

**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND
TECHNOLOGY, KUMASI, GHANA**

**THE STATE OF VISUAL ART PROGRAMME IN SELECTED SENIOR HIGH
SCHOOLS IN THE NORTHERN REGION OF GHANA**

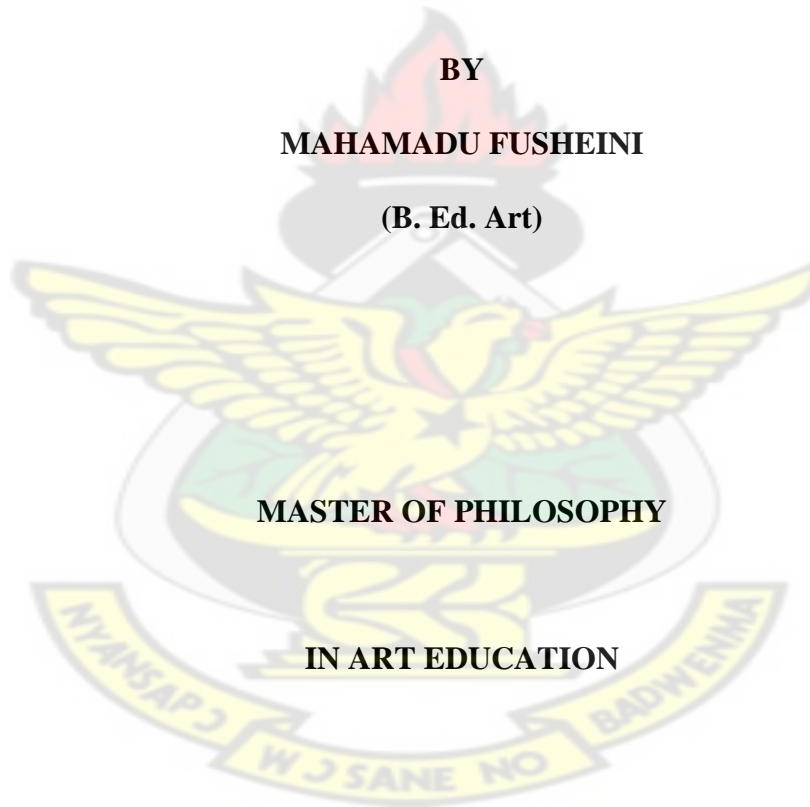
BY

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(B. Ed. Art)

MASTER OF PHILOSOPHY

IN ART EDUCATION



August, 2018

**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND
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KNUST

By

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A Thesis submitted to the school of Graduate Studies, Kwame Nkrumah University of
Science and Technology, Kumasi, in partial fulfilment of the requirements for the
degree of

MASTER OF PHILOSOPHY

(Art Education)

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DECLARATION

I hereby declare that this submission is my own work towards the Master of Philosophy in Art Education degree 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 acknowledgment has been made in the text.

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ABSTRACT

In spite of the monumental benefits associated with the study of Visual Art education and the availability of natural resources in the region to enhance its study, there are low numbers of Senior High schools offering Visual Art programme in SHSs in the Northern Region of Ghana likewise the number of students offering the programme. The study investigated the State of Visual Art Programme in selected Senior High Schools in the Northern Region of Ghana and guided by the following research objectives: to determine the nature of Visual Art programme in selected Senior High Schools in Northern Region of Ghana; to analyse why SHSs in Northern Region are not utilizing its resources for the development of quality Visual Art programme; to analyse and discuss the challenges facing the teaching and learning of Visual Art in selected SHSs in Northern Region and to provide useful suggestions and propose recommendations for improving the effectiveness of the Visual Art programme in the Northern Region. A combination of quantitative and qualitative research design approaches were used. An interview guide, key informants and field trips were employed as data collection instruments from 194 respondents which comprised 40% female and 60% male students. The study established that: Visual Art studios are not adequately equipped and the few available art studios are not properly equipped to enhance their practical knowledge and skills with a mean value of (2.56, SD =1.45). To address this, Government of Ghana and Non-Governmental Organizations should help provide proper funding to cater for the funding gap so as to equip Visual Art studios and make it attractive for other schools and students to offer Visual Art at the SHSs level. The study revealed that, available resources in the area of study are: leather, clay, straw, cane, wood and weaving thread but adduced lack of capacity to transform the natural resources into useful form impede their ability to tap into the available resources to run Visual Art programme. It can be concluded from the above that teachers and students offering Visual Art capacities building should be enhanced by the government to enable them transform the natural resources into useful finished products so as to run Visual Art programme and also attract other students to offer Visual Art.

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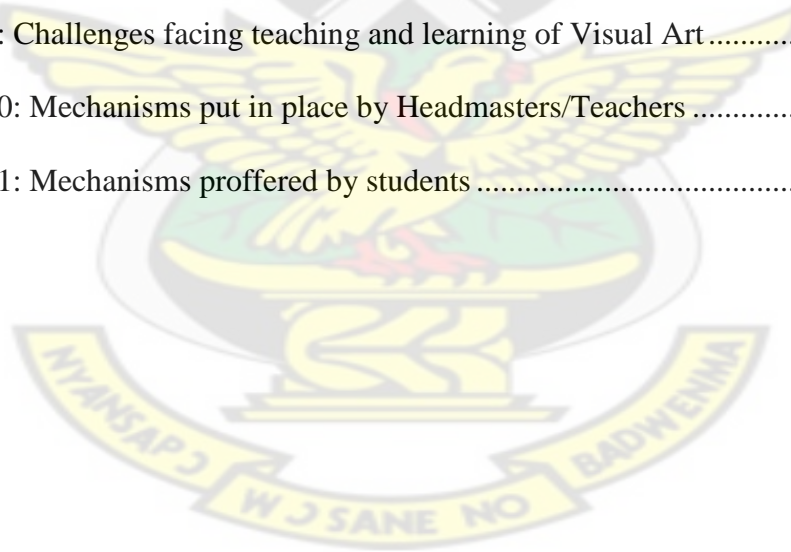
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CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter is made of the background to the study, statement of the problem, objectives, research questions, abbreviation, and importance of the study, limitation, delimitation and organization of the study.

1.1 Background to the Study

Visual Art education is the aspect of learning that depends on studying only the kind of art that can be seen, that is visual arts - drawing, sculpture, painting, and design in jewellery, earthenware, weaving, textures and so forth. (Parsad and Spiegelman 2012).

A study conducted in states of Chicago and Arizona indicated that, most basic schools offered teaching and learning that was assigned particularly for Visual Art; 83 percent offered Visual Art course in 2009– 10 and 87 percent offered the subject in 1999– 2000. In the two years, the level of primary schools that offered Visual Art course varied by readiness fixation. In 2009– 10, for instance, Visual Arts was offered by 80 percent of schools with the many neediness fixation and 92 percent of schools with the least neediness fixation (Parsad and Spiegelman 2012).

Parsad & Spiegelman (2012) further espoused that, majority of secondary school principals in California; USA said that visual arts education was available at their school; 89 percent of schools offered teaching and learning in visual arts amid the standard day in 2008– 09, and 93 percent offered the course in 1999– 2000. The number of secondary schools that offered visual arts in 2008– 09 fluctuated by neediness focus at the school, with 80 percent

of schools with the most hardship fixation offering visual art contrasted and 91 percent and 95 percent of schools with the two minimum classes of neediness focus.

To further indicate the significance of Visual Art education, United Nations Education, Scientific and Cultural Organization (2005) states that, Visual Arts have the capacities to potentially play an unmistakable and remarkable part in bringing the standards quality of teaching into practice. As an imaginative medium, Visual Arts of the human experience motivate intellectual advancement, motivate and considering innovativeness, make perception of the importance of social acceptance and fortify personal conduct standards fundamental social resilience.

Iwai (2003) is of the view that, present educational encounters highlighting the importance of visual arts teaching and learning have been indorsed the world over. Programme focusing on innovativeness - building teaching and learning has pulled in a ton of consideration. The improvement enabling visual art activities inside schools has attempted not solely to propel the usage of art teaching and learning in formal and non-formal settings, yet additionally to upgrade the nature of teaching and learning, valuing the embodiment of visual art and innovativeness in school environment as an apparatus for advancing moral values. As a component of this development, in November 1999, the Director-General of UNESCO open air an International Appeal for the Promotion of Arts Education and Creativity at School on the occasion of the 30th session of the General Conference of UNESCO.

Outlying the importance of arts, the Government of Ireland (1999), Curriculum planning starts with recognizing the important role Visual Arts education has played in the child's

holistic improvement. The creative procedure children go through in making art, the patterns or stages of improvement in their art and the significance of visual arts education as way of knowing that complements different areas of learning.

Another importance of Visual Art was that, it constitutes an indispensable part of the school educational curriculum from basic school through to secondary level for a long time in Ghana. Before the move in the important programme variation and changes in Ghana in 1987 by the Dzobo Committee, Visual Art (which is currently referred to) was essentially observed as Art and Craft. The Art was viewed as including two dimensional structures while the Craft was viewed as three-dimensional structures. Despite the route that there was an Art and Craft course outline set up at the elementary school level, significant teaching and learning had not occur. Brooms for sweeping were consistently done by kids in the arts and crafts era (UNESCO 2001). In 1987, the educational reorganisation board also presented the Vocational Skills program, set up Visual Arts along side Home Economics. All the traditional art objects which existed in the past seen as crafts at the pre-tertiary level at any rate all around saw as specialty at the University stage were isolated, offered noticeable quality and viewed as single subjects in the secondary school (Edusei 2004).

Technical and vocational teaching also constitute an important component of the educational system as evidenced by the pride of place accorded to it in Ghana Vision 2020 document. This Vision 2020 document contains many proposals and strategies which seek to place Ghana in a middle-income country like other countries such as Korea, Malaysia in the year 2020 (Aboagye 2009).

1.2 Statement of the Problem

The role of Visual Art education to the holistic development of the human, society and the world at large cannot be overemphasized. In support of this, Irish National Teachers' Organisation (2009) states that, Arts education holds both artistic instruction, that is the child creating art, and tasteful instruction, the child as authority of art. The impersonation of tradition, solidarities and distinguishes is crucial to a decent wide teaching and learning. It is brilliant to see that arts training in our basic schools is in a far upgraded position than it was 20 years prior.

According to UNESCO (2005) Arts teaching and learning is progressively advanced as strategies for bringing the required capacities and skills into teaching and learning frameworks. Getting some answers concerning arts and selecting up in arts talents in work of art, extending from music and dramatization to crafts, favours students with an extent of proficiencies and with the ability to take part in the innovative procedure; that is, use creative capacity, basic thinking, and physical and mental aptitudes to deliver a remarkable creation. It is thought that by taking an interest in this system, students gain trust and confidence in their abilities, alongside ending up more inspired and beneficial.

Improves in math, perusing, psychological capacity, basic reasoning, and verbal aptitude is related with the inclusion in Visual Arts teaching and learning. Visual Arts learning in similar manner trigger motivation, center, certainty, and cooperation. A 2005 report by the Rand Corporation about the visual arts contents that the inborn delights and incitement of the art encounter accomplish more than sweeten a man's life – it "can associate people all the more profoundly to the world and open them to better methodologies for seeing,"

making the establishment to manufacture social securities and network attachment. Additionally, solid expressions programming in schools helps close a hole that has abandoned most children: From Mozart for babies to tatus for little children to family journeys to the authentic focus, the offspring of rich, trying parents by and large get presented to the visual arts paying little mind to whether government financed schools give them. Low-pay kids, much of the time, don not. "Visual Art teaching and learning engages those children from a monetarily tested foundation to have a more level playing field with kids who have had those improvement encounters" (Fran 2009).

The Northern Region is rich with both natural and human resources to support the smooth running of the Visual Art programme in the Senior High Schools in the region. The natural resources in the region includes leather, clay, straw, dyes and many more which will support the running of the Visual Art subjects like Leatherwork, Ceramics, Sculpture and Textile. The human resource in the region which will be of a great help to running the Visual Art programme includes the traditional artisans such as smock weavers, blacksmith, the local pot makers, basketry weavers, the local leather tannery, all of these resources will help in the running of the Visual Art programme in Senior High Schools in the region. A preliminary investigation reveals that, the region has about forty-three (43) public Senior High Schools and over thirty-three (33) private Senior High Schools in the Region but only nine (9) of the public Senior High Schools are pursuing the Visual Art programme and none of the private Senior High Schools is offering the Visual Art programme (Ghana Education Annual Digest 2017).

In spite of the monumental benefits associated with the study of Visual Art education and the availability of natural resources in the region to enhance its study, there are low number of Senior High schools offering Visual Art programme; (in SHSs in the Northern Region of Ghana). Likewise the number of students offering the programme. The study therefore seeks to explore the state of Visual Art programme in selected Senior High Schools in the Northern Region of Ghana and to identify the reasons why the SHSs in the Northern Region are not tapping into the available natural resources to enhance the study of the programme?

1.3. Objective of the Study

To address the above problem statement, the overall aim of the study is centred on exploring the state of Visual Art programme in selected Senior High Schools in the Northern Region of Ghana and its influence on the society.

1.3.1 Specific Objectives

To further address the problem identified, the study seeks to achieve the following four specific and interrelated objectives:

1. To determine the nature of Visual Art programme in selected Senior High Schools in Northern Region of Ghana.
2. To analyse why SHSs in Northern Region are not utilizing its resources for the development of quality Visual Art programme.
3. To analyse and discuss the challenges facing the teaching and learning of Visual Art in selected SHSs in Northern Region.
4. To provide useful suggestions and propose recommendations for improving the effectiveness of the Visual Art Programme in the Northern Region.

1.4 Research Questions

The research seeks to find solutions to the following questions.

1. What is the nature of Visual Art programme in selected Senior High Schools in Northern Region of Ghana?
2. How are the SHS in Northern Region not utilizing its resources for the development of quality Visual Art programme?
3. Evaluate the strengths and weakness of the Visual Art programme in its use of the resources available in the Northern Region?
4. To make useful suggestions and policy oriented recommendations?

1.5 Significance of the Study

The following are the importance of the study:

1. The outcome of the research add to the collection of writing on learning of Visual Art in Ghana and furthermore fill in as resource material for future research who hope to investigate this theme.
2. The outcome of this research, when considered and approved by the Ghana Education Service, would fill in as a wellspring of occupation to Senior High School graduates or those who want to pursue tertiary education in Visual Art to upgrade their entrepreneurial skills.
3. The research highlights on a portion of the natural resources available in the Northern Region that can support the smooth running of Visual Art programme in the Senior High Schools.

4. The outcome of this research would urge educators to investigate on a diversity of instruction and learning methodologies, together with remarkable events to enhance quality or holistic education in other school subjects.

5. These discoveries of the research would assist teachers with lesson plans for all types of learners to empower them to learn at their own particular pace.

1.6 Delimitation

The study is limited to the study of the Visual Art programme in the selected Senior High Schools in Northern Ghana.

1.6.1 Profile of the Study Area

Tamale Metropolis is one of the 26 Districts in the Northern Region, with a coverage area of 646.90180sqkm(GSS 2010). The Metropolis shares borders with the Sagnarigu District toward the West and North, Mion District toward the East, East Gonja toward the South and Central Gonja toward the South-West. The Savelugu-Nanton District also in Northern region of Ghana shares boundaries to West Mamprusi toward the North, Karaga toward the East, Kumbungu toward the West and Tamale Metropolitan Assembly toward the South. The rising of the domain extends some place in the degree of 400 and 800 feet above sea level.



Figure 1.1: A map of Northern Region indicating Savelugu and Sagnarigu Municipalities and Tamale Metro.

1.6.2 Population of the Study Areas

The quantity of occupants in Tamale Metropolitan together with Sagnarigu Municipality have matured distribution of 0-14 years old which is 81,156 (36.4%) with those inside age 15-64 years which is made up the aggregate work drive is 131,826, speaking to 59.0 percent of the aggregate populace. The populace for the more established ages diminishes with old ages with only 4.6 percent for the ages 65+. The age-dependence extent is around 69 wards for every 100 people working. Similarly, sex extent of the Metropolis is 99.1, which implies the female masses for the zone is barely greater than that of males. While the populace examination of Savelugu Municipality shows that the aggregate populace is 139,283 representing to 5.6 percent of the aggregate populace in the Northern Region. Of the aggregate populace, 67,531 (48.5%) are guys and 71,752 (51.5%) females, with a sex extent of 94.1. The age structure for the area indicates a by and large generous degree of adolescents below 15 years (43.5%) and a degree of around five percent of people 65 years

and more seasoned. The aggregate number of transients in the Municipality is 28,575 of which individuals of Upper East beginning stage made up the most hoisted degree of 4.8 percent of the people who came into the Municipality not as natives of the Northern Region. The aggregate birth rate for the Municipality is 4.3 percent and death rate of 10.1

1.6.3 Education

GSS (2010) shows that of the 84,897 individuals as of now attending school in the Tamale Metro, 39,966 are females and 44,931 are males. Around 4.6 percent in Tertiary Institutions, 0.7 percent in Vocational/Technical/Commercial Schools, 11.6 percent in Secondary/Senior High Schools and 81.5 percent are conceded into basic schools (Nursery, kindergarten, Primary, JSS/JHS/). Greater part of individuals who have gone to class earlier (43.0%) have accomplished at any rate the essential level. The level of females (51.4%) who have ever gone to school in the past is higher than that of males (37.0%). The basic stage recorded the most level of school participation. The level taught and who are females is lower compared to males yet the gap is not so enormous (51% versus 58%). There are a smaller number of females than males selected in every one of the levels of teaching and learning.

As shown by the GSS (2013) Population and Housing Census exhibits that 69.2 percent of the people in the Savelugu Municipality, 11 years and more are unable to write and read in any tongue. As to, the figure shows that about 59.1 percent of males 11 years and more established are unable to read or compose with that of females constituting 78.5 percent. In this way 7 out of every 10 female in the District are unable to read and compose. The data in like manner exhibits that 59.2 percent of the masses 3 years and more seasoned set

up in the District have never gone to class, 8.4 percent have gone to previously and 32.5 percent are at show going to class in the District. To the extent sex dis collection, the data shows that 50.7 percent of guys and 67.0 percent of females three years and more seasoned in the region have never gone to class. The extent of males who are presently going to school is higher (38.1%) than females (27.2%).

6.1.4 Economy

The economically active population in the Metropolis is 63.3 percent, of which 7.4 percent are jobless and 92.6 percent are the working class. The percentage of economically active females is 61.1 percent of which 92.3 percent are the working class and 7.7 percent are jobless. For males, economically active population is 65.5 percent with 92.8 percent in the working class and 7.2 percent jobless (GSS, 2010).

A major fraction (33.0%) of the working class persons is involved in sales and service activities. This is followed by craft and related trades workers (2.15%) and those engaged as skilled agricultural, forestry and fishing workers accounting for 17.6 percent. There are more males compared to females in almost all the occupations with the exception of service and sales which recorded 16.5 percent and 50.3 percent for males and females respectively. Additionally, there are more females (11.3%) than males (6.1%) in the elementary occupations category.

GSS (2010) additionally reports that, the economically not active population is 36.7 percent with those in full time education recording the highest percentage of (56.0%) and pensioners or retirees constituting 2.0 percent. The proportion of males and females who

are in the economically not active population for the Metropolis are 34.5 percent and 38.9 percent individually, with (67.9%) of males and (45.7%) of females in full time instruction.

Nine out of ten households (89.3%) in the Savelugu municipality are engaged in one agricultural activity or the other. Agricultural households account for 83.3 percent of the total households in urban areas and constitute a higher proportion of 93.3 percent in the rural areas. Crop farming dominates the types of agricultural activities engaged in by households in the District (97.0%) of all households followed by livestock farming (68.7%). About 77.6 percent of the population 15 years and older in the Savelugu Municipality are economically active, with a higher proportion of males (79.5%) than females (76.0%). More than 90 percent of them are employed. Skilled agricultural, forestry and fishery workers constitute the major occupation of most people in the District (74.1%). Data on the employment status reveal that majority of the people (54.6%) in the District are self-employed without employees, thus giving rise to a large private informal sector, which provides employment for 96.4 percent of the economically active people in the District, with the public (government) sector constituting only 1.9 percent.

1.7 Definition of Terms

Arts: It is the technique of creatively producing aesthetic visual forms using a variety of media. It is one of the curricular based subjects offered in Ghanaian secondary schools as an elective subject in the category of technical subjects. It is referred to as Art and Craft at primary level and Fine Art or Design in tertiary institutions

Visual Art: A broad category that includes the traditional fine arts such as drawing, painting, printmaking, sculpture; communication and design arts such as film, television,

graphics, product design; architecture and environmental arts such as urban, interior, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials.

Curriculum: a sequence of systematic activities designed to engage the learner in some content that is intended to have educational consequences within a specified period.

Education: This refers to the advancement of individual as indicated by his needs and requests of society, of which he is fundamental part.

Vocational Education: The part of the total experience of the individual whereby he/she learns successfully how to carry on a gainful occupation which involves the development of skills, knowledge and attitudes required for success in the occupation.

Technical education: Is that aspect of education which leads to the acquisition of practical and applied skills as well as basic scientific knowledge.

1.8 Abbreviations/Acronyms

ADP	-Accelerated Development Plan
BECE	-Basic Education Certificate Examination
GES	-Ghana Education Service
GPA	-Grade Point Average
GSS	-Ghana Statistical Service
GTS	-Ghana Teaching Service
HND	-Higher National Diploma
HOD	-Heads of Departments
ICT	-Information Communication Technology

JHS	-Junior High School
JSS	-Junior Secondary School
MOE	-Ministry of Education
NSCE	- New Structure and Content of Education
OECD	-Organization of Education and Cultural Development
SD	-Standard Deviation
SHS	-Senior High School
SPSS	-Statistical Package for Social Sciences
SSS	-Senior Secondary School
UNESCO	-United Nations Educational, Scientific and Cultural Organization
VA	-Visual Art

1.9 Organization of the Rest of the Text

For clear introduction of issues, this research was structured into five (5) parts as follows:

Chapter one was general introductory background information. In this chapter, statement of the problem, research questions, and objectives, significance of the study and organization of the rest of the study was presented.

Chapter Two examines and reviews relevant secondary data and defines issues in the perspective of the study. Theories, concepts and debates are discussed in detail. Also,

Chapter Three consists of the research methodology that will be employed in resolving the open issues raised in Chapter One. In this chapter, the sources of data, sampling procedure, methods and techniques of data collection and analysis are discussed.

Chapter Four presents the main findings of the research and the research results will be discussed. Summaries of main findings, conclusions as well as recommendations of the study constitutes Chapter Five.

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CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This particular chapter surveys literature on factors influencing the low number of Senior High Schools with Visual Art programme in the Northern Region of Ghana. To meet the objective of this research work, it is necessary to identify common themes and prevailing theories pertaining to factors influencing the low number of Secondary Schools with Visual Arts education in the global and local context. Literature on: Education in general, the context of education in Ghana, Senior High School education; - course content of Visual Art, Art education; - Curriculum, Significance of the Arts.

2.1 Education

Mary (2007) states that the ultimate focus of any educational programme is the transfer of knowledge, forms of attitudes, techniques, values, beliefs and the ideas which are all essentials inside cultural backgrounds. In history, of education in Ghana has remained recognised as an instrument for general development. During the quest for independence education was regarded as the main catalyst that will propel Africa's development. Education is seen as being informed in basic abilities, technical, academics, citizenship, discipline and constructive self-governing standards. If somebody is able to obtain all these knowledges the individual is considered as cultured. Consequently, learning is realized when teaching has already been done. Similarly, education is a transformative learning procedure that prepares learners, educators, and school structures through innovative knowledge and new modes of rationalization (Brundtland 1992). As a continual process

for life, education does not end. Knowledge obtained can be formal or informal. After all the education of a person is said to be complete if such a person can properly fit into a society. In the absence of that such a person cannot be said to be well educated.

2.2 Education in Ghana

The various philosophies in the Ghanaian educational setup noted that, the most relevant choices in solution options in the current technological and fast changing world were pragmatist and re-constructivist philosophies. Pragmatist philosophy emphasizes discovery learning, projects approach to learning, understanding as against memorization application of knowledge and importance of technical/vocational education (Gordon 2014). Reconstructionist philosophy advocated that, a person's learning capacities must be realized with a well-equipped and 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 good (Quansah 1997).

"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 (1997) said these philosophies are linked with behaviourist and cognitive approaches in learning. The behaviourist approach emphasize the learner-centeredness rather than teacher-centeredness. 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. Art, with their creative characteristics, will forever develop

thinking capabilities of learners such that they fit well into the societal structure. This, in fact, is underlay of the education reform which restructured the nation's education (Kolb 2014).

In March 1972, the Dzobo Committee was set up to fashion out a new structure of education in Ghana. The committee's report was submitted in 1973 and was supplemented with opinions from the Education Ministry and the overall community from these came 'the New Structure and Content of Education'.

The reform was based on the following assumptions.

- a. The educational structure must be geared towards assisting the need of the individual, the society they reside and the nation as a whole.
- b. Education must gear towards imparting in persons the relevance of the need for transformation focused regarding the improvement of human capitals.
- c. The creation of consciousness in the capability of human capital utilizing the authority resulting from science and technology to bring transformation to their environment for better life style.

Art satisfies these conditions of viewpoints by arranging a robust institution for investigation and creativity, adjusting practically to changing environment, instilling good patriotism for active contribution in national development and stressing learning with the head, hand, and heart. (Buchler 2014).

