

**GENDER INEQUALITIES AMONG STUDENTS IN VISUAL ART  
EDUCATION IN SELECTED SENIOR HIGH SCHOOLS IN KUMASI  
METROPOLIS**

**By**

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## DECLARATIONS

I hereby declare that this submission is my own work towards the Master of Philosophy (Art Education) entitled “Gender Inequalities among Students in Visual Art Education in Selected Senior High Schools in Kumasi Metropolis” 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 reward of any other degree of the University, except where due acknowledgement had been made in the text.

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To my family who supported me financially and prayers, I say a big thank you.

## **DEDICATION**

I dedicate this work to my parents, Mr. and Mrs. Nimoh and my siblings.

## **ABSTRACT**

Gender equality has been a topic of interest to many organizations and governments over the years. For example, Millennium Development Goals 2 and 3 underline the significance of ensuring equal access for girls and boys to education, eliminating gender inequalities in main and secondary education, creating equal education programmes and curricula, and offering adequate resources to monitor and implement equitable education reforms. Moreover, several gender-specific projects such as the establishment of the Girls ' Education Unit (GEU) in 1997 and the Ministry of Women and Children's Affairs (MOWAC) in 2001, the introduction of food rations and schemes for disadvantaged girls, especially at elementary and secondary level, to attain the MDGs by 2015. All these have been done to bridge the gap between the two genders in the whole educational system in Ghana. However, one may ask that for all these interventions, is the visual art programme affected positively? Therefore this study sought to analysis some gender inequalities among students in visual art education in Ghana with the following objectives; (i) To find out how male and female students of visual art are distributed in the chosen high schools in Kumasi Metropolis, (ii) To identify and discuss the causes of inequalities in the population and distribution of male and female students offering Visual Art education and (iii) To propose appropriate interventions to promote gender equality among the population and distribution of male and female students offering Visual Art in selected Schools. The descriptive research under the qualitative method was employed. Proportionate stratified sampling technique was to choose One Hundred and fifty (150) Visual Art students and Six (6) teachers from two schools participated in the study. The teachers indicated that the programme is not biased towards any of the sexes in relation to accessing Visual Art Education in their respective schools, thus both males and females have equal access. However, data obtained shows that enrollment of female students into the programme for the 2018/2019 academic year was 24.9% as against 75.1% for the male enrollment. Some female students feels they are not motivated enough in that only few of their teachers are females. Some other female students bemoaned that some male colleagues and even some teachers discourage them during practical assignments. The researchers suggested among others that the Education Ministry through the Education Service of Ghana should recruit more female teachers in the art programmes in the country's several senior high schools. Also, Visual Art teachers should encourage their female students by motivating them in order increase enrollment in the subsequent academic years.

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## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study

Parity and Equity are the essential standards towards accomplishing gender equality in education. Parity is accomplished when same proportion of males and females in respect to their individual age mates enter the education system, accomplish instructional objectives, and advance through the various stages (UNESCO, 2003).

According to Connell (2002), men are advantaged by their dominancy against women in gender inequality issues and thus have an enthusiasm in maintaining it whiles the women who are at the disadvantaged position have a great interest in abolishing it. Notwithstanding, Wharton (2005: 221) alerts that:

*We should not underestimate the problems of deconstructing gender and decreasing inequality between men and women. At the same moment, devoting too much time and energy to problems of reproduction can generate the opposite issue: a tendency to downplay the potential for real change for people and organizations and to be unduly pessimistic about the opportunities for gender equality.*

Notwithstanding the challenges that are related with looking into gender, educational authorities, parents, teachers and students can assume an important role in our education systems in reducing gender discrimination against women. Accessible proof demonstrates that gender inequality at the individual and institutional levels has been decreased, especially in the advanced countries. For instance, ladies are found in higher educational institutions and some are observed in callings viewed as the safeguard of men. Nonetheless, we are as yet far from a culture where gender inequality has been wiped out.

According to UNESCO (2010), The gender parity index demonstrates that in all levels of education only East Asia and the Pacific have achieved or are near to gender parity. Nearly all other areas at the main level are closer to gender parity than any other stage of schooling, with the exception of the Arab States where tertiary schooling is nearest to a parity situation.

Furthermore, the Millennium Development Goals 2 and 3 emphasize the significance of ensuring equal access for boys and girls to schooling, eliminating sex disparities in elementary and secondary schooling, creating non-discriminatory educational programmes and curricula, and allocating adequate funds to monitor and implement equitable education reforms (UNESCO 2003, United Nations Millennium Declaration 2000).

