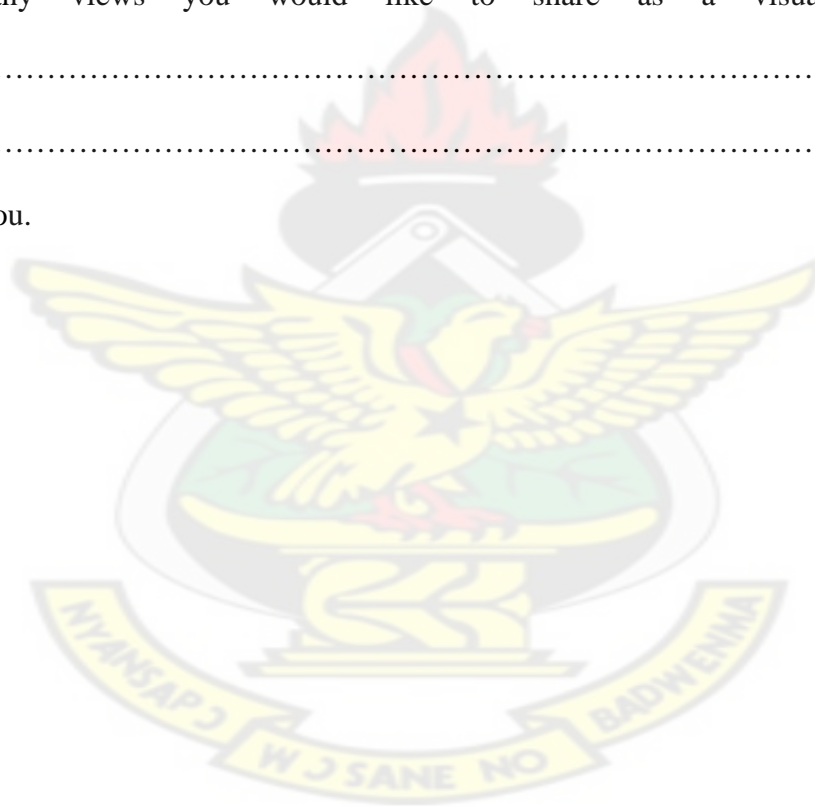
.....

State any views you would like to share as a visual art student.

.....

.....

Thank you.



APPENDIX II

QUESTIONNAIRE FOR VISUAL ART TEACHERS

TOPIC: THE VISUAL ART PROGRAMME IN THE SSS

INTRODUCTION: This questionnaire is to seek views from visual art teachers in the SSS in the Western Region for the enhancement of the visual arts programme in the region. Your assistance will be of immense contribution to the success of this study. Thank you.

Fill in the space; tick where necessary and select the appropriate answer where applicable.

1. Are you a visual art specialist?
2. What are your specialties?
3. What is your qualification?
4. How long have you taught visual art?
5. What is the name of your school?
6. Do you have the current visual art syllabuses? Yes ☐ No ☐
7. Are you supplied with lesson note books? Yes ☐ No ☐
8. Do you prepare your lesson notes as an educational requirement or it is not enforced in your school?
.....
9. Does your school climate encourage the teaching and learning of visual art?

.....
.....
10. Are terminal exams conducted at the end of every term? Yes ☐ No ☐ If No,

Assign reasons.

.....
.....
11. Do your terminal exams cover the scope of examinations stated in the syllabuses?

.....
12. How often do you attend courses or workshops for upgrading as a visual artist?

.....
13. How often do officers from the district or region provide professional guidelines to the department?

Most often;

Really,

Once a year,

Not at all.

14. Do you embark on exhibitions? Yes ☐ No ☐ how often?

.....
.....
15. If Yes, which items are normally exhibited?

16. If No, why
.....

17. Do your students understand and enjoy the various topics or concepts you teach?

Yes ☐ No ☐ If Yes, how do you find out?

.....
.....

If No, how do you detect this and how do you treat such situations?

.....
.....

18. Are your students creative? What are the indicators?

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

19. Do you see signs of creativity in your students? In what sense?

.....
.....

20. Are your students appreciative of their performances?

.....
.....

21. Are your students motivated to develop and complete their project works?

.....
.....

22. Are your students confident of their capabilities of completing their projects or they always seek assistance from elsewhere?

.....

.....

23. Have you any joy in teaching the students at your disposal? How?

.....

.....

24. How do you assess your students' preparedness for learning?

.....

.....

25. Do your students have access to the studio in the absence of their masters? What are the reasons?

.....

.....

26. Do students come out with their own ideas and develop them into complete works apart from works they are assigned by their teachers?

.....

.....

27. How responsive is the Headmaster to the request made by this department?

.....

.....

28. How do you see the students enrolled to this department?

.....

.....

29. Comparatively, do your students obtain grades better than their entry aggregates

.....

.....

30. Do some of your students qualify for tertiary education? List some of the institutions and the number of entries.

.....

.....

31. Give any reasons you will like to share with others.

.....

.....

.....

.....

.....

.....

Thank you for your contribution.

APPENDIX III

QUESTIONNAIRE FOR HEADS OF INSTITUTIONS

TOPIC: THE VISUAL ART PROGRAMME IN THE SSS

INTRODUCTION: This questionnaire is requesting for data from heads of institutions in the Western Region to help with the improvement of the quality of the visual art programme in the region. Your assistance will contribute much to the success of this research. Thank you.

Tick, fill or select the appropriate answer where applicable.

1. Are you the head of this institution? Yes ☐ No ☐
2. How long have you served in this position?.....
3. What is the name of your school?.....
4. What is your speciality?.....
5. What is your qualification and rank?.....
6. Do you have the visual art programme in your school? Yes ☐ No ☐
7. If Yes, is it approved by the GES? What are the visual arts subjects taught in your school?.....
8. If No, why?.....
9. Does the department have a studio? Yes ☐ No ☐
10. Is the studio furnished and used by students of the department?
.....
11. Do you receive grants for this programme?.....

12. Does the GES provide tools, materials and equipment for the visual art programme?

Yes ☐ No ☐

13. Are the grants, tools, materials and equipment received in good time for use within the year?.....

14. Does the department receive any assistance from old students or any benevolent societies, both home and abroad?.....

15. Are there university graduate teachers or HND holders in the department?
.....

16. Do you appeal to parents and guardians to provide their wards with the necessary assistance? Yes ☐ No ☐

17. What are the parents and guardians responses to such appeals?
.....

18. Do students willingly choose the Visual Art programme or they are sent there by the school authorities?

19. What percentage of the school's population is in this department?
.....

20. Do students in this department perform better in the long run? Can you assign any reasons?

21. Do your Visual Art students qualify for tertiary education?

22. How many students continued with their education between 2000 and 2005?

Institution

No of students

a) Universities

.....

- b) Polytechnics
- c) Colleges of Education

23. Averagely, what percentage of the final SSSCE results is taking by visual arts?

.....

24. Do the core subject masters attend Visual Art classes as scheduled?

.....

25. What is the attitude of non visual art teachers towards this department?

.....

26. In terms of discipline and academics, how do you see visuals art students?

.....

27. Are the visual art teachers committed to their work and students?

.....

28. Will you recommend students with single aggregates to pursue the visual art programme? Give reasons

.....

29. What in your opinion will you say about this department and its students?

.....

.....

Thank you.