2.3 Evaluation of the Educational Reforms

Reforms are used to explain transformations in policy, practice or organization. They also mean planned or enacted attempts to correct a recognized difficulty. Young and Levin

(1999) as cited in Wilson and Samuel (2016) defined educational reforms as a process of educational transformation that is government sponsored, directed and initiated based on critical political analysis and justified on the basis of the need for a major break from the status quo. Prior to the realization of Ghana's political freedom, it was recognized that the type and value of the system of education obtained during the period of colonization failed to address the needs of the country and basic issues of improvement and equity. Subsequent to achieving political freedom from Great Britain in 1957, Ghana started on huge Educational changes to meet her contemporary educational needs around then. Dr. Kwame Nkrumah's Accelerated Development Plan (ADP) in 1951 and the Education Act of 1961 were accepted. The Education Act was the underlying authoritative component that endorsed how the structure and organization of education in Ghana ought to be taken care of. In addition to other things, the Education Act gave the foremost enactment to one side of training. Each Ghanaian child who attained school going age as decided by the Ministry of Education (MOE) was to go through instructional course in a school licensed by the Ministry.

The deficits that went with the ADP prompted the development of the Kwapong Review Committee in 1966 which upon the survey of the ADP recommended the institution of the continuation schools. After describing Ghana's education as one of the best by the World Bank, it was acknowledged that the standards of education begun to fall in the mid-1970 (World Bank 2004). Subsequently, numerous commissions of investigation were formed to look into this dwindling trend and suggested solutions.

Important among them was the Dzobo Report of 1973 that set the quickness for new supposition about Ghana's training framework. The Report prompted the creation of the

New Structure and Content of Education (NSCE) in 1974 that started the idea of the Junior and Senior Secondary Schools. The Ghana Teaching Service (GTS) that was later called the Ghana Education Service (GES) was framed in 1974 to execute several policies.

The 'NSCE' reduced period spent in the pre-tertiary instruction from seventeen (17) years to thirteen (13) years. It is vital to note that, the six (6) years of primary school education still existed, the four long middle school education which was in line with the newly introduced JHS was lessened to three years. Likewise, the five years of senior secondary school was reduced to four years henceforth the lower stage was reduce to (2) years and the time of senior secondary school remained two (2) years (i.e. it moved from an example of 6-4-5-2 to one of 6-3-2-2). The main objective behind these strategies was to engage school leavers to acquire capacities that will qualify them land position prospect or be employable paying little attention to the number of years spent in schooling. The making of this policy started on an exploratory foundation when new programmes such as Woodwork, Dressmaking, Catering, Metalwork, Tailoring, Automobile Practice and Technical Drawing Masonry were initiated. The Dzobo Report came after a time of pilot study with the Junior Secondary School Program which was not assessed until 1990. The changes, in any case, did not accomplish the objective imagined, however, its commitment to the framework couldn't be forgotten.

In 1987, another structure and subject matter of training for Ghana ended up operational with introductory spotlight on the usage of the Junior Secondary School (JSS) programme. The policy choice on the new structure depended on a Government White Paper entitled The New Structure and Content of Education (MOE 1974). Under the new structure, the

6-3-3-4 framework was embraced. The nation currently has six (6) long stretches of basic-school education, three (3) years of junior secondary school training, 3 years of senior secondary-school training and at least 4 years of tertiary training. The 6 years of elementary school and 3 years of junior secondary school training constitute the fundamental instruction level which should be mandatory and free for each Ghanaian child of school-going age. The 1987 reform embodied a considerable lot of the suggestions of the Dzobo Report. It was accordingly no longer important to return to the time of the Dzobo Report. Foreign subsidizing of the education department in Ghana began decisively with the educational reforms of 1987. As per customary information, area investigation is firmly identified with contributor subsidizing. As indicated by Newman (2014), Visual Art program was made obligatory in all the current 38 open Teacher Training Colleges subsequent to actualizing the 1987 Educational Reform.

The Anamuah-Mensah Committee further evaluated the education reform throughout the country after its implementation for 15 years, assess how it was operating in the face of current development in other parts of the world, and map out a fresh pathway for the coming years. The Committee was charged with re-examining the objectives and viewpoint for the current education structure, the principles guiding curricular design, pre-school/basic education and secondary, technical and vocational education, library and information services, guidance and counselling, special education, private sector participation and information communication technology (ICT). It also examined teacher education, tertiary education and its management, financing and cross-cutting issues.

2.4 Senior High School Education in Ghana

After accessing pupils at the Junior High School level, qualified students are selected for Senior High School. At the present time, there are two sorts of SHS programme. At this level, the SHS students must learn both Core Subjects (unavoidable) and Elective Subjects which they pick any of the going with courses: Science, Business, Agriculture, General Arts 1 or 2, Home Economics and Visual Arts. The Core Subjects fuses:

Mathematics, English, Integrated Science, Social Studies and Physical Education. The Elective courses are sorted as:

1. Agriculture Programme as an Elective has the following as study areas (Chemistry, Physics, Agricultural Science, Calculus 1 and 11). Students may select any of these alternatives (Animal Husbandry, Fisheries, Forestry, Crop Husbandry, Geography, French, Music and Elective Mathematics).

2. Business as a Programme in SHS has the following as areas of study (Accounting, Business Management, Calculus 1 and 11). students can either select Accounting or Secretarial choices (Financial Accounting, Principles of Cost Accounting, Typewriting (40wpm), Economics, Clerical office Duties, Literature in English and French or Music).

3. General Arts Program: Option 1(Economics, Calculus 1 and 11, Geography and French)

Choice 2 (Literature, Trigonometry, Pre-analytics, History and French). Students can likewise select any three of these: Government, Christian Religious Studies, Islamic Religious Studies, Economics and Music or any Ghanaian Language.

4. For General Science Programmes the areas for selection are: Elective Mathematics, Biology, Physics and Chemistry or Geography, French or Music.

5. Technical is also an elective area in the SHS (Technical Drawing and students can also select from any two or three of the following: Applied Electricity, Auto Mechanics, Building Construction, Electronics, Metalwork, Woodwork, Elective Mathematics, Physics and French)

6. Vocational Skills Programme has two options: Option (1) Home Economics: Management-in-Living, students are likewise permitted to browse any three of these gatherings (Clothing and Textiles/Foods and Nutrition, General Knowledge-In-Art/Textiles/French/Economics and Biology/ Chemistry/ Physics/ French). Option (2) Visual Arts: General Knowledge-in-Art, students are additionally permitted to select any two of these areas (Graphic Design/Picture Making and Basketry/Ceramics/Jewelry/Leatherwork/ Sculpture/Textiles). Any of these could likewise be chosen what's more with Biology, Chemistry, Physics, Elective Mathematics, French, Economics and Literature-in-English. In this study, focus is on the Visual Art option of the Vocational skills Programme.

2.5 Visual Art Course Content in the Senior High Schools in Ghana

The Vocational Program at SHS has two choices. Students can either go for Home Economics or Visual Arts. They contemplate Mathematics, English Language, Science, Social Studies and Physical Education as Core Subjects despite their elective subjects. Elective Subjects are picked in perspective of the eagerness of the understudies and the benefits open to the school. General Knowledge-In-Art is an obligatory subject yet Students are allowed to select among the accompanying: one of these: Graphic Design or Picture Making, one of these: Basketry, Ceramics, Jewellery, Leatherwork, Sculpture and

Textiles. Likewise, any of the following may be picked: Biology, Chemistry, Physics, Elective Mathematics, French, Economics and Literature-in-English (Edusei 2004).

2.6 Art Education

The creative nature of Art results in articles and pictures frequently uncovering magnificence and knowledge. In the visual art, these manifestations are proposed to convey significance through images and pictures. In music, which means is passed on by sound; in writing, by words; and in expressive dance, by body development (Ernest, et al., 1992). Workmanship instruction is characterized as an instructive procedure to encourage assorted youngsters and youngsters to; create comprehension of the dialect of craftsmanship as it works in the public arena, comprehend the scope of craftsmanship in the man-influenced condition, to build up the practices to deliver imaginatively and react to workmanship, and basically assess workmanship through tasteful judgment (McFee 1970).

Visual Art Teacher training in Ghana began at Achimota School and was later moved to College of Technology at Kumasi 1952. Afterward, the Teacher Training segment of the School of Art and Craft in the College of Technology was moved to Winneba as the present Art Education Department of the University of Education Winneba (Edusei 2004). The establishment of visual art education was to prepare instructors with requisite instructional methodologies to handle art teaching effectively. The teacher's part in Art education fuses appreciating this technique, with focus on solitary changes in anticipation of craftsmanship through the mental and social examination of human direct in art education, and educational structures aimed improvement that will empower different kids to achieve these capacities and understandings.

In spite of the fact that Encarta Dictionaries (2008) Cambridge Advanced Learner's Dictionary (2003) Chambers 21st Century Dictionary (2003) and the Collins Cobuild Active Learner's Dictionary (2004) have all attempted in different approaches to characterize art, the definitions they give about art are shallow and don't cover the full extent of the regularly changing and extending extent of art. Art is excessively various a subject, making it impossible to catch under a solitary hypothesis or sensible criteria (Stuart 1991). Essentially, Wieand (1981) infers that art cannot be precluded similar to a set up and trademark highlight of our general public simply like the vehicle or running water.

2.7 Arts Education in Primary School

The models for primary Visual Art serve as Visual Arts guideline. Prominence is put on subjective, emotional, tangible, and motor development, utilizing a critical thinking approach in basic school visual craftsmanship training. Students discover that art is a way for individual articulation, has esteem, educates about different occasions and puts, and essentially interfaces with different zones of learning. Students come to comprehend that their masterpieces are interesting and profitable as types of self-expression (Bruce 2013). Visual Arts at this phase of training keep on emphasizing that the visual expressions are about thoughts. Cognitive, emotional, tactile, and engine areas keep on being produced. Art creation centres on expanded correspondence, self-articulation, and the delineation of stories and occasions. Students discover that individuals have diverse reactions to works of art Bruce included.

Securing of a store of thoughts for art making is incorporated at this stage. Students procure thoughts from their own encounters, their schools, their communities, the earth, and the

craft of different societies. They express these thoughts, utilizing an expanding assortment of craftsmanship materials, abilities, procedures, and techniques. Likewise learning through request is built up. They look at parts of the masterful procedure: thought age, critical thinking, and self-appraisal. They research the basic part of workmanship and architecture inside different societies, and they join learning of craftsmanship and design, successful aesthetic procedures and abilities, and an assortment of thoughts to deliver artworks. The motivation behind art training in school isn't to transform the kid into a craftsman. Such an approach would be equivalent to stating that children are educated to peruse and compose with a view to their getting to be authors. Craftsmanship is instructed to give kids an uncommon perspective of the world as innovative, open view (UNESCO 2003).

There is a precondition for the teaching of art that is normal to any sort of instruction. Instructors must utilize instructional method as a device and have the capacity to move far from the middle and change their approach, and in this manner demonstrate to their students' industry standards to do this. That is the reason state funded schools needn't bother with an extensive spending plan for preparing educators in the arts. Educators just need a challenge to lead their students towards the change of the world.

The above contention does not, nonetheless, endeavour to contradict the merit from securing the nearness of a craftsman to help with in-school art education. Totally the inverse: classroom joint effort between the craftsman and the educator has conveyed and keeps on bringing huge advantages to schoolchildren. A portion of the reports from schools where this sort of education has been gone for demonstrate that students relate in various

approaches to their instructor and to the craftsman. This is maybe because of what every one of them speaks to for the kid. The instructor speaks to directives, arranged and regular day to day existence. The specialist addresses non-routine and displays the opposite side of the coin; he or she has been in the child's place as a designer. To grow close joint effort between neighbourhood specialists and state financed schools, and shows the two social affairs how moving this would be for every single one of them, would be a splendid endeavour that could just profit in-school (United Nations Educational, Scientific and Cultural Organization 2003).

In the point of view of O'Farrell and Meban (2003), educators have advanced two primary defences for fusing arts in formal school instructive module. One dispute is trademark for articulations of arts. It keeps up that arts are essential segment of human culture all by themselves and that, all things considered, they should be incorporated as school subjects on an equivalent balance with other social trains, for example, writing or history.

The inherent contention can prompt both of two pedagogical approaches. From one perspective, an affirmation of the inherent estimation of expressions of the human experience can prompt the selection of the different fields, for example, theatre, dance, visual arts and music as insightful subjects for the enlightenment of all students as an element of their planning for future lives as socially able adults. Then again, acknowledgment of arts as vital components in the way of life of the more extensive network of societies can prompt an emphasis on expertise advancement with a view to preparing skilled adolescents to supply the world with another age of expert craftsmen. Both of these methodologies mirror the real worries of art instructors who may view a

formal school program that excludes an investigation of art as one that has neglected to indicate the facts of society.

The second broad contention for consolidating arts in school programs is instrumental. It champions utilizing art as a compelling method for accomplishing the instructive objectives of the educational modules all in all. This contention can in like manner be subdivided into two critical branches. One school of figured keeps up that an issue of expressions can provoke the social, mental and physical headway of the child as a total person. It is differently attested that a child who is exhibited to arts in school can transform into a more innovative, creative, expressive, certain, confident or fundamentally thinking person. So far as the educational programs of the schools planned to encourage these qualities, it is believed that arts can be an instrumental incentive to both educators and students. Another school of thought is more worried about the capability of human expressions to fill in as educational devices in the instructing of other academic subjects.

Supporters of this particular view suggest that different disciplines of art, exclusively or blended, can be associated with the educating of ideas particular to a given subjects, for example, perusing, numeracy and social examination at the fundamental stage of the educational level and writing, arithmetic and science can be optional. Many instructive scholars and experts of numerous nations have strong belief that introducing arts in schools can be of much profit to the individual as well as the social advancement of children and youths. A report by a Canadian educational modules underpins the view by giving a significant rundown of formative territories in which arts can be successful.

In arts programmes, students build up their capability to reason and to think analytically and also innovatively. They build up their correspondence and synergistic aptitudes, and also abilities in utilizing diverse types of innovation. Through concentrate different masterpieces, they extend their valuation for assorted points of view and build up the capacity to approach others with transparency and adaptability. They additionally figure out how to approach issues and present thoughts in new courses, to educate and induce, to engage, and to make outlines with regard for tasteful contemplations. Cooperation in expressions courses enables students to build up their capacity to tune in and watch and empowers them to wind up more mindful and fearless. It urges them to go out on a limb, to take care of issues in imaginative courses, and to draw on their genius. To put it plainly, the information and abilities created in the investigation of expressions of the arts can be connected in numerous different undertakings (Ontario 1999).

A report in 1986 by the Singapore Economic Committee, communicated a comparative point of view. Disclosed by Sylvia Chong, the report supported instructing understudies "with the goal that they may achieve their most extreme potential and furthermore develop an innovative and thinking society. It focused on the part of music and expressions of the human experience in an expansive based instruction went for building up the 'entire individual' (Chong 1998). Distinctive educators have the strong conviction that articulations can be used to teach diverse subjects in the school curriculum. A normal case is, a record organized the United States Department of Education Gary (1997) on "Upgrading the Experiences of All Children as They Study Literature, History, Geography, Foreign Languages, Math, or Science" prescribed that master teachers engaged with human articulations can" help classroom educators influence trains, for example, composing or

history to wake up and also social examinations essential. They can make the norms of geometry or symmetry simply more certified, and they can shape the vision of science (Gary 1997).

The developmental and in addition the scholarly approaches to manage the instrumental use of arts in the liberal training have their beginning stages in the Progressive Education improvement of the late nineteenth and mid twentieth many years. Before the appearance of this development, training at the essential and auxiliary levels was concerned solely with repetition learning. The student was viewed as a vacant slate whereupon the educator was relied upon to inspire particular amounts of information through different types of drill. It was viewed as the students' ethical obligation to absorb this information paying little respect to their relative capacities or individual learning styles.

The creative scholars behind Progressive Education saw that kids adapted all the more viably in the event that they were urged to try different things with the objective of learning in an intelligent situation. They began to make usage of sorts of play including imaginative activities to the progression of hands-on learning. The child's windows on the universe of learning were the resources. Through the faculties, the students could understanding, connect with and gain from parts in the environment. They began to make usage of sorts of play including imaginative activities to the progression of hands-on learning. The child's windows on the universe of learning were the resources. Through the faculties, the students could understanding, connect with and gain from parts in the environment.

Dewey (1934) provided a philosophical foundation for the instrumental use of art in instruction. Dewey proposed that the showing exhibit was a condition of a wide range of

learning. He fought that, in earlier chronicled periods, art had been an essential piece of part of life and that, in continuous history, people had wrongly put art "on a stage" beside general everyday presence. Dewey's hypothesis guessed that works of art served to glorify characteristics found in like manner encounter and that request (or shape) was accomplished through a characteristic technique of acclimation to and improvement in the environment. He saw an example in the loss of mix with the environment and the recovery of that association and he recognized this methodology as an essentially tasteful occasion, one related with feeling. The passionate component was instrumental in offering significance to objects. He thought about any experience of elevated essentialness as "craftsmanship in germ". The senses were used as the methods that enabled individuals to partake straightforwardly. For Dewey, "Science states suggestions; arts conveys them". Art safeguards the capacity to experience normal world in its completion.

To some degree, create by Herbert (1931) can be accepted to be in parallel to the theory of Dewey. Like Dewey, Read (1956) opined that, expressions of the human experience ought to give a fundamental system to all training. Aesthetic education was, for Read, basically the instruction of the faculties. It depended on the correspondence of feeling. Despite ongoing endeavours in some developed nations to change instruction along more traditionalist lines, the impact of the Progressive Education development keeps on shaping the essential power behind contemporary instructive frameworks.

It make be the wish of reformers to control the scope of subjects in the educational modules to make schools more responsible for conveying an institutionalised arrangement of abilities and information, yet no solid instructive association has proposed an arrival to

repetition learning. While scholars may differ about the particular substance of orders to be incorporated into the educational modules, the instructive world remains immovably dedicated to a child focused way to deal with learning in which coordinate involvement and an innovative commitment in the educational modules are important components.

The procedure with effect of Progressive nature of Education is shown in an interest by the Director-General of UNESCO for the advancement of art education and creativity at school as an element of the advancement of a culture of peace UNESCO (1999) which joined the going with declaration. Today we are obviously and obviously mindful of the essential impact of the creative spirit in forming the human identity, drawing out the maximum capacity of kids and young people and keeping up their emotional adjust all variables which encourage amicable conduct (UNESCO 1999, p. 40). For whatever length of time that instructors keep on agreeing with regards to these standards, there will be an imperative instrumental part for arts both secondary and primary education.

2.8 Art Education Curriculum

Curriculum in teaching and learning is significant, since it is constantly connected as the association of subjects, where it enables instructors to include their teaching and learning approaches to what should be instructed to the individual age groups of children. Addison and Burgess (2007) as referred to in Saroja, Ravi and Jamilah (2014), state that 'learning does not happen in a vacuum. The atmosphere of the school, its standards, directions, shared qualities, the individual convictions and premiums of instructors all shape some portion of the students' educational modules' The educational modules (curriculum) explain the aims and learning targets of the contents that all children ought to learn all

through the academic year. Instructors comply with the educational modules as it is outlined in light of the different arrangements and structure presented by instructive experts. Numerous examinations have been done on the instructing and combination of art education in schools for the advancement of all children.

Al-Amri (2011), International Advisory Committee for Arts Education, UNESCO member, posits that the movements of art education change directions continuously due to many reasons. These components may incorporate the national or school policies, consequences of studies conveyed by experienced educationists, school condition et cetera. He was with the view that art instruction should be far reaching today as it particularly advances youthful students' improvement in creativity. This is tandem with Trilling and Fadel (2009) view which stipulated that creativity and innovation are the two key abilities that should be advanced amidst young learners in the 21st century. Gadsden (2008) noted that, the expanding capability of arts to impact instructional method, practice, and student learning. Her broad audit of research reliably recognized the capability of expressions of the human experience for incorporating educational program and additionally the requirement for dynamic consideration of expressions of the human experience in instructor planning. As per Bresler (2001;2002), expressions combination has the potential for crossing over neighbourhood and worldwide societies crosswise over time and space, which, subsequently, may have suggestions for educating assorted students, an essential worry for the 21st century. A re-established centre around the commitment of expressions of the human experience gives unmistakable incentive in our endeavours to comprehend and address the freshest and most troublesome difficulties related with educating and learning.

While various art-based educational modules exist, the Artful Learning model gave an effective, art-based concentration for coordinating educational modules in the teacher instruction program. Artful Learning (1996) centres around school change and is roused as a result of the vision of Leonard Bernstein, who saw that the imaginative procedure for making and encountering workmanship is a principal method for studying in any train. Notwithstanding its crafts based centre, the Artful Learning model is thought based and interdisciplinary, with teaching and learning focused on the examination of masterworks, the asking of central questions, intensive concede, dynamic creation, and significant reflection (Wiggins and McTighe 2005). The Artful Learning™ centre envelops four phase learning course of action: experience, ask, make, and reflect. The learning course of action spreads out in an activity, hands-on path, with teacher and students sharing the parts of artists, instructor, and researcher. At Gettysburg School, the Artful Learning model was used effectively in student school settings (Robertson 2007) and (Dietrich et al. 2008).

2.9 Technical/Vocational Education in Ghana

The early Christian Missionary schools reflected their vocational interest which was incorporated in their educational sector. Vocational education came to be manifested in the form of policies embedded in educational ordinances, educational rules and actual participation (Dosoo 1996). Vocational education in post-Independence Era from 1957 to date advocated in Kwabong report continued vocational education in the Continuation Schools through the establishment of Middle Schools. These schools were to provide middle school leavers who could not benefit from secondary education the right attitude

that will make them ready for absorption into various occupational enterprises or gainful employment (Dosoo 1996). Further adherence to the policy of vocational/technical education in Ghana, the Dzobo Committee also stressed that education should lead to the development of concrete events and the attainment of physical abilities.

Anamuah-Mensah report in 2002 espoused that, government must take up the responsibility of more structured apprenticeship for Junior High School leavers who couldn't enter senior secondary school programme all in an attempt to motivate pupils at the Junior High level to see the essence of vocational education (Quansah 2014).

2.10 Importance of Arts Education

Several scholars have viewed the importance of Art education from different perspectives and Standpoints. Hatton (2003) espoused that, art plays a significant role in society. Art is use in our regular day by day presence however then we do not seem to welcome it. Nkrumah's organization propelled art which it viewed as "ordinary" art. Regardless, Nkrumah's organization advanced in its methodologies with the view that art fitting in with this tasteful was basically identical (Hess 2001). The art starting late is made light of and overlooked except if there is a requirement for a show for a distinguished person. Visual Art also plays a vital role in a mixed society. Freedman (2000) founds the significance of art in social way of living, by arguing that, it enhances societal and cultural values. Art education is basically about visualizing culture, therefore, critical in society where students of any age are progressively studying from sources that are visual. Learning art basically creates individual and social qualities. One of the manners in which individuals come to see each other as important is by making art and sharing their qualities and culture through

art. Students' quest for work of art in various cultural and social settings adds to the development of an enthusiasm for and appreciation of other individuals and their culture.

There is a linkage between Academic Achievement and Arts Education. Profound research discoveries in mind research and intellectual improvement, grasped an assortment of methodologies: utilizing art as a learning apparatus (for instance, melodic notes to show fractions); fusing arts into other body of classes (composing and playing out a play); making a school domain wealthy in arts and culture and hands-on arts instruction. Albeit the majority of these activities are at the beginning times, these methodologies are starting to pile on amazing outcomes. This pattern has made an impression on schools concentrated twistedly, and maybe counterproductively, on reading and Maths (Dosso 1996).

The contribution of Art to the growth of cognitive skills are mainly important, as it calls for creativity and look at stuffs from diverse angles. The learning of art enhances the growth of skills to reason far outside and to distinguish between right and inappropriate meads of investigation, cope with several viewpoints, construct conclusions in unclear circumstances, comprehend the relations among portions and the complete, and resolve qualitative difficulties, and use self-monitoring and self-awareness.

Knowledge in art education plays an important role in improving students' abilities for serious reasoning, imagination, innovation and creativity. These abilities are critical and gradually more seen as fundamental skills and capabilities for all students in the 21st century education. Equal access to art education must therefore be ensured to make modern day student complete and meaningful to society. Sandra (2009) advocated in her article 'Why Schools with Arts Programme Do Better at Narrowing Achievement Gaps' that the

levels of participation in art course taking must be raised in early childhood education so as to put up interest in and request for arts at the early stage. Pursuing visual arts education offers opportunities to students to examine, express and investigate different avenues with respect to thoughts and to research potential results of a scope of materials and processes, through outline, paint and shading, clay, print, development, fibre and texture. Children can investigate their own experiences, stories, show, music, or exercises anyway making and making art, either tackling their own specific or collaborating with others, using a scope of media, materials and strategies. Children similarly oversaw opportunities to experience created by craftsmen and to value the visual world through looking and responding to workmanship, both inside the classroom and by visiting showcases and introductions. As children develop a commonality with their visual, spatial and material condition they make sense of how to welcome the exchange among art and the earth, redesigning their own specific response to inventive experience. Art instruction can similarly add to children's certainty and feeling of individual sensitivity. Another importance of art to the student is Visual Communication and Production. Students will utilize the procedure in making art to create and impart thoughts, pictures, and topics in art works. They will create familiarity with visual correspondence, and in addition verbal and composed correspondence, utilizing art vocabulary and ideas. Through the creation of art, they will express significance and qualities in two-dimensional and three-dimensional fine arts and gain regard for their own work and that of others. They will show protected and moral practices when utilizing art materials, apparatuses, procedures and techniques. The power and prevalence of the aesthetic encounters recognized in art, adds to the personal satisfaction of the person. Art incorporate physical, social and spiritual parts of life and

assumes a noteworthy part in advancing students' inside-out individual improvement. Works of art as an essential correspondence framework through which implications are translated in manners that are not quite the same as other dialect frameworks. The investigation of art encourages students to investigate bits of knowledge and states of mind towards the world and human experience that can't be investigated through different means.