Meanwhile, the government of Ghana over the years have undertaken Some gender-specific initiatives, such as the establishment of the Girls ' Education Unit (GEU) in 1997 and the Ministry of Women and Children's Affairs (MOWAC) in 2001, the introduction of food rations and schemes for disadvantaged girls to attain the MDGs by 2015, especially at main and secondary level. (MOWAC 2004). In Ghana, after a effective accomplishment of Junior High school, one is expected to opt for his or her preferred programme of study at the senior high school level. At the senior high school, there are several programmes from which a student can choose his or her programme of study. Among these programmes include but not limited to Visual Art, Home Economics, General Art and Science. Among these programmes at the senior high school, Home Economics and Visual Art form the Vocational Skills programme. This makes them alternative to each other. There are eight optional subjects in the Visual Art curriculum and they include; Graphic Design, Sculpture, Picture Making, Ceramics, Jewellery, Basketry, Textiles, Leatherwork and General Knowledge in Art.

General Knowledge in Art is mandatory for each Visual Art student among all the topics in the curriculum.

Both male and female students study the Visual Art programme, which is one of the several courses or programmes studied at the senior secondary schools. These individuals most at times have different abilities in doing things according to their respective gender. This may result in some disparities whether good or bad that may affect the programme in the end if attention is not given. Therefore, this study considers it necessary to unpack some of those disparities and suggest appropriate interventions.

The Ghanaian educational system seeks to produce individuals who will have employable and problem solving skills, so as to contribute meaningfully towards the development of the society. The Senior High School's Visual Art programme provides higher knowledge to learners to develop their individual potential and abilities toward the job market. We encounter works of Visual Art in our daily lives just as society benefits and develops through Visual Art products such as posters, flyers, packages, banners, web pages, bill boards, all sort of cards, just to mention a few (Arens, 2004).

## **1.2 Statement of the Problem**

According to the UNESCO Institute for Statistics (2010), there are persistent inequalities in many regions and at various educational levels, despite critical progress in eliminating gender gaps. As such, the nation's remarkable progress towards enhancing access to education and keeping women in the education industry still falls behind that of boys at all levels, particularly at high school and tertiary education levels. The 1992 Constitution of Ghana ensures opportunities in education are same for boys and girls and prohibit any bias based on gender; be that as it may,

socio-cultural convictions and practices, insufficient facilities for education, unfriendly school atmosphere and incoherent gender relations have prevented girls from participating fully in formal education.

For some time now, several researches and researchers in Ghana and globe wide, which include research papers, books, articles and journals, among others have been deliberating on females' participation in Visual Art. In spite of all these, it cannot be said without doubt that females' participation in Visual Art has inclined at just the same time, as a good education is free to all.

But one would then wonder that, for all the interventions over the years by the Government of Ghana and other stakeholders is the Visual Art field being affected positively? Interestingly, the matter of female participation in Visual Art remains open, if not an unresolved topic of discussion.

From a preliminary study, all the artworks of visual Art that benefit society in its everyday life can be attributed to the efforts of the Visual Artists. Therefore, the female Visual Artist cannot be left out of this developmental process. However, it is sad to note that few females are found in the Visual Art classrooms in the various Senior High schools in Ghana.

Therefore, this study sought to investigate the population of male and females who opted for the Visual Art programme; reasons for inequalities with respect to students in the programme in order to create gender equilibrium in the various courses studied under Visual Art at the selected Senior High school level in Kumasi Metropolis.

### **1.3 Objectives of the Study**

1. To find out the distribution of the population of male and female students in the selected senior high schools in Kumasi metropolis offering Visual Art education.
2. To identify and discuss the causes of inequalities in the population and distribution of male and female students offering Visual Art education in the selected Senior High Schools in Kumasi metropolis.
3. To propose appropriate interventions in the selected senior high schools in Kumasi to promote equality among the population and the distribution of male and female students offering Visual Art.

### **1.4 Research Questions**

1. What is the population and distribution of male and female students offering Visual Art education in the selected Senior High Schools in Kumasi Metropolis?
2. What are the causes of inequalities in the population and distribution of male and female students offering Visual Art education in the selected Senior High Schools in Kumasi Metropolis?
3. How will the proposed appropriate interventions promote gender equality among the population and distribution of male and female students offering Visual Art in the selected Senior High Schools in Kumasi Metropolis?

### **1.5 Delimitation**

This research was restricted to identifying some gender inequalities in the choice of programme among Form Two and Three students offering Visual Art in selected Senior High Schools; namely, T. I. Ahmadiyyah and Seventh Day Adventist Senior High Schools in the Kumasi metropolis, Ashanti Region of Ghana.