Beforehand, the importance of art education was stressed in the Asia and Pacific Provincial Gathering, expressing that we accomplish a peace and manageable improvement by achieving quality art education (UNESCO 2006). This has indicated powerful results as it permits rise to open doors for social and creative exercises. Subsequently, UNESCO targets to guarantee art education gets benefit and acquires a focal place in every instructive program and exercises worldwide as it '... is a vital component to preparing generations fit for redeveloping the world that they have acquired' (Bokova 2012).

As pointed out in a document “Arts education important studying area” by Curriculum Development Council (2014), the study of art fosters and improves the aesthetic ability of young people and empowers them to partake in the fast-growing creative businesses of Hong Kong. As per the study a large number of these creative ventures are identified with art, including proficient compelling artwork, visual communication, fashion, interior decoration, inventive specialties, historical centre and display curatorial work, photojournalism, film and video creation, art and film feedback, engineering and social history. With the wide exhibit of art range accessible, students may pick among the different portfolios and in this manner set themselves up for future studies and professions.

Visual Arts provide a strong avenue for employment. One of the greatest frequently cited motives for studying Visual Art has been to well prepare the present generation of students for a job market where ICTs which is a form of art, predominantly computers, the Internet and interconnected technologies, are flattering more and more abundant. The proclivity to use visual art successfully and competently in the least of scarcest resources for a living, is therefore understood as signifying a competitive edge in an increasingly globalizing job market (Olowoyeye 2016). Tyler School of Art (n. d.) alludes to the United States Bureau of Labour Statistics that work of visual specialists is depended upon to become up speedier than typical for every occupations all through the next decade. Tyler School of Art records different professions in Visual arts by arranging them under the different Visual Arts choices".

2.11. Challenges of Visual Art Education

"Visual Art is all encompassing; its investigation improves knowledge and imaginative abilities in the carrying out of different areas of knowledge like science-situated areas of study. It's imperative to comprehend what visual art programs are and the pertinence of same in training, and what's more this exceptionally vital program is given practically no acknowledgment in SHSs academic circle. Visual art to be sure has a critical influence in the day by day life surprisingly in a general public. In issues of dress, home equipping and beautification, the norms of visual art should be understood and associated. In case we would like to roll out important improvement in the taste and judgment of people, we should surrender the prospect that art is outside the capacity to handle of considerable

number individuals, we ought to apply the models and routine with respect to visual art to the issues and result of regular daily life.

Read (1956) opines that, visual art is that "which basically offers to our sense and our physical organs of acknowledgment" one can reason along, that visual art impacts our physical point of view and things around us which needs to do with beauty." It goes without saying that the teaching and learning of visual art in Ghana is confronted with a mirage of teething challenges. The challenges are many, though, the noticeable ones are deliberated in this scholarly review to improve the teaching and learning of visual art programmes in Ghana.

Lack of mentorship in the Art Classroom is identified as a major challenge in visual art education in Ghana. Due to inadequate art teachers and visual art facilities in the various SHSs in Ghana students in most of the time worked alone without older and more experienced people who serve in as mentors. It goes without saying that the mentors have the capacity assist the students with exploring unique and frequently, better approaches to take care of through experimentation or through estimation of existing example, the coaches or mentors update the capacity of their mentees to familiarize themselves with new and troublesome material. Because of the inadequacies in experienced art instructors, students work and therefore had fewer skills for problem solving. To mitigate the impact of this challenge, Kelehear and Heid (2002) analysed the hypothesis of sociocultural learning inside a mentoring relationship as associated with a multi-age art classroom. They saw that mentoring urges students to make inspiring perspectives concerning learning and mentoring as the students cooperated. They moreover opined that coordinating in multi-

age get-togethers can be creatively and socially acquainted for youths. They report that as the understudies familiar themselves with each other and moved toward becoming accustomed to the art which was the van for their total experience, they a little bit at a time moved from knowing to understanding both art- making and each other.

On the instructors' side, the turnover of art educators is not just only slow, however numbers are woefully inadequate to comply with the work needs of schools from primary through to the JHS up to the SHSs levels. This issue offers significantly, to the teaching and learning of art in schools in light of the fact that trained experts are not voluntarily accessible. This is affirmed by Opoku-Asare (2000) who reported that, there is grave disparity in the distribution of rural-urban visual art human resources. It could be inferred from the data gathered by the author that urban schools get all the more exceedingly qualified instructors who ensure successful instruction and learning than rural schools. The proximity of numerous instructors with advanced education capacities likewise propose the students in the urban schools are probably going to get effective teaching considering their introduction to future education. Mbahi (2000) accentuated the teachers' factor as pointed out earlier on in which he reports; in a survey that the proportion of art teachers in second cycle schools in Nigeria was around 1:30. This means one might find a whole school without an art teacher on the grounds that the workers populaces in various faculties are below thirty. The examination additionally revealed that the student understudy proportion in auxiliary schools was around 1:267. There was a teacher for every gathering of 267 students. The figures demonstrate that there was associate intense lack of art teachers in schools. The consistent ascent in workers population was anyway watched. The

low turnout of art teachers within the teaching part may be a heavy pattern, and if not checked, might prompt a fall within the educating of art in schools and universities.

Another poignant issue known is that teaching is carried on within the different classroom and this could be unsatisfactory and exhausting. The detriments area unit that the materials and also the students' work most likely will not be protected outside. Unfortunately, rain and terrible climate will dependably be an impediment to outside teaching". The previously mentioned point is an awful determinant within the teaching of visual art in senior cycle schools. Science based mostly course like material science, chemistry, and biology have research facilities which offer some level of comfort to students. Then again, art studios are temporary rooms, and because of the idea of the improved space, it makes a desire brilliance circumstance among the students and therefore they are going for the additional friendly subjects.

Uzoagba (1982) in a write-up "Why Art is Misunderstood and Neglected" espoused that Visual Art is not properly recognized in our society, therefore little consideration is given to it in the educational modules in our schools, universities and colleges. Because of the glare absence of secrecy regarded in visible artwork with the aid of school and school professionals an ever increasing number of college students drop the subject as they progress in their academics This nearly no acknowledgment of art in school educational modules, especially in Senior Secondary Schools, makes students to modest ways from the concern and moreover the improper perspective of society to the artists and his work. Mbahi (2000) concurs with Talabi (1979) on the issue of absence of framework for the art education who demonstrated that there are few cause constructed art studios in non-

compulsory schools, widespread school rooms are modified over into art studios. In others, historical structures, comparable to research centre, poultry house, inns, generator house, students' kitchen, store etc. are utilized as art rooms. Numerous art studios are located at the edges of schools in mild of the thought of the situation the function and type of art rooms may want to imply the level of magnitude linked to the subject. In a few schools, the place and nature of the art rooms surprisingly influences the identity of the teacher and their students." It's a given along these lines, that schools with the first-class and most high-priced tools have the most gorgeous customs and inclinations to art as a characteristic of the college educational modules, and art education turns out to be greater mainstream in such schools. The artwork delivered is of a particular exclusive requirement when contrasted with faculties except studios and cautiously arranged out academic modules.

In furtherance to the challenges of Visual Art Education, Siaw and Nortey (2011) intimated that Visual Arts Education in Colleges of Education suffers a lot of trials. In their paper on "Teaching and Learning of Visual art in Senior Secondary Schools in Ghana" they found that lion's share of the Universities of Training in Ghana don't have lasting studios for Visual Expressions viable exercises. They included that the couple of Universities that have studios changed over them to classroom because of increment in students' admission. Preparing materials, fundamental instruments and hardware are not provided to the two students and instructors for hands on lessons. Subsequently, instructors mostly utilize the lecture strategy to instruct practical exercises rather than exhibit technique which can influence students to understand and turn out to be for all intents and purposes arranged.

The huge class sizes don't enable the educator to pull in and hold the enthusiasm of the students amid practical exercises.

The period apportioned to Visual Art Instruction in Schools of Training is not enough to outfit the students with essential information in the subject at fundamental level of instruction. For example, General Information in art which is the whole Primary Schools Visual art syllabi is examined just a semester to prepare learners to educate the course in essential level. In the interim Ghanaian dialects and different courses are considered for a few semesters. The method of evaluating Universities of Training students toward the end of the semester is absolutely hypothetical so students focus on the hypothesis than viable when perusing the course. The quantity of students that major in art is woefully sufficiently deficient to fill the opening of art instructors in primary Schools because of the perception that art is for scholarly feeblest. Those that major in the art too are hesitant to educate the subject since they have deficits in reasonable experience. Students pick the craftsmanship course since they think it is anything but difficult to peruse and go with decent evaluations. Likewise, art teachers in Schools of Instruction don't have occasional workshops to refresh their abilities. Visual art education can stand the test of time if these challenges are addressed".

2.12 Factors Influencing low number of Senior High Schools with Visual Art Programme

Education in Ghana has been influenced when all is said in carried out but the hardest hit is art education. Ross (2004) states that Ghana has had its portion in the middle of the confusion about art. This identifies with Ross' record that English preacher training set the

Ghanaians inconsistent with their societies due to the comfortable relationship that exists amongst art and culture. The Art training provided in Ghana nowadays is existent backyard gathering of or quintessential school subjects. It is experiencing absence of assist and underneath risk of being wiped out and without condenses the diverse aspects affecting art education in Ghana as consisting of science, western education, commodification (to radically change into a product) of conventional culture. This is joined with the under-subsidizing of training, absence of enthusiasm for instructing social expressions and absence of adequate satisfactorily organized art teachers the writer included.

Challenges of resources to schools offering Visual Art programme is critical, persistent and frustrating to both teachers and learners. This point is supported by Gituiku (2006) as he found out that most schools that offer Art and have to do with improvised resources or inadequate resources, which are hardly sufficient to the student population. Such situation forces teachers to most often change methodology to lean heavily towards lecture method and demonstration as opposed to hands-on experiences. However, Prentice (1995) holds a contrary view as she looks at the issue of Art resources and facilities differently, she is of the opinion that limited resources should not cripple learners in their quest for quality. She adds that, artists are quite used to working in less than ideal conditions thus making them resourceful. She also intimated that, while the effort to increase and improve resources is constant, artists should recognize that excellent Visual Art work can be and is done all the time with less than adequate resources. Educators who succeed with less are those who focus their paramount attention on how best to use what they have got because, more often than not the resources of time, space and money are infinite.

2.13 Theories of Impact Assessments

Stiggins (2008) define assessment as the procedure of collecting proof of student learning to update instructional resolutions. Furthermore, assessment not only documents learning but can actually promote learning (Andrade et al. 2014; Heritage and Heritage 2013; Andrade and Cizek 2010; Beattie 1997). This study is concerned with impact assessment of student learning in the visual arts and the various components of assessment. Impact analysis is a component of the policy or programming cycle in public management, where it can play two roles: *Ex ante* impact analysis. This part deals with the analysis and planning activity of the strategy cycle. It encapsulates a prospective analysis of what the impact of an intervention might be, in order to inform policymaking – the policymaker’s equivalent of education curriculum planning; and *Ex post* impact assessment. This part evaluates and manage activity of the policy cycle. Broadly, evaluation aims to comprehend the extent at which a policy intervention corrects the problem it was intended to address (OECD 2014). With the numerous defects in the teaching and learning of Visual Art in the various SHSs in Ghana, impact assessment of Visual Art programme is important and must focus on the impacts of the initiation, though assessment is probably going to cover a more extensive scope of issues, for example, the suitability of the intercession outline, the cost and proficiency of the intercession, its unintended impacts and how to utilize the experience from this mediation to enhance the plan of future intercessions. Endeavouring to keep up a strict limit between ex post affect appraisal and assessment is likely not valuable with the exception of pedantic purposes (OECD 2014). Likely, the larger part of effect appraisals can add to tending to more extensive assessment questions, and in numerous assessment outlines affect evaluation is utilized together with other evaluative methods keeping in

mind the end goal to achieve ends. The idea of effect appraisals as a major aspect of the strategy cycle likewise implies that they are naturally not "nonpartisan estimating instruments". They can cause "onlooker impacts" where the reality of perception prompts changes in the things being watched. Particularly imperative here are "Hawthorne effects", where the reality of perception has a tendency to prompt execution change. These things thusly imply that effect evaluations would themselves be able to be utilized as approach intercessions. Effect appraisal is, in excess of one sense, a hypothesis based action.

In the first place, innately it includes building up a "hypothesis of progress", a "program hypothesis" or "intervention rationale" – as it were, a portrayal of the course of circumstances and end results driving from an intercession to its coveted impacts. Second, a hypothesis of progress itself expands on hypothetical previously established inclinations. For instance, a hypothesis of progress expanding on the possibility of development frameworks would stressed the part of setting, corresponding activities by various partners and the impacts of lock-ins.

2.14 General types of Assessment

(a) Formative Assessment- this type of assessment encompasses the time of learning and doing. It incorporate several assessment tools and can be established in any quantity of capacity that meets the necessities of student learning. Formative assessment can be formal such as a inscribed test or assignment, however greater often it is informal (Stiggins 2008). Teachers skilled in the area of practise may want to identify elements of improvement and factors that precipitate them. This type of trainer assessment in the progress of mastering is formative assessment (Heritage and Heritage 2013). Visual art teachers and college students can use this datum to instantly notify the route of studying all through its subjects.

(b) Interim Assessment- additionally known as standard assessment helps individual to determine learning progress, usually midway earlier than ultimate or summative assessment (Chappuis et al. 2012). This is more formal and involves a written test or some different documentation of learning. Results for interim testing enable the teacher to see the place a pupil is in their development and make changes as wished in teaching earlier than remaining a grade is awarded.

(c) Summative Assessment- provides confirmation of student achievement at the finale of a learning session or term, usually the final WASCE results of the student. Summative assessment is evaluative in nature as it establishes a means to determine if the student learned what is expected (Stiggins 2008; Chappuis et al. 2012) and is typically associated with testing and judgment (Eisner 2002; Erickson 2007). This makes it the most controversial type of assessment in the visual arts; however, it is what is called for to show evidence of student growth for teacher evaluation purposes. Heritage and Heritage (2013) state that the dominance of summative testing as an evaluative tool has led to the devaluation of teachers' discretionary judgments relative to professional psychometrics. According to Torpey (2011) psychometrics is the study of measurement of the behavioural and social sciences.

2.15 Conceptual Framework

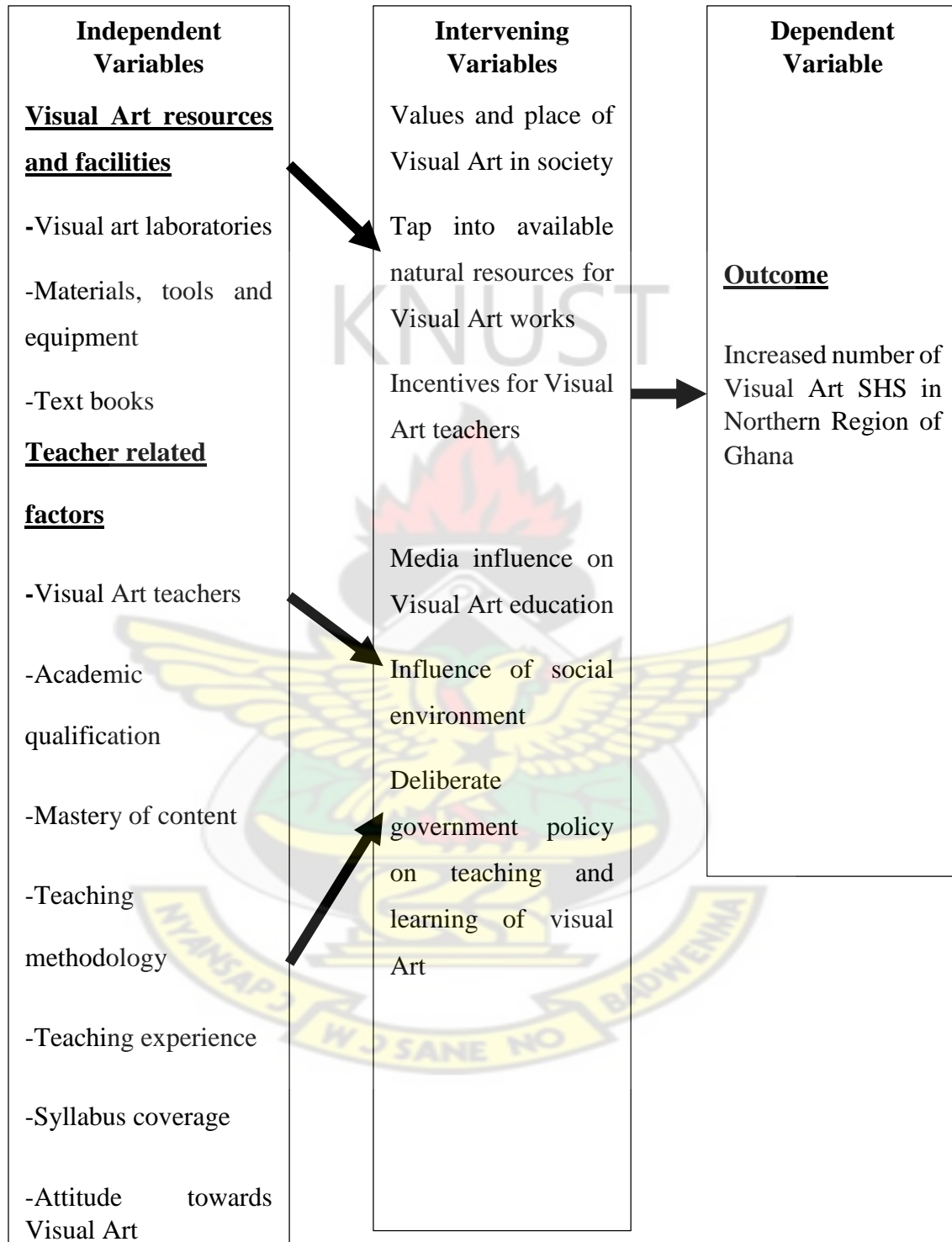


Table 2.1: Conceptual Framework, Adapted from Leontif (1986), Input-Output Model.

The conceptual framework upon which this study is built is Leontief's (1986) Input – Output model. The original Input – Output model was used to establish the interdependence of different variables in a linear form. Leontief described any country's economy as an “interwoven fabric”. Simplified examples include the interrelationship within a single industry, say the printing and publishing industry, which depends on the paper and allied products industry, which in turn depends on the lumber and trucking industries. The conceptual framework shows factors within the school environment that interact to influence the number of Senior High Schools to offer Visual Art programme. These factors constitute the different variables to the study. The independent variables comprise of; Design programs, and agitation for the subject to be made compulsory in schools Visual Art resources and facilities, teacher-related factors and student-related factors. Resources and facilities are at the center of Art learning/teaching because it is a practical oriented subject and therefore the availability and utilization in schools is crucial to students' performance. Materials are identified as one of the three facets of Visual Art programme, and agitation for the subject to be made compulsory in schools Visual Art learning, besides ideas and organization of the visual form (Barret 1982). Art resources and facilities include; materials, tools and equipment for learning/teaching, art room, and text books. The teacher and the student use the resources and facilities in the process of learning Visual Art. Teacher-related factors such as mastery of content, determines how she/he uses the resources and facilities to teach. Student-related factors like attitude towards the subject, determines how the student relates with the resources and the teacher in the process of learning. If the three variables interact optimally, students' performance in Visual Art is expected to improve in secondary schools. The student performance at the SHS level will

motivate him/her to further his/her education at the tertiary level, mindful with the fact that employment opportunities are abound. The further expectation is that many more students will like to study Visual art which should lead to the expansion of Visual Art programme in other SHS in the Northern Region.

The framework also highlights intervening variables which are found outside the school environment but serve as motivating factors to increasing the number of SHS offering Visual Art programme. They might have an influence on students' performance in Visual Art; however, these factors do not directly fall under the control of the schools. The study therefore did not consider these factors as part of this study's investigation. These factors include; values and place of Visual Art in society, tapping into the available natural resources to enhance Visual Art activities, incentives for Visual Art teachers, media influence on Visual Art education, social environment and deliberate government policy to make the study of Visual Art studies compulsory in Ghanaian schools. Mbuga (1986) posited that, people's attitudes towards learning are influenced by their social environment. Such social environment includes among others; family, friends, peers, the community, the church and the mass media. He further explains that acquired attitudes from all these quarters influence the minds of learners.

In most cases, Visual Art students require their families support to purchase supplementary materials and tools to enable them carry out various exercises. The society's value of Visual Art can motivate students to work hard in the subject and better their livelihood in future. Such value can be demonstrated in different ways such as; purchase of art works, sponsorship/patronage of artists and art institutions, the media featuring Visual Art

programme, and agitation for the subject to be made compulsory in schools through a deliberate government policy towards Visual Art education. The deliberate compulsory policy of government for Visual Art education can see the light of day when the Visual Art teacher is made the fulcrum around which the policy revolves. The teacher will therefore need incentives to do that effectively.

Northern Region is endowed with abundant natural resources for Visual Art education. These natural resources include leather, clay, straw, dyes and many more which support the running of the Visual Art subjects like Leatherwork, Ceramics, Sculpture, Textile and other Visual Art subjects. A combination of effective application and utilization of the independent and intervening factors should culminate into an increased number of SHSs offering Visual Art programme in the Northern Region.

2.16 Summary

This chapter reviewed the literature on important themes on visual art study. The review dealt with the relevant themes on the state of Visual Art across the world and in senior high schools in Ghana and in northern region of Ghana particular. The literature was on the nature of education in general, education in Ghana. It also consists of the evaluation of education reforms in Ghana, Senior High School education in Ghana and the course content of SHS in Ghana thus the nature of Visual Art syllabi, types of Visual Art programme and the combination of Visual Art programme with other courses in SHS curriculum. Art education was also looked at, art education in primary schools and the art education curriculum was also reviewed. Importance and challenges of Visual Art education forms part of the literature review. Technical/Vocational education has also been reviewed. Factors that influence low number of SHS offering Visual Art programme in general and

northern region in particular was also reviewed. A conceptual framework indicating factors that contributes to the increase of SHS offering Visual Art or otherwise concluded the review of the literature.

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CHAPTER THREE

METHODOLOGY

3.0 Introduction

This section depicts the research design and techniques used for the thesis. It highlights the data that was collected, the data collection procedures and the tools used for the data analysis to answer the research questions and meet the research objectives. First it describes the study population and the sampling strategies used to select the sample for the study; secondly, it describes both the primary and secondary data collected; and lastly, it outlines the methods of data collection instrument, validation and data analysis plan. All these methods were employed in exploring the State of Visual Art programme in selected Senior High School in the Northern Region of Ghana.

3.1 Research Design

As indicated by Paul et al (2007) research design is the general procedure of utilizing ones' creative ability and in addition the technique and strategies of science to direct the gathering and examination of information. It's the general manner to studying one's subject and incorporates issues the researcher need to take into account, for example the dilemmas, constraints and moral choices within the research (Catherine 2002).

A mix of quantitative and qualitative research design methodologies and instruments were utilized by the researcher to elicit information for the study. Qualitative research techniques give a comprehension of the situation in its uniqueness, displaying what respondents see about the situation and what their implications are (Patton 2002). Additionally, qualitative methodology is obviously explanatory and descriptive (Sarantakos 1998). It additionally

gives an insider's point of view and in addition top to bottom knowledge into the phenomenon under study. The quantitative strategy which uses survey, enables the quantification of variables, generalization and answering of research question. This implies the mix of qualitative and quantitative research paradigms has a high tendency to accomplish both in-depth and insider perspective of the phenomenon under investigation and also quantification of variables to give answers to the research questions (Padgett 2016).

3.2 Population for the Study

Saumure and Given (2008) state that population with regards to research methods refers to a person who conforms to the criteria– that is either wide or slender– that the researcher put out for the members in the study. The individuals that were accessible for the research covered the total number of students in the four Senior High Schools sited in one Metropolitan and two Municipalities in the Northern Region of Ghana. The participating schools are Tamale Senior High School, Kalpohin Senior High School, Vitting Senior High school and Pong-Tamale Senior High School.

3.2.1 Target Population for the Study

The research concentrated on four Senior High Schools. The target population of the study composed of 12 Head Masters and their assistance, 20 Heads of Department (HODs), and 170 students in SHSs in Northern Region as well as eight officers from Tamale Metropolitan, Sagnarigu and Savelugu Municipal Education offices making a total of 210 respondents. The population was heterogeneous in nature.

3.2.2 Accessible Population

The population that was available for the research comprised 92% of the population of interest which comprised 10 Head Masters and their assistance, 18 Heads of Department, and 160 students in SHSs as well as six officers from the various GES offices, which comprised four from the Sagnarigu Municipal Education office and two each from Tamale Metropolitan and Savelugu Municipal Education offices. Gender distribution of the students was 40.0% female and 60.0% male.

3.3 Sampling Techniques

A sample is made up of individuals who participate in the study and it is from them that data was collected (McMillan and Schumacher 2001). A sample is part of the target population that is procedurally selected to represent it. A multi-stage sampling strategy was used to select the respondents.

To begin with, purposive sampling was used to select four SHSs from the nine Senior High Schools offering Visual Arts. The schools are Kalpohin SHS, Tamale SHS, Vitting SHS and Pong-Tamale SHS. The selection of these Senior High Schools was due to proximity of the schools to each other. Kumekpor (2002) certifies that sampling purposively is the determination of a world whereby the outcome can be reached out to the entire population.

Secondly, purposive sampling was also used to select the Headmaster and two assistant Headmasters, the District Director and the deputy in-charge of curriculum. The purposive sampling technique ensured that only schools, officials at the district education directorates, headmasters and assistant headmasters whose policy proposals can lead to the increase in the number of SHSs offering Visual Art was selected. And finally, the Heads

of Department (HODs) and students were selected randomly using the lottery method. The basic random strategy guarantees that every class level and HODs in the chosen schools equally had the chance of being chosen for further study.

3.3.1 Sample Size

All the schools that were selected are offering Visual Art. The study respondents consist of headmaster and two assistant headmasters, five HODs from each school, two officials from the District Education Directorates and forty students from each school. The sample schools are identified as: Tamale Senior High, Vitting Senior High School, Kalpohin Senior High School and Pong-Tamale Senior High School.

Table 3.1 Summary of respondents selected from the study area

School	Number of Respondents					Total number of respondents
	Headmasters & their Assistants	Heads of Department	Students	GES Officials		
Vitting SHS	2	5	40	Tamale Metro	2	49
Tamale SHS	3	4	40	Sagnarigu Mun.	2	49
Kalpohin SHS	2	5	40			47
Pong-Tamale SHS	3	4	40	Savelugu Mun.	2	49
Total	10	18	160	6		194

Source: Field survey, 2017

3.4 Data Collection Instruments

The most appropriate data collection instruments the researcher adopted among others for the study are questionnaire and interviews. This data collection instruments are widely used techniques for collecting information. Data from multiple choice sources were collected with the aim that all would converge to establish a particular theory or an opinion (Leedy and Ormrod 2005). These tools were selected on the basis of the nature of data to be collected, the objectives of the study as well as the time available for the study. The combination of this instrument is expected to yield reliable results.

3.5. Questionnaire

In the perspective of Leedy and Ormrod (2005), questionnaires offer members the benefit of answering questions with the affirmation of anonymity for their reactions. Questionnaire are quick and advantageous and given the level of instruction of both the instructors and students in the schools, it was not likely for them to confound the inquiries and give misdirecting answers. The use of Questionnaire guaranteed that quantifiable answers were gotten for purpose of setting up connections between the recognized variable and the response. The closed- and open-ended questions was utilized. The significance of the use of closed-ended questions has helped to control responses and open-ended questions on the other hand, has supplied in-depth information relevant to the study. The questionnaire sought to answer questions on socio-demographic data, availability of resources, established visual art programmes in SHSs and factors accounting for low Visual Art Programme in SHSs in the Northern Region.

3.6 Interview

As indicated by Verma and Mallick (1999), interview is basically a technique for subjective information gathering, rather than the survey, which is a strategy for quantitative information accumulation. The primary use of the interview is to investigate thoroughly some significant aspects secured by a questionnaire, yet which could not be completely investigated by it. The interview is an examination apparatus which is used as a review technique in social research for a variety of purposes (Cohen and Manion 1994). They postulate that one cannot see everything, for example emotions, thoughts and intentions. In light of this the researcher organized casual face - to - face interviews with the sampled learners, head of departments, official from the various Municipal and District Education Directorates, heads of sampled SHSs and assistant headmasters (academic and administration affairs) of the four schools. The interviews have been a follow-up to the questionnaire. This was once used to allow individuals who may want to no longer express themselves properly in the questionnaire to provide the needed information. The interview touched on issues such as the resources available for teaching and learning of visual arts, and availability of visual arts teachers for example.

The interview is made up of structured and semi-structured interviews. The primary disadvantage is that it takes much time to put into effect questionnaire orally as compared to writing, and, the primary benefit is that any lack of knowledge or false impression may be at once taken care of out during the exchange. (Richards and Lockhart 1994).

3.7. Data Collection Procedure

At first, the various Headmasters of SHS where the study was done were contacted, to seek permission to administer the questionnaires to the respondents who participated in this study. The researcher distributed the questionnaire to the respondents face-to-face and additionally interviewed the District Directors of Education to seek their views for the research. All the above procedures were accompanied to gather statistics for the studies. In order to get a fair distribution of the questionnaire and interviews each school and district education office was visited four times. On each day of visit in the participating schools and districts, five respondents including headmasters and two assistant headmasters, Head of Departments, District Director of Education and deputy director in-charge of curriculum and students were interviewed. At the end of the data collection, 200 participants were expected to be interviewed in four Senior High Schools and three district education directorates.

3.8 Types of Data

There are diverse information that join to shape the collection of data for the investigation. Both primary and secondary sorts of data collection strategies were applied for purpose of the investigation.

3.8.1 Primary Data

Primary information insinuates data accumulated or got from first- hand experience. Primary research contains an accumulation of original primary data. The primary source is the data that was assembled on the field from respondents and includes: pictures, numbers, words, video, sound, and ideas (Schreiber 2008). The sources of document can in like manner be quantitative or factual and data could be assembled into secondary and primary

data (Bell 1999). The primary data was gathered through interview and questionnaire administration.

3.8.2 Secondary Data

Secondary sources clarified by Bell (1999) as "...interpretations of occasions of that period in light of primary sources" (p.108). Secondary information is any data gathered by another person other than its client. It is information that has just been gathered and is promptly accessible for use. Hox, and Boeije, (2005) opine that, Secondary information saves money and time when contrasted with essential information which must be gathered and broke down before use.

Secondary data were called forth from documents, for example, peer reviewed journals, magazines, reports, articles, internet, dissertations, textbooks and theses sourced from the internet and the KNUST library.

3.9 Data Analysis Plan

Data gathered was collected physically by sorting out, scrutinizing, recognizing and incorporating and outlining the data in view of the different themes of the study. The information gathered was done using Statistical Package for Social Sciences (SPSS) programme and excel which changed the responses entered into percentages and frequencies for analysis. The information gathered from each respondent was broken down by analysing the perspectives of the respondents. The analysis cum interpretations along these lines are the results of the interviews conducted and the questionnaire directed to the

respondents. A clear descriptive account was presented quantitatively and buttressed by tables and figures in Chapter Four.

3.10 Ethical Issues and Quality Assurance

In order to ensure and maintain objectivity, ethical issues were considered in the study. In the view of Sarantakos (2005), ethical consideration in social research enhances the quality of the study, since relevant research methodology is applied, accurate methods of data collection are employed, and falsification of data among others were avoided. Moral issues to be considered included; gender, confidentiality, sensitivity to cultural differences, anonymity and privacy (Kitchin and Kate 2000). The subject and the targets for conducting the investigation were disclosed to the respondents.

The researcher assured the respondents of confidentiality of information and anonymity of respondents. The consent of respondents was solicited. Respondents participated voluntarily and free from any coercion. The interview guide was pre-tested in a purposively selected community, to determine their appropriateness in collecting the desired data. It was tested for clarity, suitability, logical flow of questions, ambiguity and vague meanings. This exercise took two weeks. Issues that came up during the pre-testing were used to refine the interview-guide. An authorization letter was obtained from the Department of Educational Innovation in Technology and Science, faculty of art, College of Art & Built Environment of Kwame University of Science and Technology as well as permission sought from the GES regional directorate to conduct the research in Northern region of Ghana. Permission was also sought from the District Directorates of Education, Headmasters of the sampled schools to allow the study to be conducted in their schools. Again, all works cited was duly acknowledged and referenced.

CHAPTER FOUR

PRESENTATION AND DISCUSSIONS OF FINDINGS

4.0 Overview

This part presents and discusses the aftereffect of the study. The results obtained were intended to exploring the State of Visual Art Programme in Selected Senior High Schools in Northern Region of Ghana and its influence on the non-visual art students from the same selected SHSs in the Northern Region of Ghana. This chapter is grouped into four sections: the first section manages the demographic characteristics of the respondents, the second section is concerned with the nature of Visual Art programme in selected Senior High Schools in the Northern Region of Ghana, the third sector analyse why Senior High Schools in Northern Region are not utilizing its resources for the development of quality Visual Art Programme and the fourth section presents the challenges facing the learning and teaching of Visual Art in selected SHSs in Northern Region.

4.1 Socio-Demographic Characteristics of Respondents

The socio-demographic characteristics of respondents were gender orientation, age, and school, district where the schools were found, form, kind of school, and of Visual Art programme offered.

4.1.1 Gender of Respondents

In spite of the fact that the Ghanaian educational system seeks to provide the same similar chance to female and male students to get to the Visual Art programme, Figure 4.1 portrays an obvious gender inequality that favours the males in the four coeducational schools. The results of the survey show that a large majority of respondents (96) 60% constitutes males

and female respondents were also (64) 40% of the sampled population. This information is imperative as far as the national focus of expanded young ladies' enrolment and gender orientation equality when all is said and done training by 2015 as expressed in the Ghana Poverty Reduction Strategy, 2003 reports. Maybe, expanding the quantity of ladies instructors in the Visual Art department of Senior High Schools could entice younger female into the Visual Art programme. To Rihani (2006), the absence of female educators in a school is a missed opportunity to give important expert female good examples to young ladies every day. The issue is highlighted by the way that only seven female Visual Art educators were found in the four schools – four were in Textiles, two in Picture-Making and one in Graphic Design, apparently affirming the observation that some Visual Art subjects are fitting for young men to study and others for young ladies. The details are presented in figure 4.1

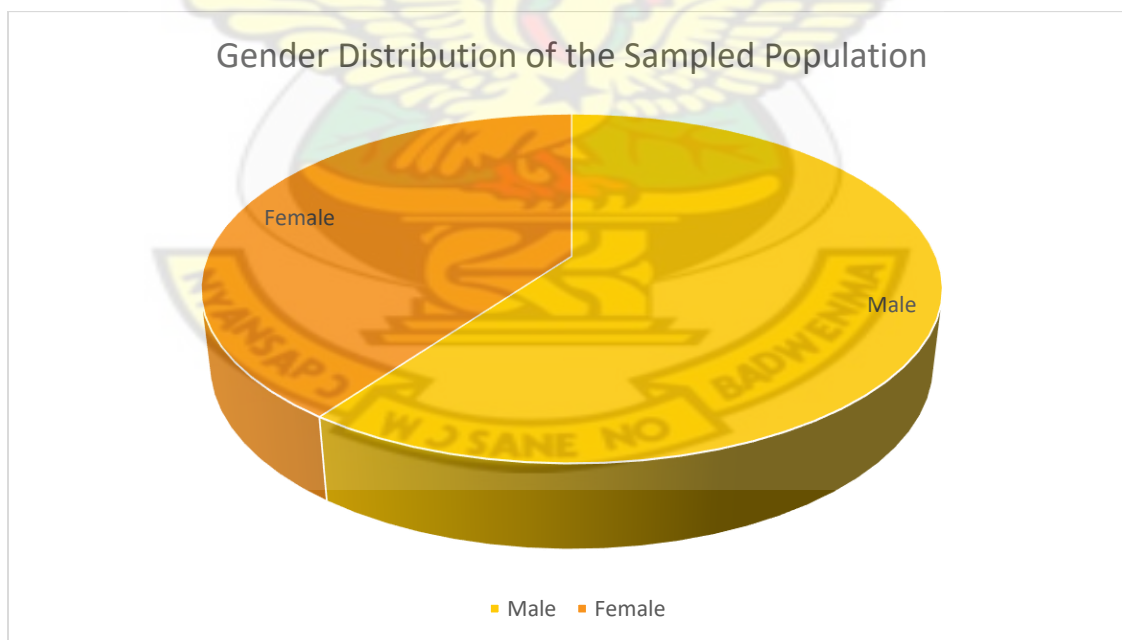


Figure 4. 1: Gender distribution of the sampled population
(Source: Field Survey April, 2018)

4.1.2 Age Distribution of Respondents

The age distribution of respondents in the schools is shown in figure 4.2. Majority (84%) of the respondents are within the age group of 16-20 years, eight percent fall within the age group of 21-25 years and six percent are between 10-15 years. However, two percent of the respondents falls within the age group of 25+. Given that there is grave unemployment situation associated with the total population in the area, the expectation of the researcher was that most of the school growing youth would pursue Visual Art programme in the various SHSs so as to make them self-employable and reduce youth unemployment. The results, as depicted in figure 4.2 have confirmed the expectation of the researcher.

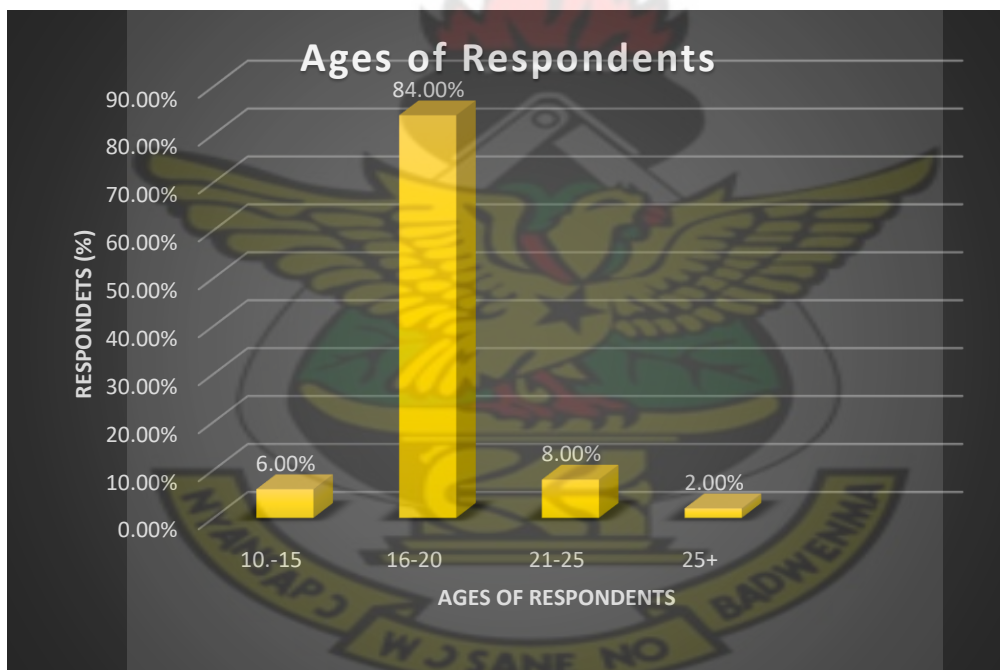


Figure 4. 2: Ages of respondents (Source: Field Survey April, 2018)

4.1.3 Senior High Schools of respondents

The aftereffects of the study demonstrate that, respondents are evenly selected from the various SHSs in the region. This was done to ensure that the information gathered are

uniform across the schools. Out of the total sample size of 160 respondents, 40 respondents representing 25% are in Kalpohin SHS, 41 representing 26% of surveyed respondents are from Vitting SHS, while 39 representing 24 % are attending Tamale Senior High school, and 40 of the respondents representing 25% are from Pong-Tamale SHS as indicated in figure 4.3.

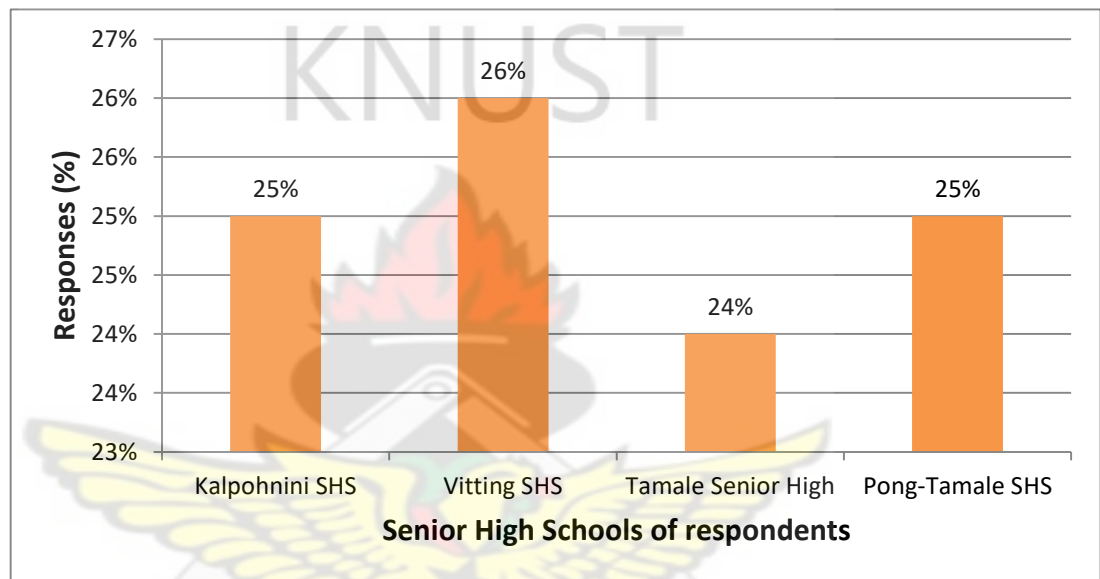


Figure 4.3: Senior High Schools of respondents
(Source: Field survey April, 2018)

4.1.4 Distribution of forms of Respondents/Districts

Table 4.1 depicts the District, Municipal and Metropolitan assemblies where the schools under study are situated. A total of 40 respondents representing 25% are found in the Tamale Metropolis, whilst 42 with a percentage of 26.3% schooled in the Savelugu Municipality and 78 respondents representing 48.7% have their secondary education in the Sagnarigu Municipality. The high number of respondents from the Sagnarigu district is

because the district has two schools offering Visual Art programme whereas the other selected districts have only one SHS each offering the Visual Art programme.

On the other hand, out of the study population of 160 respondents, 31% are in form one, 56% are in form two while 13% of the respondents are in form three. The minute number from form three was because they were busily preparing to write their WASSCE, hence most of them declined to participate in the survey since they complained of lack of time.

Table 4. 1: Distribution of forms of Respondents/Districts

Municipal/Metropolis	Frequency	Percent (%)	Form Level	Frequency	Percent (%)
Tamale Metropolitan	40	25	Form one	49	31
Savelugu Municipal	42	26.3	Form two	90	56
Sagnarigu District	78	48.7	Form three	21	13
Total	160	100		160	100

(Source: Field survey April, 2018)

4.2. Type of school

On the type of school respondents attend, the results revealed that majority of the respondents (68.75%) are attending a mixed school which comprises day and boarding statuses, followed by mixed boarding only (30%) and the remaining (1.25%) are attending mixed day secondary school as indicated in table 4.2. The study also revealed that all the selected SHSs for the study are public schools where some amount of assistance is given

to the schools by government to mitigate the shortfalls in the teaching and learning of visual art.

Table 4. 2: Type of school

Type of school	Frequency	Percentage (%)
Mixed (day)	48	30
Mixed (boarding)	110	68.75
Mixed (day and boarding)	2	1.25
Total	160	100

(Source: Field Survey April, 2018)

4.3 Nature of Visual Art Programme in Senior High Schools in the selected Northern Region

This section provides information on the first objective which sought to explore the nature of Visual Art programme in selected Senior High Schools in the Northern Region of Ghana. It captures issues such as the number of period's allocation for the teaching of the programme, number of teachers available to teach, and the number of students offering the programmes in the various selected SHSs in Northern Region.

On the issue of the teaching strength of Visual Art programme in the selected SHSs, the study revealed that 118 respondents representing 73.7% indicated that the number of teachers, teaching Visual Art courses were between 1-5, while 35 respondents representing 12.9% indicate that the teachers of visual art are between 6-10 and finally some respondents indicated that the numbers of teachers teaching Visual Art programmes were between 11-15 which forms 4.4% of the entire population of the study. The syllabus for teaching of Visual Arts MOE (2008; 2010) specifies five instructional periods for every week for educating the useful segments of the different Visual Art subjects. Nonetheless,

the questionnaire and interview responses showed that not every one of the educators adhere to this time plan. It also revealed that the periods per week for Visual Art programme in the teaching and learning of visual art is 5-10 (one period =40 minutes) which has a frequency of 69 representing 57.5%, in some of the schools however, the number of periods Visual Art is taught is between 11-15 which has a percentage of 8.3. The study again revealed that the number of periods per week taught by some teachers between 16-20 was 32.5% and the respondents who alluded to the fact that the number of lesson per week between 21-25 is 1.7%.

In responding to a question whether the yearly enrolment of students offering the Visual Art programme is the same as those who offer other courses, 53 of the respondents representing 33.1% responded in the affirmative. On the other hand, the respondents who responded in the negative are 107 representing 66.9%. Sixty-three point eight (63.8%) of the respondents in the negative category are of the notion that, the number of visual art students whether they are the same or not as compared to other students in other department do pose a challenge to them. This category of respondents indicated that challenges they face as a result of their number not being the same as that of the other programmes mentioned that they are overshadowed (40%) and that visual art students are marginalized (30%), while 3.8% of the respondents indicates that they were regarded as non-performing students. However, 25.3% stated that it did not pose any challenge to their studies.

4.3.1. Factors that Influence the Nature of Visual Art Programme in Selected SHSs

Respondents were further asked to state the factors that influence the nature of Visual Art programme in their schools using the Likert scale: **1 = strongly agree (SA); 2 = Agree**

(A); 3 = not sure Agree (SWA); 4= Disagree (A); 5=Strongly Disagree (SD). In the examination of the Likert scale, the positive and negative reactions found on the scale were acclimated so as to make the translation important as the reactions far ends of the scale were extremely insignificant for this investigation. For instance, "strongly agree" and "agree" were consolidated as one reaction into "agree" whereas "disagree" and "strongly disagree" were additionally joined as one reaction into "disagree" This is according to information on How to Use the Likert Scale in Statistical Analysis (2011) that data from Likert scales are very so often summarized to the nominal level by joining all "agree" and "disagree" reactions into two classifications of "accept" and "reject. Table 4.3 portrays the Nature of Visual Art programme in selected SHSs in the Northern Region.

Table 4.3: Nature of Visual Art Programme in selected SHSs; responses from students (n=160)

Nature of Visual Art Programme in the Northern Region (Statement)	Agree		Disagree		Mean	S. D
	Freq.	%	Freq.	%		
The school administration supports V.A. teaching/learning activities in the school	79	49.4	81	50.6	3.05	1.44
Poor performance in Visual Art is a threat to its survival in your school	104	65	56	35	2.91	1.33
The school avails materials, tools and equipment for teaching/learning of V.A.	123	76.9	37	23.1	3.68	1.44
Your school has an art room/classroom for lessons	135	84.4	25	15.6	1.90	1.18
Your school provides textbooks and reference materials for the teaching/learning of Visual Art.	70	43.8	90	56.2	3.35	1.43
The school has a well-established Visual Arts studio/space for practical work	29	18	131	82	3.49	1.45
Students often use the Visual Art studio to enhance their practical knowledge	37	4.4	153	95.6	2.56	1.45
Visual Art teacher's academic qualification determines the quality of teaching	141	90	19	10	1.79	.93

Nature of Visual Art Programme in the Northern Region (Statement)	Agree		Disagree		Mean	S.D
	Freq.	%	Freq.	%		
The number of years a teacher teaches Visual Art improves quality of teaching	130	81.3	30	18.7	2.03	2.07
Limited Visual Art resources does affect how a teacher teaches the subject	122	76.3	38	23.7	3.59	3.17
Inadequate Visual Art syllabus coverage affects student's performance negatively	140	87.5	20	12.5	2.12	2.31
School administration pose challenges that hinder student's performance in Visual Art	90	56.3	70	43.7	2.63	1.38
Visual Art teachers attitude can be a hindrance to student's performance in the subject	130	81.3	30	18.7	2.61	1.25
Student indiscipline is a threat to good performance in Visual Art in your school	129	80.6	31	19.4	2.96	3.15
Parental involvement and support has a relationship with good student performance in V. A.	150	93.8	10	6.2	1.69	1.03
Frequent assignments and homework in V. A. contribute to improved student performance	145	90.6	15	9.4	1.67	.96
Information on careers related to Visual Art can motivate students to work hard in the subject	151	94.4	9	5.6	1.55	1.04
The WASSCE results within the last five years have improve	80	50	80	50	2.33	1.16
Means of mean					2.50	1.57

(Source: Field Survey April, 2018)

The mean value of 2.50, approximately 3.0 with a Standard Deviation 1.57 which is approximately (SD) = 2.0 corresponds to the “*Agree*” response category on the scale. The mean values range from 1.55, SD = 1.04 (Information on careers related to Visual Art can motivate students to work hard in the subject) to 3.68, SD = 1.44 (The school avails materials, tools and equipment for teaching/learning of Visual Art). This implies that the nature of Visual Art programme does not automatically encourage other students and other

schools to offer Visual Art programme as career courses. A mean value of 3.68 is approximately 4.00 which is equivalent to “*Disagree*” on the scale.