### **1.6 Importance of the Study**

- This study is essential as some gender disparities (inequalities) that exist in high-school Visual Art education will be unpacked for policymakers to consider when planning. Some of these often-neglected inequalities may hinder the aim of combating the gap of gender related issues in our educational sector by successive governments.
- It will also prompt visual art teachers on certain things concerning some inequalities that exist in the field of Visual Art education, which they fail to pay attention to in their endeavours of carrying out their teaching responsibilities as custodians of the programme.

### **1.7 Definition of Terms**

- **Gender:** It is the description of the characteristics of men and women based on their social and biological construction.
- **Inequality:** A difference in size, degree, circumstances, etc. lack of equality.
- **Gender inequalities:** An unfair situation in a particular setting when some people have more opportunities than other people based on their sexual orientation.



- **Parity:** A proportional representation of boys and girls per age group in an educational scheme relative to the population.
- **Disparity:** It is a disproportionate depiction of boys and girls related to the population of each age group in the education system.
- **Equity:** Strategies and processes that provide equitable and equal opportunities for everyone to pursue and benefit from educational opportunities.

### 1.8 Abbreviations/Acronyms

- **SHS:** Senior High School
- **MOWAC:** Ministry of Women and Children's Affairs
- **UNESCO:** United Nations Educational, Scientific and Cultural Organization
- **BECE:** Basic Education Certificate Examination

### 1.9 Organization of the rest of Text

Chapter Two describes literature theoretical and empirical evaluation linked to gender equality and gender disparity in Senior High School education in visual art. Chapter Three examines research design, research methods, population, sampling and sampling techniques, data collection tools and processes as well as the data analysis schedule. Chapter Four provides the evaluation of the primary results and overview of the suggested intervention aimed at addressing gender disparities in Senior High School Visual Art Education. The findings, conclusions and recommendations are outlined in Chapter Five.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Overview**

Literature on the following is reviewed:

- The Concept of Gender
- Gender Inequality
- Gender Inequality in Education
- Addressing Gender Inequality in Education
- Gender Equality Policies
- Gender Equality Framework
- The Visual Art Programme in the Senior High Schools in Ghana
- Objectives of the Visual Art Programme
- Careers in Visual Art Education

#### **2.2 The Concept of Gender**

It is imperative to define the meaning of gender itself in an attempt to look at the matters of gender in education. Gender is the description of the characteristics of men and women based on their social and biological construction (Connell, 1987, 2002; Connell, 2002; Wharton, 2005). The social constructionist viewpoint is the theoretical framework on which study is based. There are several different social-constructionist viewpoints on gender that depend on the methodology and discipline engaged in their research. Nevertheless, Connell, et al (2002) state that all social builders share the sense that being a male or a female is a social procedure that is absorbed more generally by culture within the family, in schools and in social associations. The social construction of gender hypothesis attests that ladies and men are effectively

engaged with building their own sex characters, tolerating, dismissing or altering the different models and messages that society gives (Connell, 2002). Connell asserts “that gender isn't fixed ahead of time of social association, however is built in connection, is a significant topic in the advanced sociology of sex”. From this point of view, one's activities create masculinity or femininity rather than the other route.. I firmly concur with this social constructionist point of view with regards to my comprehension of gender.

### **2.3 Gender Inequality**

According to Wharton (2005), gender differences are intensely connected to inequality in gender. This connection is obvious in society's structures. At the individual level, attributes and qualities related with women and femininity are less valued than those connected with men and manliness (Connell, 2002). From an interactionist point of view, the creation of contrast at the same time includes the making of inequalities in gender (Wharton, 2005). Resources, wealth, and status are differently assigned based on gender. subsequently, independent of the edge from which sexual orientation qualifications are inspected, they give the premise of inequality at every level of organizations. Consequently, irrespective of the point of view behind the assessment of gender divisions, they provide the basis for inequality (Wharton, 2005; and Connell, 2002). Divisions in gender and disparities produced at one degree of the social world are frequently strengthened by social procedures working at different levels. For instance, the victimization of young women in the instructional structure (which is the main focus of this inquiry and will be examined later in subsequent parts) is frequently disclosed in the company world's low-status occupations and low salaries.

So as to do away with discrimination towards women, it is imperative to see how sexual orientation inequality is propagated. According to Wharton (2005) inequality in gender is fortified through procedures of legitimation and institutionalization. Wharton characterizes institutionalization as the procedures through which social connections assume the characteristics of an establishment. Profoundly systematized connections appear to persevere without cognizant mediations and endeavors and are harder to change than to strengthen them, thus causing investment to seem deliberate and substantial. The damage of gender is as a matter of first importance in the unequal system that creates a man patriarchal profit, a framework where women are misused, disparaged, and made powerless against maltreatment and assault (Connell, 2002:143).