Table 4.3 further indicates that the following contributed to non-expansion and dwindling values in the number of Visual Art students insomuch as Visual Art programme in the northern region is concern despite the fact that there are several natural resources that may possibly be used to improve the teaching and learning of Visual Art education and to an extent brighten the future career prospects and economic value of visual art products: Poor performance in Visual Art is a threat to its survival in the schools under study with 104 of the respondents agreeing to this statement, representing 65%, while 35% disagree. This statement has a mean value of 2.91 and $SD=1.33$. On the issue of the school administration’s support and facilitating Visual Art teaching/ learning activities in the school, 79 respondents (49.4%) claimed they are not sure of the support with a mean of (3.68; $SD = 1.44$). The mean values for these factors show that respondents are “*Not sure*” that those factors could lead to an expansion of Visual Art programme in the various SHSs in the Northern Region. Also respondents (56.2%) disagree with this and claimed that, they are “*not sure*” with the statement that their school provides textbooks and reference materials for the effective teaching/learning of Visual Art (3.35, $SD = 1.43$), and indicated that there are no enough textbooks and reference materials to facilitate and largely influence the teaching/learning of Visual Art. Active engagement is vital to scholastic accomplishment (Cornett, 2003), and practice is Serious to skills learning, particularly in vocational training (Kochhar, 2004). The Visual Arts educational programs underlines active engagement of students in practical activities to empower them comprehend the requests of the specialized subjects exceptionally well and furthermore get the relevant

knowledge, technical skills, competencies, and attitudes for individual and national development (MOE, 2008, 2010, 2013). Based on these respondents were asked if they often use their Visual Art studios to improve on their practical skills. A large majority of respondents (153) representing 95.6% indicated that they “*disagree*” if the use of the visual art studio has led to the improvement of their studies. They claimed that the Visual Art studios are not adequately equipped to enhance their practical knowledge with a mean value of (2.56, SD =1.45). A statement as to whether the attitudes of Visual Art teachers can be a hindrance to student’s performance in the subject, the respondents “*Agree*” that it could be a possibility with the mean value of 2.61; SD=1.25. Also, as to whether school administration poses challenges that hinder student’s performance in Visual Art education, 90 respondents, representing 56.3% of the interviewed students with a mean of 2.63, and SD = 1.38 which correspond to the “*Agree*” response category on the scale. It was considered a huge setback to the nature of Visual Art education in the selected SHSs in the Northern Region because of students’ indiscipline. A large majority of the respondents 80.6%, with a mean value of 2.96, and SD=3.15 correspond to the “*Agree*” response category on the scale. Students’ indiscipline is considered a threat to good performance in Visual Art in the schools under study. Respondents further intimated that school administration poses challenges to student’s performance in Visual Art. They concede that school authorities prefer to allocate resources to Science practical than Visual Art practicals, reasons only best known to themselves. Respondents were unanimous in their response of “*agree*” on the response scale with a mean of 2.63; SD=1.38 that school administration is contributing in changing the nature of Visual Art programme in their various schools positively. Respondents also “*Agree*” that their schools have art

rooms/classrooms for lessons (1.90, SD = 1.18). They stated that though they have Visual Art studios but were quick to add that these art studios are not adequately (87.5%) and properly equipped to help sharpen their practical skill which they consider a key factor in shaping them for the job market.

A respondent espoused that “in the world of Visual Art, practical training is critical if students from the art departments want to compete favourably in the world of work with their counterparts. Respondents who have well equipped art studios in their schools tend to respond positively to the changing environment and also sharpening them in other fields of endeavour. My observation he added is that they are those who perform well in other subjects like mathematics and science.

Also, with the mean value of 1.79, and SD = 0.93, 141 (90%) of the respondents “*Agree*” that Visual Art teacher’s academic qualification determines the quality of teaching. Effective and efficient teaching/learning is based largely on the mastery of the teacher in a particular subject. All things being equal the level of the art teacher’s academic qualification should enhance his/her delivery skills and better prepare the teacher to understand the subject matter and impact his students accordingly. The number of qualified Visual Art teachers with the requisite skills will improve the performances of students WASSEC results thereby encouraging more incoming students to offer the course.

The following statements recorded mean values of approximately 2.00: the number of years a teacher teaches Visual Art improves quality of teaching (2.03, and SD= 2.07). About 81% of the respondents “agree” to this statement. The results obtained from the findings shows that the number of years a Visual Art teacher, teaches the course and with on the job

periodic training enhances the quality of teaching. These findings also shows that 87.5% of the respondents interviewed pointed that inability to complete Visual Art syllabus coverage affects student's performance negatively with a mean and Standard Deviation of (2.12, and SD=2.31) respectively. According to the respondents, their teachers are finding it difficult to complete their syllabi across the various forms and thus affect the performances in the WASSEC results. Parental involvement and support has a relationship with good student performance in Visual Art (1.69, SD=1.03). About 93% of the respondents "agreed" to this statement and intimated that the more parents are involved in education by giving both financial and moral support serves as a motivational booster in the performance in visual art. But they were however quick to state that parents do not offer the needed support and included that guardians likewise think that it is not easy to support their children's practical works. This affirms Ross' perception that there is less support financially for the Visual Arts Programmed (2004).

Another important factor to consider when it comes to the nature of Visual Art programme in SHSs in Northern Region is the interest and the outcome of the student at the end of the day. Ninety point six per cent of the respondents "agree" that frequent assignments, homework and practical projects in Visual Art contribute to improving student performance (1.69, and SD=0.96). Also 151 of the respondents, representing 94.4% "agree" that information on careers related to Visual Art can motivate students to work hard in the subject (1.55, and SD=1.04). If students are abreast with career opportunities with regards to Visual Art education, it will encourage them to remain resolute among all odds and study the programme so as to attain those career opportunities after their study. This is the reason Gainer (1982) expressed that the most demanding issue of art instructor

is to manufacture trust in the schoolroom for the students. Making the students mindful of the huge opportunities in vocation that is accessible to them or the future will create in them enough confidence. The broad elaboration on the vocational opportunities in Visual Arts may serve as inspiration for the students as a large portion of them stressed on fantastic future professions. The WASSEC results within the last five years have improved according to 50% of the respondents (2.33, and $SD=1.16$), while 50% of the respondents disagree to this statement. On the average the schools under study have seen a gradual steady improvement in their WASSEC results. According to the yearly WASSEC reports, the results has improved from 10% to 50% between 2012 and 2017.

Respondents “*disagree*” that the school avails materials, tools and equipment for teaching and learning of Visual Art (3.68, $SD= 1.44$). About 76% of the students interviewed alluded to this statement. The researcher observed that, the practical lessons suffer setbacks due to the inadequacies of materials, tools and equipment. Students at times are forced to improvise or abandon their practical lessons as a result of this. Meanwhile 123 respondents, representing 76.3% “*disagree*” that the school has a well-established Visual Arts studio (3.49, $SD= 1.45$). The researcher has observed that all the schools under study have Visual Art studios but unfortunately the required tools and equipment to facilitate effective and efficient teaching and learning is lacking. Limited Visual Art resources does affect how a teacher teaches the subject with a mean value of 3.59, and $SD=2.17$ which corresponds to 76.3% agreeing to this statement, while 23.7% disagrees. Resources generally are inadequate for all other programmes but that of Visual Art in the various

schools is a “disaster”. This limited resources tremendously affect teaching and learning in the Visual Art education.

4.3.2. Impact of activities in SHSs on the Nature of Visual Art Programme

According to the findings, other factors when embarked upon could influence the nature of visual art education positively and cause an increase in the number of SHSs offering Visual Art in the northern region.

Table 4. 4: Impact of activities in the SHSs on the Nature of Visual Art programme

Statements	Agree		Disagree	
	Freq.	%	Freq.	%
Visual Art programme should be introduced in all SHSs in the Northern Region	112	93.3	8	6.7
Visual Art department has conducted an art exhibition	57	47.5	63	52.5
School authority offer support to visual art department towards art exhibition	92	76.7	28	23.3
Students and teachers from other department are encouraged to participate in art exhibition	100	83.3	20	16.7
School organize art related excursions	39	32.5	81	67.5
Non-visual art teachers and students take part in the excursions	27	22.5	93	77.5

(Source: Field Survey April, 2018)

Table 4.4 contains further responses on the first objective. It contains responses on the impact of some activities from the various SHSs that could impact on the nature of Visual Art programme in the Northern Region of Ghana. Item one on the table sought to know if Visual Art programme should be introduced in all SHSs in the Northern Region. From the answers above, 112 respondents representing large majority (93.3%) interviewed agreed that Visual Art programme should be introduced in all SHSs in the Northern Region. However, eight of the respondents (6.7%) opposed to this assertion. This group of

respondents espoused that Visual Art programme is less important and is meant for the less intelligent students and therefore do not support any contemplation from GES of making Visual Art a compulsory programme at the SHSs level. This assertion by the respondents agrees with Unrath and Luehrman (2009) which states that Visual Arts is not for the most part patronized by the exceedingly intelligent students.

A question was asked as to whether any of Visual Art department in the various SHSs have conducted an art exhibition to motivate other students to develop interest in the programme. Art exhibition is meant to sharpen the learning and practical skills of the students, after all you cannot exhibit what you have not produced. Some of the respondents, 47.5% of them interviewed offered no opposition to this statement. This is in sync with an earlier research which has connected activity participation to positive formative results for adolescents. Eccles and Barber (2005) found that action inclusion anticipated more prominent school connection, higher GPA, and future school participation, notwithstanding when academic and social achievement were controlled. However, 63 respondents who constitute 52.5% disagreed with this claim that Visual Art department in the various SHSs has conducted an art exhibition to motivate other students.

Table 4.4, item three also demonstrates that the school authority offer support to visual art department towards art exhibition. This is manifested in a significant majority of the respondents 92, representing 76.7% holding this view as against 27 of the respondents interviewed representing 22.5% dissenting and intimated that school authority fails to offer

support to Visual Art departments to run their programmes effectively so as to improve the teaching and learning of Visual Art to appreciable levels.

Quizzed as to whether students and teachers from other departments are encouraged to participate in art exhibition organized by the visual art department, large majority 83.3% of the respondents agreed that those from other departments' participation is satisfactory. Though there is a clear manifestation that when they are encouraged to participate in Visual Art exhibitions it did not motivate non- Visual Art students for instance to change their courses to visual art programme. As low as 16.7% of respondents disagreed that students and teachers from other department are to be encouraged to participate in art exhibition. As much as 67.5% of the respondents disagreed that school organize art related excursions whereas 32.5% of the respondents concede that schools organize art related excursions as seen in table 4.4, item 5. Table 4.4 also shows that a large majority of the respondents 93 representing 77.5% disagreed that Non-visual art teachers and students take part in the excursions. On other hand 27 of the respondents out of the 160 representing 22.5% agreed to this statement. To further delve into the participation of non-Visual Art teachers and students in the activities of the visual art department, additional information was sought for to ascertain their levels of participation and involvement. The figure below depicts their responses:

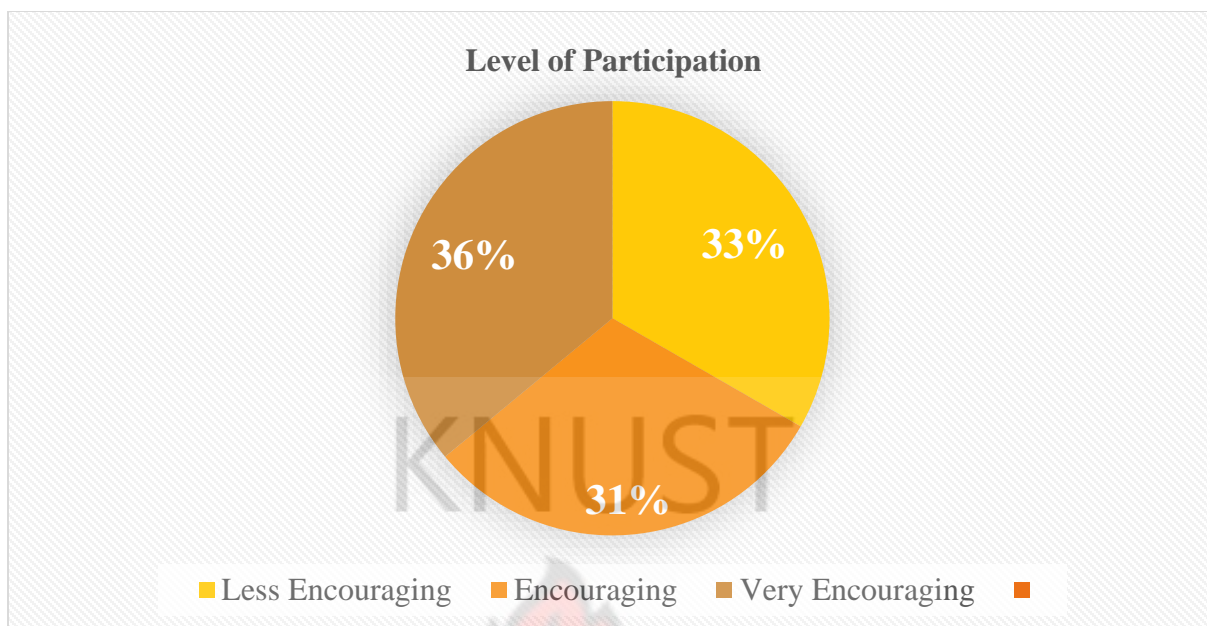


Figure 4. 3: Level of participation of non-visual art students and teachers in visual art department activities.

(Source: Field Survey April, 2018)

Responses from respondents as to whether non-Visual Art teachers and students are encouraged to participate in programmes and activities of the Visual Art departments, shows that 36% of the respondents accept the fact that their participation is very much encouraging, 33% of the interviewed respondents indicates that the participation of non-Visual Art students and teachers is less encouraging, whilst 31% of the respondents intimates that their participation is encouraging. Another significant issue that determines the nature of the Visual Art programme is whether the Visual Art departments are given the needed support for organising art exhibitions by the school authorities and for that matter Ghana Education Service. Below are the findings:

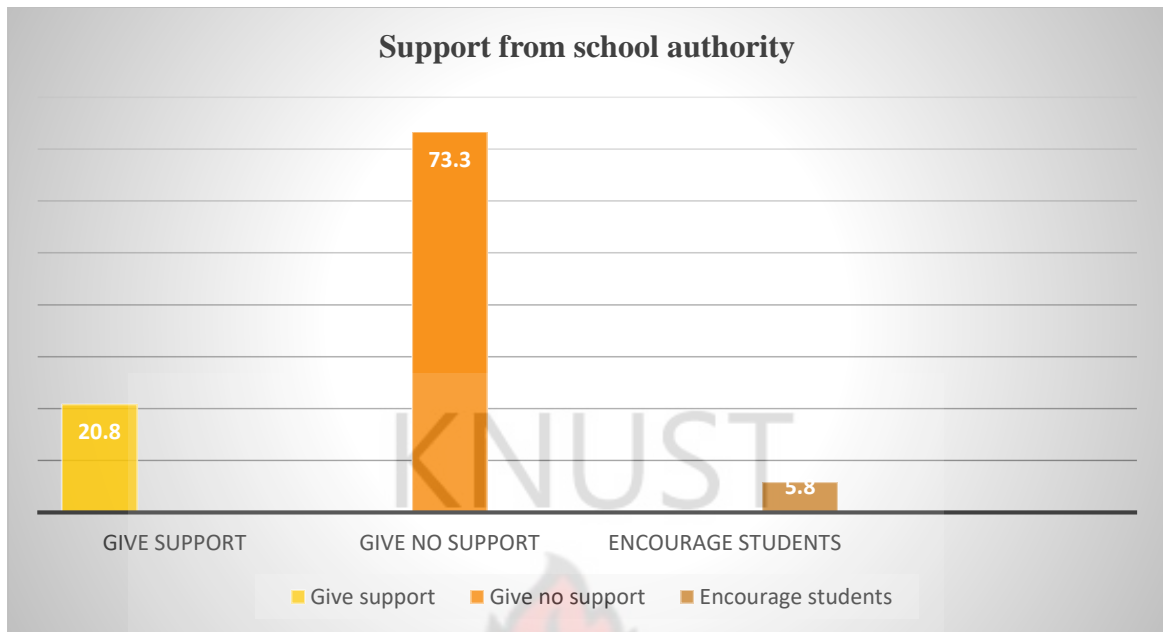


Figure 4. 4: Support from school authority
(Source: Field Survey April, 2018)

The Figure 4.5 shows that the large majority (73.3%) of the respondents indicated that the school authority does not contribute or support the arts departments in running their programmes efficiently; 20.8% of the respondents interviewed indicated that they received diverse forms of support for the activities of Visual Art departments, and the remaining 5.8% of the respondents stated that the school authorities do support the Visual Art department and besides this they sometimes organize seminars to encourage students to see Visual Art education as a lifelong career opportunity.

As to the reasons alluded to why few SHSs in the northern region offer Visual Art programmes, the following responses were gathered and summarized in the table below:

Table 4. 5: Reason Why Few SHSs Offer Visual Art in the Northern Region

Item	Frequency	Percent
Lack of awareness of Visual Art programme in the SHS	33	20.6
Lack of career guidance on Visual Art programmes	53	33.1
Lack of adequate Visual Art educators	71	44.4
See Visual Arts programmes as not important	1	0.63
Inadequate equipment and materials for studio work provided in school	1	0.63
Lack of proper education and discipline	1	0.63
Total	160	100.0

(Source: Field Survey April, 2018)

Table 4.5 presents the results of the sub-question that determines why few SHSs in the Northern Region offer Visual Art programme. Majority of the students making up 44.4% of the respondents ticked “Lack of Visual Art educators” which indicated that there are few SHSs offering Visual Art programme in the Northern Region because the number of qualified teachers available to handle the course is inadequate.

Further analyses of why few SHSs in the Northern Region of Ghana offer Visual Art education suggest that 33.1% of the respondents are of the view that “lack of career guidance on Visual Art programme” is a significant factor. The guidance and counselling department at the Junior High School level should be resourced adequately to offer Career Guidance and prospects of Visual Art education so as to motivate students at that stage to pursue the course to the university level.

Another issue that serves as a décor in affecting the nature of Visual Art education in the Northern Region is “lack of awareness of the Visual Art programme in the SHSs”. About 20.6% of the respondents agreed to this factor. The researcher observed that, at the Junior High level, the traditional courses like General Science, General Arts, Business and Agricultural Science are the courses that the students are exposed to. To further accentuate the plight of students and Visual Art programme, some parents “hate” to see or hear their wards being offered the Visual Art at the second cycle level. This general lack of understanding affect negatively the nature of Visual Art education in the Northern Region.

Furthermore, students’ indiscipline (0.63%), inadequate equipment provided in school (0.63%) and visual arts programme seen as not important (0.63%) are considered as factors that influence the nature of Visual Art education in the Northern Region. The indiscipline attitudes of students tremendously influence the nature of visual art education in northern region. Most of the students admitted into the Visual Art programme are students considered as academically poor. With this unfortunate tag on such students, according to the researcher’s observation, the only means of recognition is to avert to flouting school rules and regulations. It is imperative to take note that, the inadequate supply of teaching/learning materials given to the students influences the negative attitude towards the course in the selected Senior High Schools.

The respondents who are of the view that Visual Art programme are not as important as other school programmes at the SHSs level pointed out that Art is better done by individuals who are less academically inclined. They suggest that Art ought to be offered to the individuals who are specially gifted in art work. They only see art is a terminal

course, a simple/preliminary course offered just to help students build up their capacity in Physics, Biology or Geography: Art is not so vital as compared to the Science based subjects.

4.4. Why SHSs in Northern Region are not utilizing available resources to run Visual Art programme

Visual Arts education in Ghana is seriously carried out at Senior High Schools (SHSs) and Tertiary levels. Visual Art is part of the Vocational Skills programme at the Senior High School. The Visual Arts curriculum includes specialized studies in eight elective subjects namely; Basketry, Ceramics, Graphic Design, Jewellery, Leatherwork, Picture Making, Sculpture, Textiles, and General Knowledge in Art. These subjects have been intended to furnish students with sufficient employable skills and knowledge for promoting instruction in the particular elective subject and in addition for independent work or apprenticeship. In most cases the difficulty confronting the general delivery of these programmes is the limited or inadequate logistics.

It is essential to take note that, Northern Region is endowed with several natural resources like; clay, leather, cane, straw, weaving thread, wood for sculpture, and natural dyes from plants among others to help facilitate the smooth teaching and learning of the programme. This section of the thesis identify the various natural resources in the study areas and find out why school authorities and students fail in making good use of the resources to support the teaching and learning of Visual Art programme in the selected schools.

4.4.1: Available Natural Resources in the Study Areas

Respondents were questioned to identify the natural resources available in their areas which could be used to facilitate the Visual Art course. The identified natural resources are summarized in table 4.6.

Table 4.6: Available natural resources

Resource	Frequency	Percent
Leather	56	35
Clay	30	18.8
Straw	10	6.2
Cane	35	21.9
Wood	20	12.5
Weaving thread	9	5.6
Total	160	100.0

(Source: Field Survey April, 2018)

The questionnaire and interview responses revealed that 56 (35%) have leather as an art material in their area. The leather is gotten from animal skin through the process of tanning and dyeing, 30 (18.8%) mentioned clay as a natural resource resources. According to the respondents from Pong Tamale Senior High School they have abundant of clay deposits in their area. Table 4.6, 10 (6.2%) indicated that straws are available as a resource to help facilitate of students and teachers in the facilitating and learning of Visual Art subjects in the selected Senior High Schools. It is obvious from the responses that students as well as teachers in the Visual Art department can use cane or straw to create several products e.g. hats, basketry and table mats, with 35 (21.9%) of the respondents alluding to it as some natural resources available in their area. The researcher observed in one of the field trips that the respondents were using the canes to prepare baskets. The result above shows that

20 (12.5%) state that clay is available to help them in ceramics, while nine (5.6%) mentioned that they have access to cotton thread and this is used to make textile products such as the traditional northern smocks and cloths.

A cardinal question to ask after the respondents indicated that they have afore-mentioned natural resources was whether the schools and students are using the available natural resources? This inquiry was advanced by the investigator to know respondents' opinion on whether they are using the available resources in their catchment areas to facilitate the effective and efficient teaching and learning of visual art programmes. The responses are as follows; 51% of the respondents responded YES and 49% responded in the NEGATIVE. It is clear from the foregoing that Visual Art teachers are patronizing the use of the natural resources. However, the respondents whose response in the negative cited funding and transport as cardinal problems thwarting their efforts to make use of this natural resources.

4.4.2: Senior High Schools are not tapping natural resources to improve the teaching and learning of Visual Art subjects

It was apparent to note that in spite of the availability of abundant natural resources the selected SHSs are not making prudent use of the resources. The researcher sought to find out why a large majority of the respondents are not tapping into the natural resources to enhance the teaching and learning of visual art programmes. The responses of the respondents are outlined in Table 4.7.

Table 4. 7: Reasons adduced for not tapping into natural resources

Statement	Frequency	Percent
Inadequate awareness of the availability of natural resources	50	31.2
Inadequate time to collect the resources	40	25.0
Lack of capacity to transform/process the natural resources into useful art materials	62	38.8
No interest in the use of the natural resources	8	5.0
Total	160	100.0

(Source: Field Survey April, 2018)

Table 4.7; illustrates that most 62 of the respondents (38.8%) adduced lack of capacity to transform the natural resources into useful art material as the major reason why they are not tapping into the available resources to run Visual Art programmes, and also attract other non-Visual Art students to change their courses to Visual Art. This again affect the Visual Art practical work, since readily available resources are lacking in the art studios. Inadequate awareness of the availability of natural resources was mentioned as one of the reasons why respondents are not tapping into the locally available natural resources. About 31% of these respondents alluded to this statement. Another important thing that hinders respondents' ability to tap natural resources for Visual Art programme in the selected SHSs is inadequate time to tap the resources, which relate to 40 (25%) of the responses from the respondents. Eight of the respondents (5%) show no interest in the use of the natural resources for Visual Art programmes as the reason why they do not tap the natural resources available in their areas.

4.4.3: Patronizing local Industries to enhance Practical Skills

The researcher further requested the respondents to indicate how apprenticeship in the local industries has enhance their practical skills. The researcher used a Likert scale ranging from Strongly Agree to Strongly Disagree in which respondents were again asked to show their level from agreement concerning the patronizing of the local industries to enhance their practical skills in the selected Senior High Schools. Table 4.8 gives a summary of the study findings.

Table 4. 8: Students Patronizing Local Industries to Enhance Practical Skills

Response	Frequency	Percentage
Strongly agree	33	20.6
Agree	27	16.9
Neutral	12	7.5
Disagree	65	40.6
Strongly disagree	23	14.4
Total	160	100

(Source: Field Survey April, 2018)

From the findings in Table 4.8, 33 (20.6%) of the students involved in the study strongly agreed that they patronized the local industries to enhance their practical skills, they further stressed that this exercise has helped improve their practical skills since they learn at first hand while 65 (40.6%) disagreed to this since they indicated that, they do not have access to local industries hence they do not patronize them. Also 27 (16.9%) of the respondents agreed and indicated that they get expert/practical support by patronizing the local industries. For the foregoing 23 (14.4%) of respondents strongly disagreed to this statement and indicated that they do not visit the local industries to further enhance their practical skills. This means that respondents in the selected Senior High Schools do not patronize the local industries when it comes to practical skills enhancement in the northern region.

However, 12 (7.5%) of the respondents remained neutral on this statement. They claimed that, they are not sure of the presence of local Visual Art industries in and around the areas.

4.4.4: Tapping into the Knowledge of local Industries in the Northern Region

The study sought to find out how Visual Art teachers and students are tapping into the knowledge of local industries in northern region. The question asked was; are Visual Art teachers and students tapping into the knowledge of local industries to improve their knowledge base in Visual Art?

Responses on the subject given by the respondents are: Yes= 40% and No=60%. Visual Art as a programme in the region deals with the usage of knowledge acquisition for the implementation of different works in media. Poor impart of this knowledge from Visual Art course books will require stakeholders in art academia to gain knowledge from owners of local industries for the effective study of the subject in schools. Tapping into local knowledge from local industries will expose teachers and students to the local art history and also local industries. Integrating the local art knowledge with modern techniques—(what is learnt in school) should encourage diversity and improve the art technology. Parents can also encourage their wards to tap into the local art industries to buttress visual art programme in the Northern Region as a contribution to the establishment of more industries in the districts through entrepreneurship training.

4.4.5: Create awareness of available Natural Resources to SHSs offering Visual Art Programme

What inspires teachers and students to create meaningful work of art is materials and tools. The area in which these selected SHSs are located are endowed with natural resources, which could be used to improve the effective teaching and learning of visual art. But the major setback is the inability of the schools to make good use of these resources on the basis that they are unaware of the location of these natural resources. Figure 4.6; illustrate ways and means by which these resources can be identified/discovered and utilised by teachers and students.

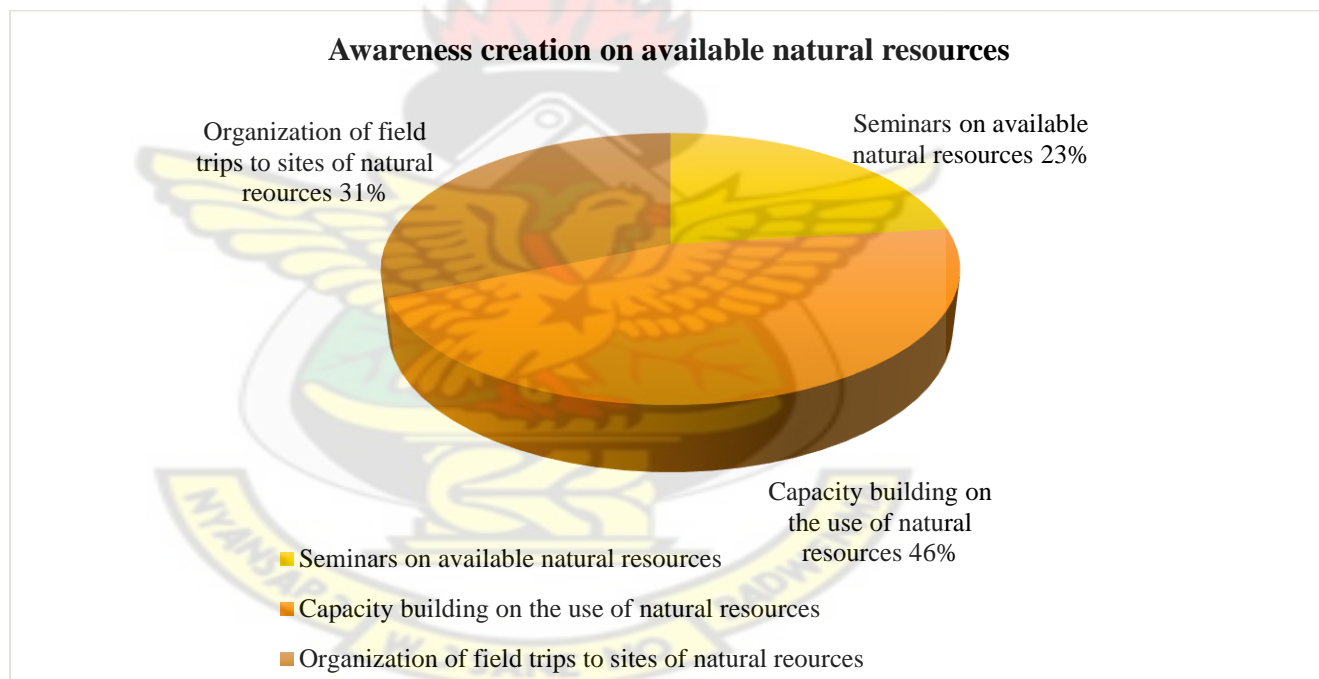


Figure 4. 5: Awareness creation on available natural resources
(Source: Field Survey April, 2018)

The result above shows that capacity building on the use of the natural resources available in the area has the greater percentage of 46. Followed by organizing field trips to sites where these natural resources are located and the last on the least is providing periodic

seminars on the availability and use of natural resources with the least percentage of 23%. Building the capacity of teachers and students on the use of available natural resources hinges mainly on the premise that the use of these natural resources will create interest in Visual Art since the use of the resources will lead to the creation of arts work for special school events like art exhibitions and art competition for the award of prizes.

4.5 The Challenges facing Teaching and Learning of Visual Art in selected SHSs in Northern Region

The second objective of this research was to identify the challenges facing the teaching and learning of

Visual Art in selected SHSs in the Northern Region. The objective was achieved by the views of officials of GES, headmasters from the selected SHSs, teachers and students regarding the perceived challenges in the efficient teaching and learning of Visual Art.

The Kendall's Coefficient of Concordance (W) was used to test for the agreement or association between sets of rankings provided by officials of GES, headmasters of these selected SHSs, teachers and students. It measures the degree of agreement on a zero to one scale, the larger its value, the greater the agreement in the rankings. Respondents for the study ranked the challenges to the efficient teaching and learning of Visual art. These rankings were used to obtain the W between the judges (GES officials, Headmasters, Teachers and Students). The challenges were ranked on a scale of 1–14, with one (1) being the most important challenge and 14 the least important. The order in which they ranked the challenges is shown in the table 4.9.

Table 4. 9: Challenges Facing Teaching and Learning of Visual Art

No	Challenges	Sum of Scores	Mean Ranks	Rank Positions
1	Lack awareness on career prospects	163	1.34	1 st
2	Inadequate art tools and materials	314	2.63	2 nd
3	Religious beliefs	411	3.45	3 rd
4	Inadequate visual art teachers	416	3.87	4 th
5	Inadequate logistics (art studio)	466	7.38	5 th
6	Lack of financial support	592	4.31	6 th
9	Traditional taboos	884	7.68	7 th
8	Low enrolment	914	8.44	8 th
9	Negative attitudes towards visual art	920	8.51	9 th
10	Low motivation for visual art trs.	1009	8.71	10 th
11	Inadequate number of periods	1078	9.01	11 th
13	Lack of interest	1211	9.40	12 th
14	Lack of quality teachers	1231	9.43	13 th

Sample size= 160, Kendall's W = 0.416, Chi-Square = 616.47, Df =12 and Asymp. Sig. =0.000

(Source: Field Survey April, 2018)

Various challenges were gathered which included; lack of awareness on career prospects, inadequate art tools and materials, religious beliefs, inadequate Visual Art teachers, inadequate logistics (art studio), traditional taboos, low enrolment, negative attitudes towards Visual Art as challenges that face the teaching and learning of Visual Art among others. These challenges were ranked by respondents according to the order of the most challenging (see table 4.9).

4.5.1 Validation of Hypothesis

The null hypothesis was that there was no agreement among the ranking by the respondents and the alternate hypothesis was that there was agreement. Kendall's Coefficient of Concordance (W) was used to test for the level of agreements among the rankings of the challenges of the respondents. The Kendall's Coefficient of Concordance (W) was estimated as 0.416, chi-square statistics as 616.47 with 12 degrees of freedom and

asymptotic significance of 0.000. The chi-square critical obtained from the chi-square table was 19.675 at 5% level of significance. The asymptotic significance of 0.000 means that the null hypothesis should be rejected in favour of the alternate hypothesis. The Kendall's Coefficient of Concordance (W) estimated as 0.416 indicates that there is 60.9% agreement among the rankings of the challenges.

The results showed that visual art teachers and students are challenged in their quest to achieving higher academic laurels in the Visual Art programme of the selected schools thereby making Visual Art attractive to other non-Visual Art students in the carefully chosen schools and other non-Visual Art Senior High Schools in the Northern Region, and the entire nation as a whole.

1.0 It was observed that lack of awareness on Career Prospects remain a major challenge to teachers, students and Headmasters. This came to light when it was realised that almost all the respondents contacted ranked it as the number one (1) challenge confronting the Visual Art education in the Northern Region.

2.0 Inadequate art tools and materials is another main cause for low expansion of Visual Art programmes in SHSs in northern region. The study revealed that headmasters, parents and Ghana Education Service personnel and for that matter MOE have not made any serious efforts to provide affordable simple tools and materials to the SHSs running Visual Art programme. Respondents ranked inadequate art tools and materials as the second most challenging factor that affect the teaching and learning of Visual Art programme in the selected SHSs. Jacob (2014), in his study on "an examination of the reasons in charge of the neglect of Visual Art in Senior High Schools in Barkin-Ladi Local Government Area of Plateau State", (Nigeria) gave a strong affirmation to the finding of this study when he

posed a question whether respondents have enough supplies of art material and tools? The reactions revealed that 38% agreed but a large majority 62% responded in the negative. Jacob stressed that Art as a branch of knowledge manages the utilization of a great deal of materials for the execution of various works in media and assumed that, the poor nature of materials given to the students influences the investigation of the subject in schools. It was revealed during the researcher's observation that many of the respondents did not get access to visual art tools and materials to enhance the study. It was also pointed out by a key informant that the simple tools and materials supplied to the schools are not properly taken care of and are in deplorable state. The students also complained of the cumbersome procedures and process they had to go through in order to access the available natural resources in the catchment areas of their schools. Accordingly, mentors typically use lecture method to teach practical lessons rather than showing pragmatic strategy which can influence students to understand and become practically oriented.

3.0 The third limiting constraint faced by the students, teachers and school authorities in the selected SHSs is religious beliefs. The region in which the study was conducted is predominantly a Moslem society, where people are not allowed to sculpt humans, for instance their nudity. This makes it extremely difficult for students to put what they learnt in school to practice since the society from which they stay sees those things unacceptable by the dictates of their religion. This assertion is affirmed by Mbahi (2000), some Islamic Ulama hold fast to the order that certain aspects of art is taboo in Islam.

4.0 The fourth most limiting challenge hindering students and teachers in the efficient teaching and learning of Visual Art in SHSs is inadequate number of Visual Art teachers as revealed by the study. Visual Art teachers are most often not readily available to be

posted to the SHSs to teach Visual Art subjects. This leads to a situation where some subjects within the Visual Art programmes are without teachers even for the selected SHSs which are offering Visual Art let alone extending it to other schools. It was observed that, teachers are over-burdened because of the inadequacy of the number of Visual Art teachers. Unfortunately, this has negatively affected teaching and learning and thus restrain the GES from posting more Visual Art teachers to the SHSs in Northern Region.

5.0 The fifth most important challenge to the efficient learning and teaching of Visual Art in the selected SHSs is inadequate logistics. Even though, the respondents agreed that their schools have Visual Art studios but are quick to state that those art studios are under resourced. The study revealed that, most of the art studios are without the needed logistics. The demand and supply of modern technologies in the art studios is significant for effective and efficient teaching and learning of visual art most especially when it comes to practical lessons of the programme. This assertion by the respondents affirms a study conducted by Saiw and Nortey (2011) which stipulates that a proportional absence of logistics in all the schools we have selected affect teaching and learning of Visual Art. They demonstrated that lack was measured by the accessibility of logistics which included art studio, working tables and financing for practical works for the term. Most of the teachers (58.8%) said they had no working tables in their schools, the study additionally uncovered that in the absence working table, the majority of the students (77.0%) use their classroom desks, dining hall tables (14.8%) and unused tables on the compound (8.2%) for practical works. and this negatively affect successful teaching and learning of Visual Art lessons.

6.0 The challenge ranked by respondents as the sixth highest was parents' inability to offer financial support for students to undertake their Visual Art activities in the selected SHSs

especially the practical. This confirmed the fact that students complained of the difficulties they go through in organising materials for visual art practical work. The study found out that parents would prefer to offer financial assistance to their other wards offering other programmes to those offering visual art reasons best known to themselves. The study findings confirm Jacob study (2014) which state that majority of schools observe the purchasing of art materials as costly, and would want to purchase science equipment, indeed, even where they are very costly, to promote technology and science. This gesture also ought to be extended to the Visual Arts. Parents and guardians can likewise encourage their children by buying wanted materials to encourage art.

7.0 The next most ranked challenge by the respondents was tradition and culture. The study clearly shows that most teachers and students were of the view that though the Visual Art subjects can help sustain their cultural identities but affect their religious beliefs. Most of the tools and materials used in the process of art practical lessons use local items such as knives, cotton, threads, clay, leather and straw. It goes without saying that tradition and culture is well linked to art work.

8.0 The eighth most challenging constraint confronting the learning and teaching of Visual Art programme in the selected SHSs is low enrolment of students into the Visual Art programme. This is further exacerbated when some of the first year students admitted into the visual art programmes force their ways into other programmes. At the end of the day visual art is challenged. This negatively affect the number of students that major in Visual Art at the advanced levels like the Colleges of education and the universities. The number at the advance levels is woefully insufficient to fill the opportunities of Art teachers in Basic Schools because of the notion that art is for people who are academically feeblest.

Those that major in the art too are hesitant to teach the subject since they have short comings or no efficient skills in practical experience. Students pick the Art course on the grounds that they wrongly assume that it is easy pursue and go with decent grades. Additionally, art tutors in Senior Secondary Schools don't have periodic workshops to refresh their skills in some of the subject areas.

9.0 Another most importance challenge confronting the teaching and learning of Visual Art Programmes is negative attitudes towards the subject as a programme that need to be studied in the second cycle institutions in Ghana. These attitudes have aggregated into the general ineptitude of students who are Science and General Arts Course.

10. The tenth constraint affecting the teaching and learning of Visual Art programmes negatively is low motivation for teachers teaching Visual Art programmes and visual arts students with 73.3% of the respondents affirmed that neither the Visual Arts program nor its teachers and students are valued by their school heads and parents, which authenticates, to a large extent, the findings of Owusu-Afriyie (2009) and Siaw (2009) that heads of SHSs in Ghana do not value the contribution of Visual Arts department.

In most of the schools where the study was conducted, the researcher observed that the periods allotted for the teaching and learning of visual per week is between 5-10 hours. Though this was mentioned by the respondents as a challenge, it is observed that the period's allotted for the teaching and learning by the MOE contradict this assertion. The MOE asserts that the teaching syllabus for Visual Arts (MOE 2008; 2010) stipulates five instructional periods for every week for teaching the practical aspects of the various Visual Arts subjects. Whiles subjects like Mathematics and Integrated Science have seven hours per week for teaching and learning. Inadequate number of periods for Visual Art in the

selected SHSs, lack of commitment by students and teachers of visual art programmes, lack of interest, and lack of quality visual art teachers were ranked as eleventh, twelfth, thirteenth and fourteenth most challenges respectively. Inadequate number of periods for the teaching and learning of Visual Art programmes was identified and ranked as such.

Lack of interest was the last challenge. It was discovered during interview with respondents that, some of the respondents claimed they have been forced to offer the Visual Art programme. This is affirmed by Jacob (2014), in his study when he sought to find out why art is neglected in Senior Secondary Schools. The findings revealed that Lack of interest = 49%, Lack of quality instructors = 36% and Poor career prospect = 15%. The outcome above demonstrates that, lack of interest for art has the more prominent rate. This absence of interest pivots chiefly on the fact that motivation to create interest for the subject or respect for the subject matter, funding adequately for art exhibitions and the provision of studio facilities are inadequate in many schools and ought to be critically considered for a positive change. The least identified challenge hindering the teaching and learning of Visual Art is lack of quality teachers to handle the programme. This assertion by respondents is the fourteenth identified challenge that constrains the teaching and learning of Visual Art programme. But demographic characteristics of the teachers in the various SHSs under study contradict this assertion based on the academic qualifications and the number of years the teachers have been teaching. It was revealed from the study that 47.5% attain first degree in art education, 15% are with master's degree in basic art education, and whiles 2.5% attain master's degree in graphic communication design. Also 5% of the teacher's academic qualification revealed that they had attain HND in industrial art. The

above qualifications coupled with the number of years and the researcher's observation during lesson delivery showed that most of the teachers teach with dexterity.

In the light of this analysis, it can be concluded that the inadequacies in the learning and teaching of visual art programmes in the selected SHSs in the Northern Region, if properly attended to and redressed could increase the number of students offering Visual Art programmes in the selected SHSs and expand the number of SHSs offering the visual art programmes.

4.5.2 Attempts being made by students to address the challenges

Students were further quizzed to indicate the attempts that are being made to address the challenges cited. The figure below depicts the responses made by the respondents.

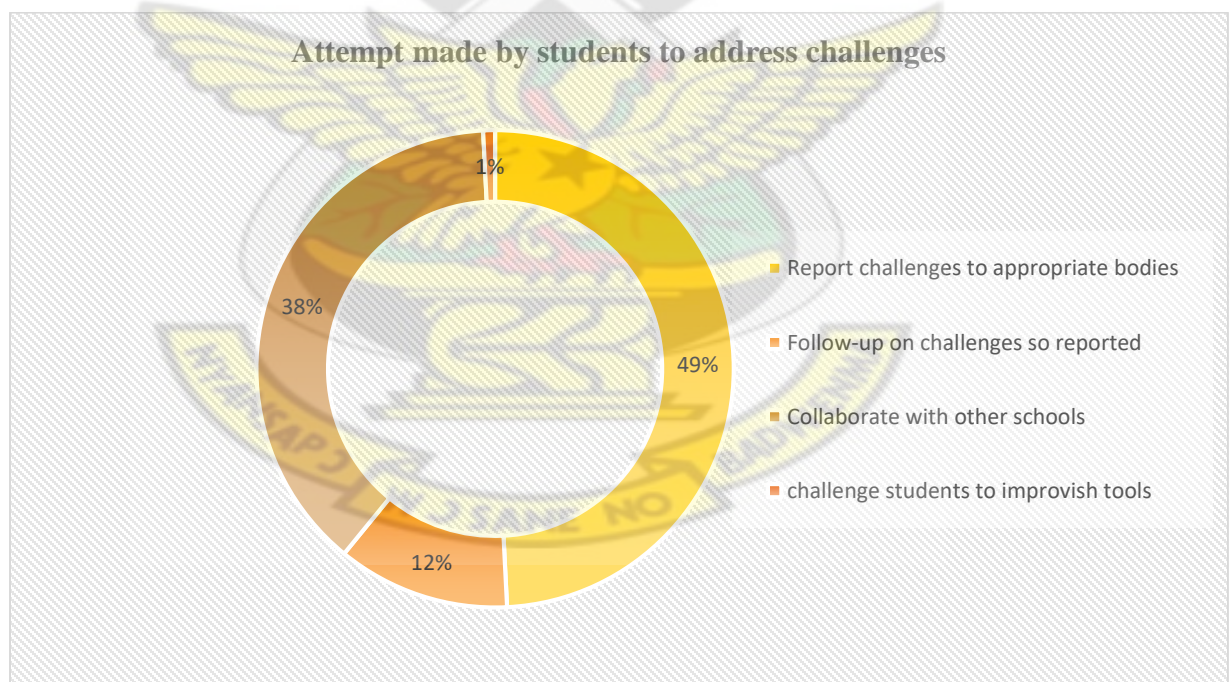


Figure 4. 6: Attempt being made by students to address the challenges
(Source: Field Survey April, 2018)

It is apparent from the foregoing that for the challenges confronting the teaching and learning of visual art programmes 49% of the respondents revealed that attempts have been made to report to the authorities some of the challenges. It is the view of the respondents that an immediate reporting of the challenges to the authorities can help salvage the situation. 36% of the respondents agreed that schools offering Visual Art programmes should have collaborative efforts with other schools to seek redress to problems/challenges facing them. Through this collaboration, the weaknesses identified should be turned around into strengths. Career Guidance which is an integral and indispensable aspect of Visual Art education should play a pivotal role in this collaborative efforts. Respondents (12%) also revealed that for the challenges of learning and teaching Visual Art to be addressed students should make follow-ups on the problems identified and reported. These regular follow-ups will put the authorities on guard to provide the necessary prerequisites for effective teaching and learning of visual art programmes. A small number of respondents, (1%) indicated that student should be taught to improvise tools to address the challenge of lack of tools and materials for visual art practical.

4.5.3 Mechanisms put in place to solve problems and address challenges

The section is to present the descriptive analysis of the information gathered on mechanisms proffered by various stakeholders to reduce the impact of challenges confronting the learning and teaching of Visual Art in the selected Senior High Schools. This is categorized in three forms and include (1) Officials from District/Regional Education Directorate, (2) Headmasters/teachers and (3) Students and their responses to

the various variables of the questionnaire used for the information gathered. This is displayed in a simple discussion format using percentages of the various responses.

Respondents were asked to indicate the type of mechanisms that could be put in place to reduce the impact of the challenges on the learning and teaching of Visual Arts in the selected SHSs. The findings from the Headmasters/teachers are summarized in Table 4.6

Table 4. 10: Mechanisms put in place by Headmasters/Teachers/GES Officials

Response	Frequency	Percentage (%)
Provision of art tools and materials	9	26.5
Granting Study Leave to Visual Art educators	8	23.5
Posting of Visual Art teachers to senior high schools	12	35.3
Provision of logistics	5	14.7
Total	34	100

(Source: Field Survey April, 2018)

From the findings in Table 4.10, 12 (35.3%) of the respondents who formed the key informants of the study indicated that posting of qualified or professional Visual Art teachers to Senior High Schools could significantly change the dynamics of the Visual Art teaching and learning, 9 (26.5%) talked about the provision of art tools and materials, which could form the foundation of effective teaching and learning of Visual Art. They assert that since the teaching and learning of Visual Art programme in their opinion entail a lot practical activity, it will be prudent to invest significantly in provision of art tools and material. The availability of these apparatus will enhance efficient teaching and learning of the programme. Also 8 (23.5%) revealed that that the provision of Study Leave with pay for visual art teachers can serve as a source motivation. They again added that, constant short courses and on the job training will sharpen their teaching skills and bring them to modern methods of teaching the Visual Art courses, while five (14.7%) adduced the provision of logistics (well-equipped art studios) as an antidote in improving the teaching

and learning of visual art in the selected SHSs in the Northern Region. Additionally an official from the education directorate stated “It is said that, schools that have the equipment that are best and costly have the most favourable traditions and attitudes to art as part of school curriculum, and art education turns out to be better known in such schools where their art studios are carefully and properly equipped”.

The researcher further requested the student respondents to indicate the mechanisms they will suggest to help improve the teaching and learning of Visual Art in the selected SHSs.

The findings as presented by the students are summarized in Table 4.11

Table 4. 11: Mechanisms proffered by students

Response	Frequency	Percentage (%)
Provision of art tools and materials	79	49.4
Granting study leave to visual art educators	17	10.6
Posting of visual art teachers to senior high schools	45	28.1
Provision of logistics	19	11.9
Total	160	100

(Source: Field Survey April, 2018)

The results of the findings presented in Table 4.11 indicate that just like the headmasters/teachers, large majority 79 (49.4%) of the students revealed that provision of art tools and materials is crucial to the teaching and learning of Visual Art programme in the selected SHSs. On the issue of posting of Visual Art teachers to SHSs 28.1% of the respondents indicated that a reasonable number of Visual Art teachers could reduce the workload on the few ones thereby creating room for effective teaching of the programme. This will go a long way to improve students learning and thus improve their academic performance. It was also revealed from the respondents that 19 (11.9%) admitted that provision of logistics (equipped art studios) will improve the teaching and learning of Visual Art programmes. Visual Art programmes develops the psychomotor domain in

learning. For this to be built up successfully, a purpose fully and furnished studio ought to be given in schools special attention as in Science based subject facilities for research, to cater for Visual Art as well. The observation made by the researcher uncovered that, the schools under study have their Visual Art courses structured and organized with little or no practical. It is alluring to have a well prepared art studio. Art rooms should contain satisfactory storage space for projects, materials and equipment. Each room needs work table with a vice, a sink, and the basic tools. It requires a table for clay works and other art activities, a couple of easels or painting tables, and a large table for general activities. The walls and the slides displayed ought to give sufficient display space for two and three dimensional tasks, and also works of art and reproductions by well-known artists.

From the findings in Table 4.11, 17 (10.6%) of the sampled students revealed that granting Study Leave to Visual Art educators will increase their knowledge and capacity and make the art teachers extremely effective facilitators or art learning and practical where they teach, and henceforth ought to be encouraged. Ghana Education Service officials also intimated that the quota system for granting Study Leave should deliberately tilt to increasing the numbers of teachers who are prepare to study Visual Art education at the highest level.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This part is aimed at putting together key discoveries of the research and provides recommendations for improving the Nature of Visual Art programme in the selected schools in the three District/Municipal/ Metropolitan areas in the Northern Region.

5.2 Summary of Major Findings

In summary the research sought to highlight the State of Visual Art programme in selected Senior High Schools in the Northern Region of Ghana and to the survey questions: (1) What is the nature of Visual Art programme in selected Senior High Schools in the Northern Region of Ghana? (2) Why are the SHSs in Northern Region not tapping into the available local resources to run more effectively the Visual Art programme? (3) What challenges face the teaching and learning of Visual Art programme in selected SHSs in Northern Region of Ghana? (4) How can we deal with the challenges to improve the Visual Art programme?

The main findings of the study are:

1. **Suggestions and nature of Visual art programme in selected Senior High Schools in the Northern Region of Ghana?**

The research revealed that Visual Art studios are not adequately equipped to enhance their practice in Visual Art programme with a mean of estimation (2.56, SD =1.45). Respondents also “agree” that their schools have art rooms/classrooms for lessons (1.90, SD = 1.18), but added that the Visual Art studios are not properly equipped to help sharpen their

practical skill which they consider a key factor in preparing students for the job market. These findings also show that inadequate Visual Art syllabus coverage affects student's performance negatively (2.12, and SD=2.31). Also the respondents "agree" that information on careers related to Visual Art can motivate students to perform better in the subject (1.55, and SD=1.04). Making students aware of the vast career opportunities available in Ghana and elsewhere motivate students and build their confidence. A large majority (93.3%) of the respondents interviewed agreed that Visual Art programme should be introduced in all SHSs in the Northern Region. Art exhibition is meant to sharpen the learning and practical skills of the students, but 52.5% of the respondents indicated that art exhibition has never been organized one to motivate students. Majority of the people interviewed making up 44.4% of the respondents' stated that "Lack of qualified or professional Visual Art educators" affect negatively the nature of Visual Art education in the Northern Region.