Regardless of the troubles that are related with deconstructing sex, the fact that as instructors, guardians, students and instructive authorities we can assume a noteworthy job in lessening the sex victimization of young ladies in our educational establishments. Accessible evidence shows that gender imbalance has been reduced at the individual and institutional level, especially in the advanced world. For example, ladies are found in higher education establishments and some are observed in appeals that are considered to protect men. Anyway we are as yet far from a society where imbalance in gender will be wiped out in light of the fact that these inequalities in education are both a reason and a result of profound situated imbalances working inside the school, family and the society at large. With the end goal of this investigation, the role of the school in addressing inequalities in gender is of much significance.

## **2.4 Gender Inequality in Education**

In the course of recent decades the industriousness of sexual imbalance in schools has been the worry of numerous African nations, including Ghana. This is on the grounds that education for females has been recognized all-inclusive to positively affect national financial improvement process. Ghana just as other African nations has endorsed a few human right bargains concerning young people and segregation. The global concern for human rights in education is reflected in the 1948 UN All-Inclusive Declaration on Human Rights, the Action Framework for Dakar 2000 and the Millennium Declaration (UNESCO, 2003). Comparative responsibilities are reflected in Ghana's constitution, which permits each individual the privilege to education (Government of Ghana, 1992). Education is key to achieving gender equality and human rights as a whole (Wilson, 2004; Subrahmanian, 2005). Since the launch of Education For All Crusade in Dakar in 2000 and the reception of the Millennium Development Goals (MDGs) by the United Nations, numerous African nations, including Ghana, have begun some reforms and intercessions to achieve Universal Primary Education (UPE) by 2015 and to eliminate differences in sexual orientation in secondary and primary education by 2005. Ghana's commitment to advancing girls ' education is also revealed in the institution of a unique unit for young women within the Basic Education Division, and most recently by selecting a Minister of State for Primary, Secondary and Girl-Child Education. Despite the fact that these policies have enhanced girls' access to education, gender imbalance in education is still extremely far from being a reality for some young people, particularly at the high school level, where enrolment, graduation and completion rates for women are smaller at all levels of education, especially in courses such as science and mathematics (Evans & King, 1991 et al.). Accessible factual data on sex

inequality in schooling shows that 77 million young people were not admitted to main or secondary college in 2004, 57% of whom were young women. Of the 77 million younger learners, Sub-Saharan Africa alone accounted for 38 million, while South and West Asia accounted for 16 million and East Asia for 9.3 million in 2004 (UNESCO, 2007). Despite the reality that gender equality in enrollment in main and secondary school education has been achieved in some developing nations, the entry of women to tertiary education is quiet at a small rate (UNESCO, 2007; 1998 ; GSS, 2000).

A study by Care International (2003) in Ghana shows that solitary 75% of children have access to main schooling nationwide. Of the 75% of younger learners attending school, 25% leave primary school before grade six and an additional 20% drop out after grade nine (Care International, 2003). The report demonstrates that about 60% of the youngsters under the age of 14 don't finish nine years mandatory basic education, greater part of who are girls. An effect evaluation research of the Girls Education Programme in Ghana found that from 1996/97 to 1999/2000, the Gross Admission Rate (GAR) of girls in the Upper West Region went from 60.3% to 74.6%, while that of boys went from 75.6% to 80.8%. (Sutherland-Addy, 2002). Therefore, within the same age, between 25% and 40% of women were not enrolled in college and between 19% and 24% of boys. These numbers reflect the elevated lack of educational rates in many middle-income countries among women and girls. Gender literature and education in Africa provides different bits of knowledge about the causes and reasons for gender inequality in high school student enrolment patterns. Most of these studies link the girls and women's hindrance to factors such as sexual orientation, culture, poverty religion and financial boundaries (Tanye et al., 2008), which remain to

produce and propagate gender imbalance in educational access, involvement and accomplishment.

## **2.5 Gender Equality Framework**

The framework for gender equality draws clear distinctions and shows interrelationships between the concepts of gender parity, gender equity, and gender equality. The framework not only outlines the differences between equality and equity, but also highlights other important issues such as access, quality, continuity, significance and learning outcomes. The structure likewise underlines the connections between and among teachers and students and girls and boys, suggesting the need to change profoundly imbued practices and sexual orientation standards that negatively affect the desires and the choices boys and girls make in life.