2. Why are the SHSs in Northern Region not tapping into the available resources to run Visual Art programme?

The research uncovered that, the available resources in the zone of study are: leather 35%, cotton clay 18.8%, straws 6.2%, cane 21.9%, wood 12.5% and weaving thread 5.6%. On whether they tap into these natural resources, 51% of the respondents responded **YES** and 49% responded in the **NEGATIVE**, 38.8% of the respondents adduced lack of capacity to transform the natural resources into useful visual objects as the major reason why they are not tapping the available resources to run Visual Art programme and also not able to attract other non-Visual Art students to change their courses to do Visual Art. On the issue of patronizing local industries to enhance practical skills, 40.6% **disagreed** that they do not

have access to local industries hence they do not patronize them to enhance their practical skills. Also 60% of the visual art teachers and students state that they do not tap into the knowledge of local industries to improve their knowledge base in Visual Art. To create awareness of available natural resources to SHSs offering Visual Art programme 46% of the respondents opined that capacity building on the use of the natural resources available in the area is lacking.

3. What challenges face the teaching and learning of Visual Art programme in selected SHSs in Northern Region of Ghana?

It was observed that lack of awareness in Career prospects for Visual Art graduates remain a major challenge among teachers, students and headmasters for them to see the Visual Art programme as less popular than other programmes offered at the SHS level. Also inadequate supply of art tools and materials is another main cause for less expansion of the Visual Art programme in SHSs in Northern Region. While many headmasters, parents and Ghana Education Service Officials and for that matter MOE have made some efforts to provide affordable tools and materials to the SHSs running Visual Art programme, the supply of these tools and materials are woefully inadequate. Respondents' ranked inadequate provision of art tools and materials as the second most challenging factor that affect the teaching and learning of Visual Art programme in the selected SHSs.

5.3 Conclusions

It is evident from the study that, the focal point of this research was assessing the components responsible for the contemporary nature of Visual Art as a course in Senior High Schools in the Northern Region of Ghana. The background information about the

research work starts with the introduction of art education in Ghana, educational reforms in Ghana, evaluation of the education reforms in Ghana, Senior High School Education in Ghana, Visual Art Course Content in the Senior High Schools in Ghana, especially in the structure and content of various art forms and definition of art, Art education curriculum, Importance of Art Education and challenges of Visual Art education among others via reputed Scholarly literature and various forms of I. C.T.

The discoveries/findings obtained in the following through well-structured research methods

- (i) Inadequate number of art educators in Senior High Schools.
- (ii) Insufficient teaching learning materials and Visual Art studios for the practice of art in Senior High Schools
- (iii) Poor interests among students' educators and government officials to the subject because of lack of knowledge concerning poor vocation prospects.
- (iv) There is next to zero art exhibitions for Senior High Schools.
- (v) The available natural resources in the area of study are leather, clay, cane, wood and weaving thread, which when harnessed could improve the acquisition of practical skills and works of Visual Art students thereby contributing positively to industrial development in the region.
- (vi) Though there are local art industries' where art teachers and students could use to get first hand experiences, they do not patronize these local industries.

From every last one of the study up until this point, it is obviously certain that the state of Visual Art programme in the Northern Region of Ghana has endured remarkable disregard in the selected Senior High Schools because of the already specified reasons and moreover

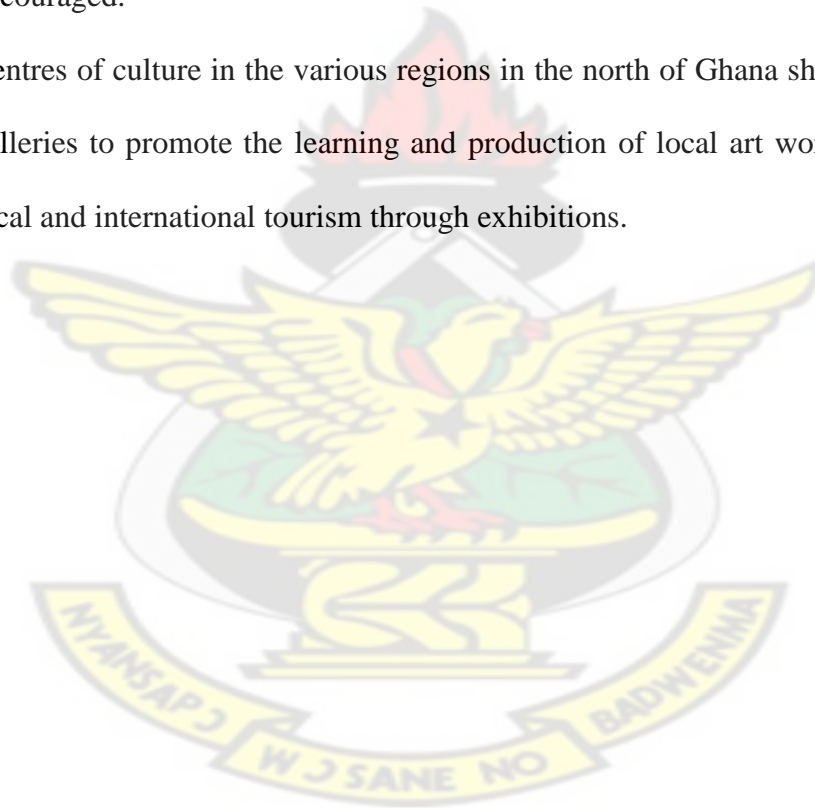
societal value for Visual Art as a school subject due to the misguided and negative to Visual Art.

5.4 Recommendations

The following suggestions or recommendations are advanced as a means of resolving problems identified during the research:

- (a) Policies should be enacted by government and supported by non- Governmental Organizations in education that will be geared towards the establishment of more Visual Art in Senior High Schools in Ghana especially in Northern Ghana and how to cater for the funding gap and make Visual Art attractive for other schools and students to offer Visual Art at the SHSs level.
- (b) More Universities and the Tertiary institutions in Ghana ought to incorporate art programme in their curricular to cater for the labour need of delivering satisfactory and quality Visual Art educators and industrial designers.
- (c) Government should sponsor and encourage School Art exhibitions and competitions frequently to create interest among the students and also expose visual art works to people outside the visual art industries and therefore motivate more students to produce and appreciate Visual Art.
- (d) Teachers and students offering Visual Art subjects in the Senior High Schools should be supported financially and logistically to discover and transform the local natural resources into useful art products, from Visual Art programme and also attract non-Visual Art students to change their negative attitudes toward art and become art appreciator and connoisseurs in order to use art for the various purposes.

- (e) Tapping local knowledge from local industry owners will expose teachers and students to the local art history and also local art material and techniques. Integrating the local art knowledge into modern – (what is learnt in school) would promote diversity and innovation to improve the art technology in various ways for the economic and social development of the region. Parents can also encourage their wards to tap into the local art industries to enhance quality Visual Art programme in the Northern Region. Field trips to these local industries should therefore be encouraged.
- (f) Centres of culture in the various regions in the north of Ghana should establish art galleries to promote the learning and production of local art works to boost both local and international tourism through exhibitions.



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APPENDICES

Appendix A

Letters of introduction

**DEPARTMENT OF EDUCATIONAL INNOVATIONS
IN SCIENCE AND TECHNOLOGY**
FACULTY OF ART, COLLEGE OF ART & BUILT ENVIRONMENT
KWAME NKRUMAH UNIVERSITY OF SCIENCE & TECHNOLOGY

Tel: (233) 03223-98218



University Post Office
Kumasi – Ghana
West African
E-mail:
generalart.cass@knust.edu.gh
Headgeneralart.cass@knust.edu

Ref: GAS/S/3

Date: 28th November, 2017

Regional Director
Ghana Education Service
Tamale

Dear Sir,

LETTER OF INTRODUCTION – MAHAMADU FUSHEINI

Mr. Mahamadu Fusheini is an MPhil Art Education student in the above Department of KNUST with a student number PG 5637816.

He is conducting a research on *"The State of Visual Arts Programme in Senior High Schools in the Northern Region of Ghana"*.

I would be very grateful if you could provide him with any information he may need.

Yours faithfully,


Dr. Patrick Osei-Poku
HEAD OF DEPARTMENT



**DEPARTMENT OF EDUCATIONAL INNOVATIONS
IN SCIENCE AND TECHNOLOGY**

FACULTY OF ART, COLLEGE OF ART & BUILT ENVIRONMENT
KWAME NKRUMAH UNIVERSITY OF SCIENCE & TECHNOLOGY

Tel: (233) 03223-98218



University Post Office
Kumasi – Ghana
West African
E-mail:
generalart.cass@knust.edu.gh:
Headgeneralart.cass@knust.edu

Ref: GAS/S/3

Date: 28th November, 2017

Headmaster
Pong Tamale Senior High School
Tamale

Dear Sir,

LETTER OF INTRODUCTION – MAHAMADU FUSHEINI

Mr. Mahamadu Fusheini is an MPhil Art Education student in the above Department of KNUST with a student number PG 5637816.

He is conducting a research on *"The State of Visual Arts Programme in Senior High Schools in the Northern Region of Ghana"*.

I would be very grateful if you could provide him with any information he may need.

Yours faithfully,

Dr. Patrick Osei-Poku
HEAD OF DEPARTMENT

received

29-03-18

Asst (Acad) & H.O.D (Visual Arts)
take note and receive the
Personnel.

GHANA EDUCATION SERVICE

*In case of reply
the date and reference
number of this
should be quoted*



Sagnarigu Municipal Education Office
P. O. Box 377, E/R
Tamale, Northern Region

17th April, 2018.

Our Ref: GES/NR/SDEO/HRMD/MC.2.

Your Ref:

INTODUCTORY LETTER

MR. MAHAMADU FUSHEINI

Mr. Mahamadu Fusheini is an Mphil student in Art Education at the Kwame Nkrumah University of Science & Technology in Kumasi, Ghana.
He is carrying out a research on the topic: "The State of Visual Art Programme in selected Senior High Schools in Northern Region."

Your school is among the schools he has chosen for the research work.

I would be very happy if you could give him the necessary assistance he needs in this regard.

I count on your usual co-operation.

Thank you.

(ALHASSAN MUSTAPHA)
DISTRICT DIRECTOR OF EDUCATION
SAGNARIGU

DISTRIBUTION:

THE HEADMASTERS/HEADMISTRESS

1. Tamale Senior High School
2. Kalpohin Senior High School

GHANA EDUCATION SERVICE

*In case of reply,
the date and reference
number of this letter
should be quoted*

Phone No: 03720 94732

Our Ref: GES/NR/SN/PG.8/VOL.2/103

Your Ref:



REPUBLIC OF GHANA

Municipal Education Office,
P. O. Box 26,
Savelugu,
Northern Region.

E-mail Address:
savelugudeo@yahoo.com

Date: 27TH April, 2018

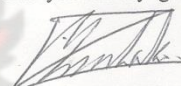
INTRODUCTORY LETTER

Mr. Mahamadu Fusheini is an MPhil Art Education student from the Kwame Nkrumah University of Science and Technology.

He is conducting a research on "The State of Visual Arts Programme in Senior High Schools in the Northern Region of Ghana".

I therefore write to introduce him to you and ask that you kindly grant him the needed assistance.

Thank you.


PHILIP ISSAHAKU ZIBLIM
MUNICIPAL DIRECTOR OF EDUCATION
SAVELUGU-NANTON

THE HEADMISTRESS
PONG-TAMALE SENIOR HIGH SCHOOL
PONG-TAMALE.

cc: Mr Mahamadu Fusheini
Kwame Nkrumah University of Sci. & Tech
Kumasi.

GHANA EDUCATION SERVICE

*In case of reply
the date and reference
number of this
should be quoted*



REPUBLIC OF GHANA

Metropolitan Education Office
P. O. Box 6, E/R
Tamale, Northern Region
Tel: 03720-22090
FAX: 03720-23762

Our Ref: GES/NR/MEO/TT.12/VOL.I

Your Ref:

Date: April 5, 2018

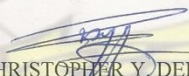
Email: tmetroeducation@gmail.com

LETTER OF PERMISSION MAHAMADU FUSEINI

Permission is hereby granted Mr. Mahamadu Fuseini an MPhil Art Education student of the Kwame Nkrumah University of Science and Technology-Kumasi to enter our Senior High Schools in the Metropolis to carry out an activity as far as he obeys the rules and regulations of our service guiding research activities.

He is conducting an academic research on the topic:- "The State of Visual Art Programmes in Senior High Schools in the Northern Region of Ghana" His study demands the use of questionnaire to solicit views and opinions from Senior High School Heads and Assistants and Officials from Ghana Education Service Directorate in the Metropolis, in understanding the state of visual art programmes in our schools, for his research that will lead to the award of his Master of Philosophy certificate.

We therefore request that schools in the Metropolis allow the student or his assign carry out his activity. However, we urge all heads of the schools to ensure this does not unduly interrupt academic learning hours.


(CHRISTOPHER Y. DERY)

DEPUTY DIRECTOR – (ADMIN. & FIN.)

For: METROPOLITAN DIRECTOR OF EDUCATION
TAMALE.

THE HEADMASTERS/MISTRESSES
SENIOR HIGH SCHOOLS CONCERNED
TAMALE METROPOLIS
TAMALE.

Cc: Mr. Mahamadu Fuseini
K.N.U.S.T
Kumasi-Ghana

2nd Cycle School Co-ordinate
Metro Education Office
Tamale.

(**a'h**)

APPENDIX B: Interview Guide for Head Masters, Assistant Heads and officials from GES Directorates.

TOPIC: “THE STATE OF VISUAL ARTS PROGRAMME IN SENIOR HIGH SCHOOLS

IN THE NORTHERN REGION OF GHANA”

INTRODUCTION: This questionnaire is to solicit views and opinions from SHS Head masters, Assistance Heads and Officials from GES directorates in the Tamale Metropolis and Savelugu Municipal to help in understanding the state of visual arts programme in senior high schools in the northern region and how it can impact those that do not offer visual art programmes. Your assistance will be of immense contribution to this research. You are kindly requested to be as objective as possible. Any information provided will be kept strictly private and confidential. Thank you

SECTION A:

BACKGROUND INFORMATION: Please tick [✓] in the appropriate ellipse.

- 1) Please indicate your sex. 1. Male [], 2. Female []
- 2) What is your highest academic qualification? (i) Diploma in Education [] (ii) Degree in Education []
(iii) Masters in Education [] (iv). Any other (specify).....
- 3) How many years have you been with GES in your current capacity? (i) 0-5 [] (ii) 6-10 [] (iii) 11-20 [] (iv) 21 and above []
- 4) What types of SHSs are under your supervision? (i) Mixed (day) [] (ii) Mixed (boarding) [] (iii) Mixed (day and boarding) []
- 5) What is the category of the school under your control? (i) Public [] (ii) Community based [] (iv) Private []

6. What type of Visual Art programme does the school under your supervision offer? i) Painting ☐ ii) Sculpture ☐ iii) Textile ☐ iv) Print ☐ v) Drawing ☐ vi) Other (specify).....

SECTION B: State of Visual Art programmes in selected Senior High Schools in the Northern Region. Please tick ☒ your responses in the spaces provided.

7. How many Visual Art teachers does your school have currently? i.1 ☐ ii. 2 ☐ iii. 3 ☐ iv. 4 ☐ v. More (specify).....

8. What is your current workload (lessons) per week? i. 5-10 ☐ ii. 11-15 ☐ iii. 16-20 ☐ iv. 21-25 ☐ v. 26 and above ☐

9. How many Visual Art students are there in your form currently? i. 0-15 ☐ ii. 16-25 ☐ iii. 26-35 ☐ iv. 36-45 ☐

10. Are the number of students offering Visual Art like the other programmes? i. Yes ☐ ii. No ☐

10. If No, does that pose any challenge to Visual Art students? i. Yes ☐ ii. No ☐

11. If Yes, what are some of the challenges? i. Visual Art students are marginalized ☐ ii. Visual Art students are overshadowed ☐ iii. Any other (specify).....

SECTION D

Challenges that Visual Art students face in Senior High Schools in Northern Region.

12. What challenges do you Visual Art teachers/student face? i. Inadequate art tools and materials, ii. Inadequate Visual Art educators, iii. Inadequate logistics for Visual Art department, iv. Any other (specify).....

13. What mechanisms are put in place by the district education directorate to solve the challenges?

i. Provision of art tools and materials, ii. Granting study leave to Visual Art educators, iii Posting of Visual Art teachers to Senior High Schools iv. Provision of logistics v. Any other (specify).....

14. What is government doing through GES to resolve the challenges identified.....

.....
.....

15. Is the number of periods for teaching Visual Art programme adequate? i. Yes [], ii. No []

16. If No what do you suggest? i. More periods should be added for Visual Art programme, ii. Any other (specify).....

17. Do you think there is negative attitude towards Visual Art programmes? 1. Yes [] 2. No [].

18. If yes, what are some of these behaviours/attitudes? i. low enrolment, ii. Lack of commitment towards Visual Art programmes, iii. Any other (specify).....

19. What facilities are available in your school for the teaching and learning of Visual Arts Related programme? i. well-equipped art studio [], ii. Art gallery [], iii. Any other (specify).....

20. In your own opinion what could be done to increase the number of SHS offering Visual Art education in northern region?

.....
.....

SECTION E

SHS in northern region are not tapping into the available resources to run visual art programmes.

16. Are there resources to help in the teaching/learning of Visual Art programme in the region? 1 yes [] 2 No []

17. If yes mention at least **five** of the natural resources in the region

.....
.....

18. Are the Senior high schools tapping into natural resources to improve teaching and learning visual art programmes? 1= yes [] 2=No []

19. Why are the SHS in the northern region not tapping into this resources to improve the teaching/learning of Visual Art education?

.....

19. Patronizing local industries to enhance practical skills 1= strongly agree 2= Agree 3=Neutral 4=Disagree 5=Strongly disagree

20. Do teachers and students tap into the knowledge of local industries in the northern region? 1= Yes [] 2= No []

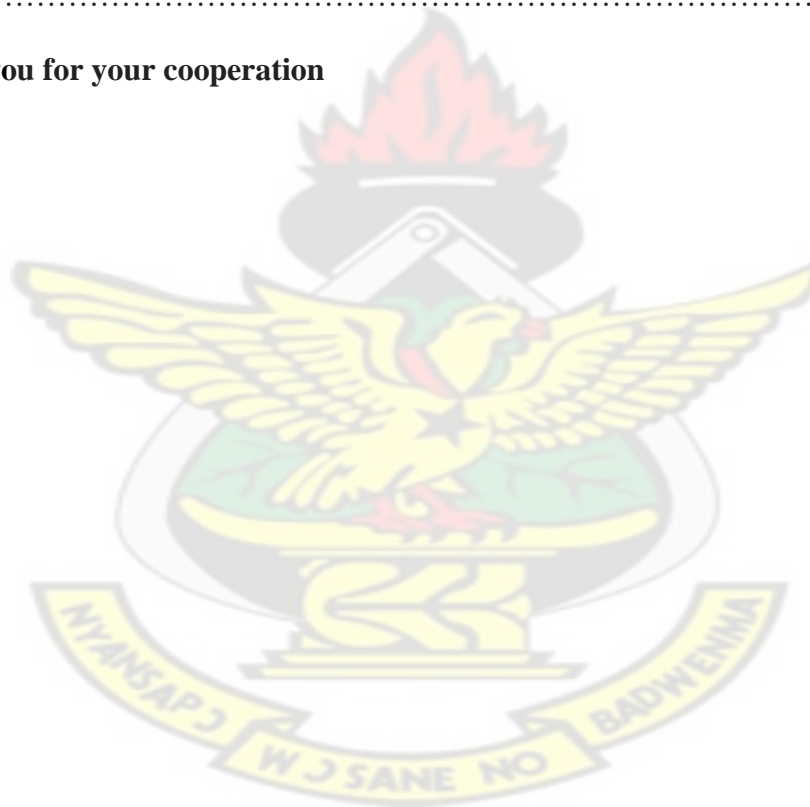
21. How do you create awareness of available natural resources to SHSs offering visual art programme?

.....

22. In your own opinion what could be done to increase the number of SHS offering Visual Art education in northern region?

.....

Thank you for your cooperation



APPENDIX C: Questionnaire for Visual Art Teachers

TOPIC: “THE STATE OF VISUAL ART PROGRAMME IN SELECTED SENIOR HIGH SCHOOLS IN THE NORTHERN REGION OF GHANA”

INTRODUCTION: This questionnaire is to solicit views and opinions from SHS Visual Arts teachers in the Tamale Metropolis and Savelugu Municipal to help understand the state of visual art programmes in senior high schools in the northern region, and how it can impact those that do not offer visual art programmes. Your assistance will be of immense contribution to this research. You are kindly requested to be as objective as possible. Any information provided will be kept strictly private and confidential. Thank you.

SECTION A: BACKGROUND INFORMATION Please tick [✓] in the appropriate ellipse.

- 1) Please indicate your sex. 1. Male [], 2. Female []
- 2) what is your age i) 20-23 [] ii) 24-27 [] iii) 28-31 [] v) 32 and above []
- 3) Which form do you teach? (**Choose as many as possible**) (i) Form one [] (ii) Form two [] (iii) Form three []
- 4) What type is your school? v) Mixed (day) [] vi) Mixed (boarding) [] vii) Mixed (day and boarding) []
- 5) What is the category of your school? (i) Public [] (ii) Community based [] (iv) Private []
- 6) What type of Visual Art programme do you offer in your school? (**Choose as many as possible**)
i), Painting [] ii) Sculpture [] iii) Textile [] iv).Graphic design [] v) Leatherwork [] vi)
Other (specify).....

SECTION B:

State of Visual Art programmes in Senior High Schools in the Northern Region.

Please tick [√] or write your responses in the spaces provided.

7) How many Visual Art teachers does your school have currently? 1 [] 2 [] 3 [] 4
More []

8) What is your current workload (lessons) per week? i) [5-10] ii) [11-15] iii) [16-20]
iv) [21-25] v) [26 and above]

9) How many Visual Art students are there in your form currently? i) Form 1 [] ii) Form
2 [] iii) Form 3 []

10) Are the number of students offering Visual Art like the other programmes? 1 Yes [] 2
No []

11) If No, does that pose any challenge to Visual Art students? i. Yes [] ii. No []

12) If Yes, what are some of the challenges? i. Visual Art students are marginalized [] ii.
Visual

Art students are overshadowed [] iii. Any other (specify).....

13) Please put a tick [√], in the space which most likely represents the situation in your
school, using the key?

Key: Strongly Agree (SA), Agree (A), Not Sure (NS), Disagree (D), Strongly Disagree (SD)

No	Statement	SA	A	NS	D	SD
1	The school administration supports and facilitates Visual Art teaching/learning activities in the school					
2	Poor performance in Visual Art is a threat to its survival in your school					
3	The school avails materials, tools and equipment for teaching/learning of Visual Art					
4	Your school has an art room/classroom for lessons					
5	Your school provides textbooks and reference materials for Visual Art					
6	Job satisfaction from promotions, improved salary scheme and recognition does influence quality of teaching					
7	The school has a well-established Visual Arts studio					
8	Students often use the art studio to enhance their practical knowledge					
9	Visual Art teacher's academic qualification determines the quality of teaching					
10	The number of years a teacher teaches Visual Art improves quality of teaching					
11	Limited Visual Art resources does affect how a teacher teaches the subject					

12	Inadequate Visual Art syllabus coverage affects student's performance negatively					
13	School administration pose challenges that hinders student's performance in Visual Art					
14	Visual Art teachers can be a hindrance to student's performance in the subject					
15	Student indiscipline is a threat to good performance in Visual Art in your school					
16	Parental involvement and support has a relationship with good student performance in Visual Art					
17	Frequent assignments, homework and projects in Visual Art contribute to improved student performance					
18	Information on careers related to Visual Art can motivate students to work hard in the subject					
19	The WASSCE results within the last five years have improve					

SECTION C

The impact of Senior High Schools offering Visual Art programmes on those that do not offer Visual Art. Please tick ☒ the appropriate response in the space provided.

14. Do you think Visual Art programmes should be introduced in all Senior High Schools in the

Northern Region? i. Yes ☐ ii. No ☐

15. Has your Visual Arts department ever conducted an art exhibition in your school? a). Yes b). No

16. What support does your school give to the Visual Arts department towards art exhibitions? i. Yes ☐ ii. No ☐

17. Do you encourage students and teachers from other departments to participate in art exhibitions? i. Yes ☐, ii. No ☐

18. If yes, what was the response of those departments? i. Less encouraging ☐ ii. Encouraging ☐ iii. Very encouraging ☐

19. Does your school organize art related excursions? i. Yes ☐ ii. No ☐

20. Do those who do not offer Visual Art programmes take part in such excursions? i. Yes ☐ ii. No ☐

21. What is the reason why only few Senior High Schools in Northern Region offer Visual Art programmes? i. lack of awareness of Visual Art programmes in the Senior High School,

ii. Lack of career guidance on Visual Art programmes, iii. Lack of Visual Art educators iv.

Any other (specify).....

SECTION D

Challenges that Visual Art students face in Senior High Schools in Northern Region.

Provide the appropriate responses in the spaces provided

21. What challenges do you face as a Visual Art teacher? i. Inadequate art tools and materials ii. Inadequate Visual Art educators' iii. Inadequate logistics for Visual Art department iv. Any other (specify).....

21. What mechanisms are put in place by the district/regional education directorate to solve the challenges? i. provision of art tools and materials ii. Granting study leave to Visual Art educators iii posting of Visual Art teachers to Senior High Schools iv. Provision of logistics v. Any other (specify).....

22. What attempts have you, as a Visual Art teacher, made to address these challenges? i. reporting the challenges to the appropriate quarters ii. Making follow-ups on challenges so reported iii. Collaborating with other schools that offer Visual Art programmes iv. Any other (specify).....

23. Is the number of periods for teaching Visual Art programmes adequate? i. Yes [], ii. No []

24. If No what do you suggest? i. More periods should be added for Visual Art programmes ii. Any other (specify).....

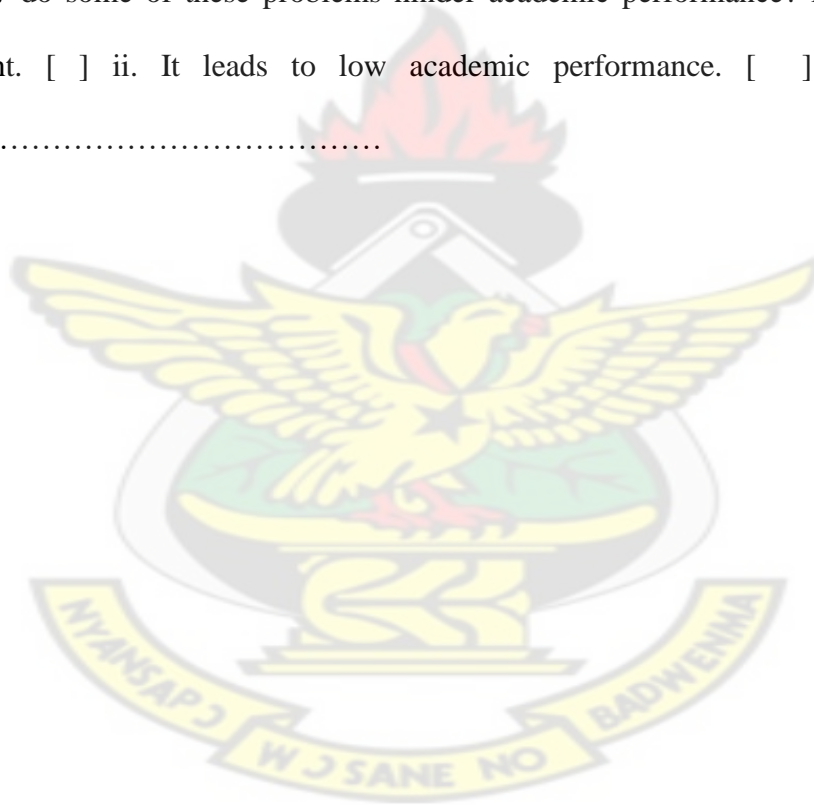
25. Do you think there is negative attitude towards Visual Art programmes? 1. Yes [] 2. No []. 26. If yes, what are some of these behaviours/attitudes? i. low enrolment, ii. Lack of commitment towards Visual Art programmes, iii. Any other (specify).....

27. What facilities are available in your school for the teaching and learning of Visual Arts Related programmes? i. well-equipped art studio [], ii. Art gallery [], iii. Any other (specify).....

28. What do you think is the basic reason for the neglect of Visual Art in Senior High Schools? **Choose as many as possible.**

i. lack of interest [] ii. Lack of quality teachers [] iii. Lack of awareness career prospects [] iv. Any other (specify).....

29. How do some of these problems hinder academic performance? i. It leads to low enrolment. [] ii. It leads to low academic performance. [] iii. Any other (specify).....



SECTION E

Availability of resources to run Visual Art programmes in Senior High Schools in Northern Region.

30. What are some of the resources to help in the teaching/learning of Visual Art programmes in the Northern Region? Choose as many as possible. i. Leather ☐ ii. Clay ☐ iii. Straw ☐ iv. Any other (specify).....

31. Why are the Senior High Schools in Northern Region not tapping into these resources to improve the teaching/learning of Visual Art programmes? i. unawareness of the availability of the resources ☐ ii. Inadequate time to tap the resources ☐ iii. Lack of capacity to transform the natural resources into useful forms ☐ iv. Any other (specify).....

32. What could be done to create the awareness of Senior High Schools offering Visual Art in Northern Region about the availability of natural resources? i seminars on awareness creation ☐ ii. Capacity building on how to use natural resources ☐ iii. Organization of field trips ☐ iv. Any other (specify).....

Thanks for your cooperation!

APPENDIX D: Questionnaire for Visual Arts Students

TOPIC: “THE STATE OF VISUAL ART PROGRAMME IN SELECTED SENIOR HIGH SCHOOLS IN THE NORTHERN REGION OF GHANA”

INTRODUCTION: This questionnaire is to solicit views and opinions from SHS Visual Arts students in the Tamale Metropolis and Savelugu Municipality to help in understanding the state of visual arts programme in Senior High Schools in the northern region and how it can influence the non-visual arts SHS to offer the programme. Your assistance will be of immense contribution to this research. Therefore, you are kindly requested to be as objective as possible. Any information provided will be kept strictly private and confidential. Thank you.

SECTION A: BACKGROUND INFORMATION

Please tick [☐] in the appropriate ellipse.

- 1) Please indicate your sex. 1. Male [☐] 2. Female [☐]
- 2) Which form are you? (i) Form one [☐] (ii) Form two [☐] (iii) Form three [☐]
- 4) What type is your school? v) Mixed (day) [☐] vi) Mixed (boarding) [☐] vii) Mixed (day and boarding) [☐]
- 5) What is the category of your school? (i) Public [☐] (ii) Community based [☐] (iv) Private [☐]
6. What type of Visual Art programme do you offer in your school? i), Painting [☐] ii) Sculpture [☐] iii) Textile [☐] iv) Graphic design [☐] v) Leatherwork [☐] Other (specify).....

SECTION B:

State of Visual Art programmes in Senior High Schools in the Northern Region.

Please tick [✓] or write your responses in the spaces provided.

7. How many Visual Art teachers does your school have currently?

1 [] 2 [] 3 [] more []

8. How many lessons per week do you have as a visual art student?

[5-10] [11-15] [16-20] [21-25] [26 and above]

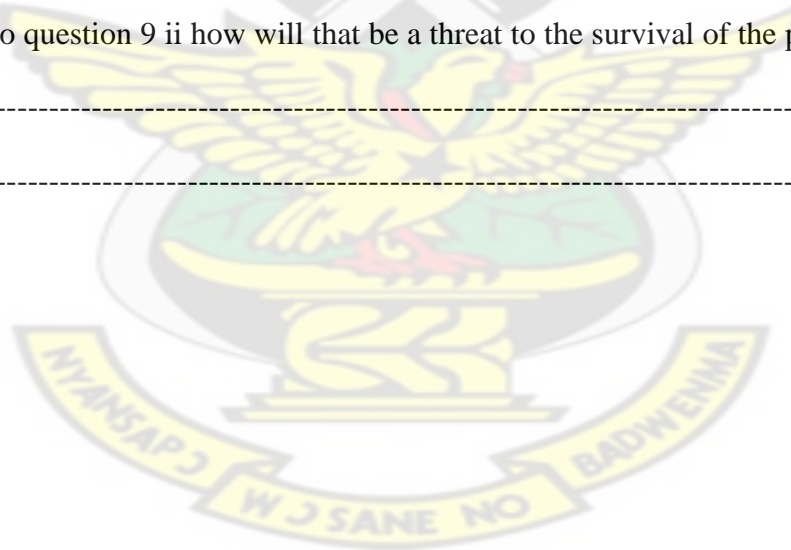
9. (i) How many Visual Art students are the in your form currently?

Form 1 [] Form 2 [] Form 3 []

ii) Are the number of students offering Visual Art like the other programmes? 1 Yes [] 2

No []

iii) If No to question 9 ii how will that be a threat to the survival of the programme? -----



10. Please tick [√], the appropriate answer which most represent the situation in your school.

SECTION C:

Key: Strongly Agree (SA), Agree (A), Not Sure (NS), Disagree (D), Strongly Disagree (SD)

No	Statement	SA	A	NS	D	SD
1	The school administration supports and facilitates Visual Art teaching/learning activities in the school					
2	Poor performance in Visual Art is a threat to its survival in your school					
3	The school avails materials, tools and equipment for teaching/learning of Visual Art					
4	Your school has an art room/classroom for lessons					
5	Your school provides textbooks and reference materials for the teaching/learning of Visual Art					
6	The school has a well-established Visual Arts studio					
7	Students often use the visual art studio to enhance their practical knowledge					
8	Visual Art teacher's academic qualification determines the quality of teaching					
9	The number of years a teacher teaches Visual Art improves quality of teaching					

10	Limited Visual Art resources does affect how a teacher teaches the subject					
11	Inadequate Visual Art syllabus coverage affects student's performance negatively					
12	School administration pose challenges that hinders student's performance in Visual Art					
13	Visual Art teachers can be a hindrance to student's performance in the subject					
14	Student indiscipline is a threat to good performance in Visual Art in your school					
15	Parental involvement and support has a relationship with good student performance in Visual Art					
16	Frequent assignments, homework and projects in Visual Art contribute to improved student performance					
17	Information on careers related to Visual Art can motivate students to work hard in the subject					
18	The WASSCE results within the last five years have improve					
19	Art Excursions are organized in your school					
20	Non visual arts students embark on the excursion with you					
21	Visual art should be made compulsory in senior secondary schools					
22	Visual Arts department ever conducted an art exhibition in your school					

23	The exhibitions open to other students and teachers from other departments					
24	The exhibitions motivated students from other department to change their causes to visual art					
25	There are available career opportunities are related to Visual Art					
26	Do you agree there is a decline in the number of secondary schools offering Visual Art					

11. If yes what was the response of the other departments? a). Very impressive b). Impressive c). Not impressive

SECTION D

Challenges that face the studies of Visual Art student's in SHS in northern region.

12. Please rank the challenges faced by actors provided in the table below in order of importance, with one (1) being the most pressing and twelve (14) being the least

No	Challenges	Ranks
1	Lack awareness on career prospects	
2	Lack of quality teachers	
3	Lack of interest	
4	Lack commitment for visual art	
5	Inadequate number of periods	
6	Low motivation for visual art trs	
7	Negative attitudes towards visual art	
8	Low enrolment	

9	Inadequate logistics (art studio)	
10	Inadequate art tools and materials	
11	Traditional taboos	
12	Religious beliefs	
13	Inadequate visual art teachers	

13. How do some of these problems hinder your academic performance in school?

.....

14. What mechanisms are put in place by the GES/Metropolitan/Municipal education directorates to solve the challenges?

.....

.....

15. What is government doing through GES to resolve the challenges identified?

.....

.....



SECTION E

SHS in Northern Region are not tapping into the available resources to run Visual Art programme.

16. Are there resources to help in the teaching/learning of Visual Art programme in the region? 1 yes [] 2 No []

17. If yes mention at least **five** of the natural resources in the region.....

.....
.....

18. Are the Senior high schools tapping into natural resources to improve teaching and learning visual art programmes? 1= yes [] 2=No []

19. Why are the SHS in the northern region not tapping into this resources to improve the teaching/learning of Visual Art education?

.....
.....

19. Patronizing local industries to enhance practical skills 1= strongly agree 2= Agree 3=Neutral 4=Disagree 5=Strongly disagree

20. Do teachers and students tap into the knowledge of local industries in the northern region? 1= Yes [] 2= No []

21. How do you create awareness of available natural resources to SHSs offering visual art programmes?

.....

22. In your own opinion what could be done to increase the number of SHS offering Visual Art education in northern region?

.....

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Thank you for your cooperation



APPENDIX E: Questionnaire for Non-Visual Arts Teachers

TOPIC: “THE STATE OF VISUAL ART PROGRAMME IN SELECTED SENIOR HIGH SCHOOLS IN THE NORTHERN REGION OF GHANA”

INTRODUCTION: This questionnaire is to solicit views and opinions from SHS Visual Arts students in the Tamale Metropolis and Savelugu Municipality to help in understanding the state of visual arts programme in Senior High Schools in the northern region and how it can influence the non-visual arts SHS to offer the programme. Your assistance will be of immense contribution to this research. Therefore, you are kindly requested to be as objective as possible. Any information provided will be kept strictly private and confidential. Thank you.

SECTION A: BACKGROUND INFORMATION

Please tick [✓] in the appropriate ellipse.

- 1) Please indicate your sex. 1. Male [] 2. Female []
- 2) Which form are you? (i) Form one [] (ii) Form two [] (iii) Form three []
- 4) What type is your school? v) Mixed (day) [] vi) Mixed (boarding) [] vii) Mixed (day and boarding) []
- 5) What is the category of your school? (i) Public [] (ii) Community based [] (iv) Private []
6. What type of Visual Art programme do you offer in your school? i), Painting [] ii) Sculpture [] iii) Textile [] iv) Graphic design [] v) Leatherwork [] Other (specify).....

SECTION B:

State of Visual Art programmes in Senior High Schools in the Northern Region.

Please tick [✓] or write your responses in the spaces provided.

7. How many Visual Art teachers does your school have currently? 1 [] 2 [] 3 [] More []

8. How many lessons per week do you have as a visual art student?

[5-10] [11-15] [16-20] [21-25] [26 and above]

9. (i) How many Visual Art students are the in your form currently?

Form 1 [] Form 2 [] Form 3 []

ii) Are the number of students offering Visual Art like the other programmes? 1 Yes [] 2

No []

iii) If No to question 9 ii how will that be a threat to the survival of the programme?

10. Please tick [✓], the appropriate answer which most represent the situation in your school.

Key: Strongly Agree (SA), Agree (A), Not Sure (NS), Disagree (D), Strongly Disagree (SD) SA

N o	Statement	S A	A	N S	D	S D
1	The school administration supports and facilitates Visual Art teaching/learning activities in the school					
2	Poor performance in Visual Art is a threat to its survival in your school					
3	The school avails materials, tools and equipment for teaching/learning of Visual Art					
4	Your school has an art room/classroom for lessons					
5	Your school provides textbooks and reference materials for the teaching/learning of Visual Art					
6	The school has a well-established Visual Arts studio					
7	Students often use the visual art studio to enhance their practical knowledge					
8	Visual Art teacher's academic qualification determines the quality of teaching					
9	The number of years a teacher teaches Visual Art improves quality of teaching					

10	Limited Visual Art resources does affect how a teacher teaches the subject					
11	Inadequate Visual Art syllabus coverage affects student's performance negatively					
12	School administration pose challenges that hinders student's performance in Visual Art					
13	Visual Art teachers can be a hindrance to student's performance in the subject					
14	Student indiscipline is a threat to good performance in Visual Art in your school					
15	Parental involvement and support has a relationship with good student performance in Visual Art					
16	Frequent assignments, homework and projects in Visual Art contribute to improved student performance					
17	Information on careers related to Visual Art can motivate students to work hard in the subject					
18	The WASSCE results within the last five years have improve					
19	Art Excursions are organized in your school					
20	Non visual arts students embark on the excursion with you					
21	Visual art should be made compulsory in senior secondary schools					
22	Visual Arts department ever conducted an art exhibition in your school					

23	The exhibitions open to other students and teachers from other departments					
24	The exhibitions motivated students from other department to change their causes to visual art					
25	There are available career opportunities are related to Visual Art					
26	Do you agree there is a decline in the number of secondary schools offering Visual Art					

11. If yes what was the response of the other departments? a). Very impressive b).

Impressive c). Not impressive

SECTION D

Challenges that face the studies of Visual Art student's in SHS in Northern Region.

Please rank the challenges faced by actors provided in the table below in order of importance, with one (1) being the most pressing and twelve (14) being the least **12**

No	Challenges	Ranks
1	Lack awareness on career prospects	
2	Lack of quality teachers	
3	Lack of interest	
4	Lack commitment for visual art	
5	Inadequate number of periods	
6	Low motivation for visual art trs	
7	Negative attitudes towards visual art	
8	Low enrolment	
9	Inadequate logistics (art studio)	

10	Inadequate art tools and materials	
11	Traditional taboos	
12	Religious beliefs	
13	Inadequate visual art teachers	

13. How do some of these problems hinder your academic performance in school?

.....

.....

14. What mechanisms are put in place by the district education directorate to solve the challenges?

.....

.....

15. What is government doing through GES to resolve the challenges identified?

.....

.....

SECTION D

Challenges that Visual Art students face in Senior High Schools in Northern Region.

Provide the appropriate responses in the spaces provided

21. What challenges do Visual Art teacher/students face? i. Inadequate art tools and materials ii. Inadequate Visual Art educators' iii. Inadequate logistics for Visual Art department iv. Any other (specify).....

21. What mechanisms are put in place by the district/regional education directorate to solve the challenges? i. provision of art tools and materials ii. Granting study leave to Visual Art

educators iii posting of Visual Art teachers to Senior High Schools iv. Provision of logistics
v. Any other (specify).....

22. What attempts have the Visual Art teachers, made to address those challenges? i.
reporting the challenges to the appropriate quarters ii. Making follow-ups on challenges so
reported iii. Collaborating with other schools that offer Visual Art programme iv. Any other
(specify).....

23. Is the number of periods for teaching Visual Art programme adequate in your school?
i. Yes [], ii. No []

24. If No what do you suggest? i. More periods should be added for Visual Art programme
ii. Any other (specify).....

25. Do you think there is negative attitude towards Visual Art programmes? 1. Yes [] 2.
No []. 26. If yes, what are some of these behaviours/attitudes? i. low enrolment, ii. Lack
of commitment towards Visual Art programmes, iii. Any other
(specify).....

27. What facilities are available in your school for the teaching and learning of Visual Arts
Related programme? i. well-equipped art studio [], ii. Art gallery [], iii. Any other
(specify).....

28. What do you think is the basic reason for the neglect of Visual Art in Senior High
Schools? **Choose as many as possible.**

i. lack of interest [] ii. Lack of quality teachers [] iii. Lack of awareness career prospects
[] iv. Any other (specify).....

29. How do some of these problems hinder academic performance? i. It leads to low enrolment. [] ii. It leads to low academic performance. [] iii. Any other (specify).....

SECTION E

Availability of resources to run Visual Art programmes in Senior High Schools in Northern Region.

30. What are some of the resources to help in the teaching/learning of Visual Art programmes in the Northern Region? Choose as many as possible. i. Leather [] ii. Clay [] iii. Straw [] iv. Any other (specify).....

31. Why are the Senior High Schools in Northern Region not tapping into these resources to improve the teaching/learning of Visual Art programmes? i. unawareness of the availability of the resources [] ii. Inadequate time to tap the resources [] iii. Lack of capacity to transform the natural resources into useful forms [] iv. Any other (specify).....

32. What could be done to create the awareness of Senior High Schools offering Visual Art in Northern Region about the availability of natural resources? i seminars on awareness creation [] ii. Capacity building on how to use natural resources [] iii. Organization of field trips [] iv. Any other (specify).....

Thanks for your cooperation!

APPENDIX F: Questionnaire for Non-Visual Arts Students

TOPIC: “THE STATE OF VISUAL ART PROGRAMME IN SELECTED SENIOR HIGH SCHOOLS IN THE NORTHERN REGION OF GHANA”

INTRODUCTION: This questionnaire is to solicit views and opinions from SHSs non-Visual Art students in the Tamale Metropolis and Savelugu Municipal to help understand

the state of visual art programmes in senior high schools in the northern region, and how it can impact those that do not offer visual art programmes. Your assistance will be of immense contribution to this research. You are kindly requested to be as objective as possible. Any information provided will be kept strictly private and confidential. Thank you

SECTION A: BACKGROUND INFORMATION: Please tick [√] in the appropriate ellipse.

- 1) Please indicate your sex. i. Male [], ii. Female []
- 2) Which form do you teach? (**Choose as many as possible**) (i) Form one [] (ii) Form two [] (iii) Form three []
- 3) What type is your school? i) Mixed (day) [] ii) Mixed (boarding) [] iii) Mixed (day and boarding) []
- 4) What is the category of your school? (i) Public [] (ii) Private []
- 5) What type of Visual Art programme does your school offer? (**Choose as many as possible**) i), Painting [] ii) Textile [] iii) Graphic design [] iv) Leatherwork [] v) Sculpture [] Other (specify).....

SECTION B: State of Visual Art programmes in selected Senior High Schools in the Northern Region. Please tick [√] your responses in the spaces provided.

1. How many Visual Art teachers does your school have currently? i. 1 [] ii. 2 [] iii. 3 [] iv. 4 [] v. More (specify).....
7. What is your current workload (lessons) per week? i. 5-10 [] ii. 11-15 [] iii. 16-20 [] iv. 21-25 [] v. 26 and above []

8. How many Visual Art students are there in your form currently? i. 0-15 [] ii. 16-25 []
iii. 26-35 [] iv. 36-45 []

9. Are the number of students offering Visual Art like the other programmes? i. Yes [], ii.
No []

10. If No, does that pose any challenge to Visual Art students? i. Yes [], ii. No []

11. If Yes, what are some of the challenges? i. Visual Art students are marginalized [], ii.
Visual Art students are overshadowed [], iii. Any other (specify).....

12. Please tick [✓], in the space which most likely represents the situation in your school,
using the key?

Key: Strongly Agree (SA), Agree (A), Not Sure (NS), Disagree (D), Strongly Disagree (SD)

No	Statement	SA	A	NS	D	SD
1	The school administration supports and facilitates Visual Art teaching/learning activities in the school					
2	Poor performance in Visual Art is a threat to its survival in your school					
3	The school avails materials, tools and equipment for teaching/learning of Visual Art					
4	Your school has an art room/classroom for lessons					
5	Your school provides textbooks and reference materials for the teaching/learning of Visual Art					
6	The school has a well-established Visual Arts studio					

7	Students often use the visual art studio to enhance their practical knowledge					
8	Visual Art teacher's academic qualification determines the quality of teaching					
9	The number of years a teacher teaches Visual Art improves quality of teaching					
10	Limited Visual Art resources does affect how a teacher teaches the subject					
11	Inadequate Visual Art syllabus coverage affects student's performance negatively					
12	School administration pose challenges that hinders student's performance in Visual Art					
13	Visual Art teachers can be a hindrance to student's performance in the subject					
14	Student indiscipline is a threat to good performance in Visual Art in your school					
15	Parental involvement and support has a relationship with good student performance in Visual Art					
16	Frequent assignments, homework and projects in Visual Art contribute to improved student performance					
17	Information on careers related to Visual Art can motivate students to work hard in the subject					
18	The WASSCE results within the last five years have improve					

SECTION C

The impact of Senior High Schools offering Visual Art programmes on those that do not offer Visual Art.

Please tick [√] the appropriate response in the spaces provided.

13. Do you think Visual Art programmes should be introduced in all Senior High Schools in the Northern Region? i. Yes [], ii. No []

14. What support does your school give to the Visual Arts department towards art exhibitions? i. Yes [] ii. No []

15. Do you encourage students and teachers from other departments to participate in art exhibitions? i. Yes [], ii. No []

16. If yes, what was the response of those departments? i. Less encouraging [] ii. Encouraging [], iii. Very encouraging []

17 Does your school organize art related excursions? i. Yes [], ii. No []

18. Do those who do not offer Visual Art programmes take part in such excursions? i. Yes [], ii. No []

19. What is the reason why only few Senior High Schools in Northern Region offer Visual Art programmes? i. lack of awareness of Visual Art programmes in the Senior High School ii. Lack of career guidance on Visual Art programmes iii. Lack of Visual Art educators iv. Any other (specify).....

SECTION D

Challenges that Visual Art students face in Senior High Schools in Northern Region.

20. What challenges do you Visual Art teachers/student face? i. Inadequate art tools and materials, ii. Inadequate Visual Art educators, iii. Inadequate logistics for Visual Art department, iv. Any other (specify).....

21. What mechanisms are put in place by the district/regional education directorate to solve the challenges? i. Provision of art tools and materials, ii. Granting study leave to Visual Art educators, iii Posting of Visual Art teachers to Senior High Schools iv. Provision of logistics v. Any other (specify).....

22. What attempts have been made to address these challenges? i. Reporting the challenges to the appropriate quarters ii. Making follow-ups on challenges so reported iii. Collaborating with other schools that offer Visual Art programme iv. Any other (specify).....

23. Is the number of periods for teaching Visual Art programme adequate? i. Yes [], ii. No []

24. If No what do you suggest? i. More periods should be added for Visual Art programme, ii. Any other (specify).....

25. Do you think there is negative attitude towards Visual Art programmes? 1. Yes [] 2. No [].

26. If yes, what are some of these behaviours/attitudes? i. low enrolment, ii. Lack of commitment towards Visual Art programmes, iii. Any other (specify).....

27. What facilities are available in your school for the teaching and learning of Visual Arts Related programme? i. well-equipped art studio [], ii. Art gallery [], iii. Any other (specify).....

28. What do you think is the basic reason for the neglect of Visual Art in Senior High Schools? **Choose as many as possible.**

i. Lack of interest [] ii. Lack of quality teachers [] iii. Lack of awareness career prospects [] iv. Any other (specify).....

29. How do some of these problems hinder academic performance? i. It leads to low enrolment. [] ii. It leads to low academic performance. [] iii. Any other (specify).....

SECTION E

Availability of resources to run Visual Art programme in Senior High Schools in Northern Region.

30. What are some of the resources to help in the teaching/learning of Visual Art programmes in the Northern Region? Choose as many as possible. i. Leather [] ii. Clay [] iii. Straw [] iv. Any other (specify).....

31. Why are the Senior High Schools in Northern Region not tapping into these resources to improve the teaching/learning of Visual Art programmes? i. Unawareness of the availability of the resources [] ii. Inadequate time to tap the resources [] iii. Lack of capacity to transform the natural resources into useful forms [] iv. Any other (specify).....

32. What could be done to create the awareness of Senior High Schools offering Visual Art in Northern Region about the availability of natural resources? i. Seminars on awareness

creation [], ii. Capacity building on how to use natural resources [], iii. Organization of field trips [], iv.

Any other (specify).....

Thank you for your cooperation!

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