Gender equality is a broad concept best understood within the broader framework of social exclusion and the orderly segregation of individuals who depend on characteristics such as race, ethnicity, economic status, gender, residence, language or physical well-being. Working youngsters, indigenous kids, street children, local workers, and kids who are physically challenged, suffering from HIV or AIDS, or residing in areas prone to conflicts frequently don't have their educational needs met. Notwithstanding tending to the shameful acts coming about because of gender inequality, a sex balance way to deal with accomplishing full participation needs to work inside the bigger circle of social equity so all youngsters get an opportunity to excel.

### Key Terms In Gender Equality

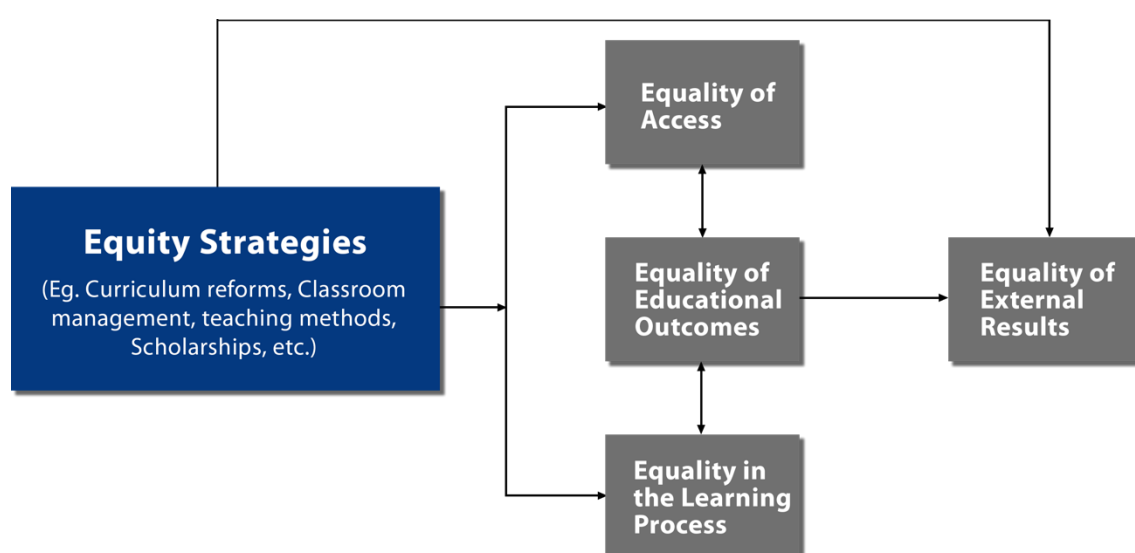
Term	Meaning	Looks like
Parity	Equal representation of boys and girls in an education system in relation to the population per age group	Equal number of boys/girls enrolled in school (proportionate to the population)
Equity	Approaches and procedures that provide equitable and equal opportunities for everyone to pursue and profit from instructional possibilities	Scholarships, teacher training on gender-sensitive pedagogies, curriculum revisions to eliminate gender partiality, independent harmless and hygienic toilets for girls and boys, and programmes to promote math and science among girls
Equality	Females and males have equal rights, freedoms, conditions, and opportunities for realizing their full potential in society	Male and female leaders in society, equitable and positive power dynamics, and empowered female and male citizens

Arriving at equality in enlistment and expanding access to education is vital however not adequate for accomplishing equity and should be viewed as a “first stage” measure of advancement regarding equality in gender in education (Subrahmanian 2005). Likewise, equity is the way toward being fair towards boys and girls. To ensure fairness, it is anticipated that activities will compensate for social and historical benefits that prevent young women and young males from functioning on a level playing field. Equality does not infer treating all students equivalently, as there are numerous components that may be a disadvantage to a few students in accomplishing evenhanded results. Value systems may incorporate “equivalent treatment or treatment that is equal yet which is viewed as identical as far as rights,



advantages, opportunities and commitments” (ILO 2000). Equity strategies like grants (scholarships) have been utilized to accomplish gender equality in enlistment rates. Extra equity instruments like mathematics and science camps for young ladies have been put in place to increase accomplishment. Over the long haul, equity methodologies to accomplish equality in gender should be reflected in practices and policies coordinated toward students, educators, and the entire community.

A compelling methodology for educating young ladies needs to focus on equality and equality education simultaneously. As noted in USAID's educational strategy "as an issue of strategy, USAID spots real accentuation on females' entrance to basic school. The USAID emphasizes equity in education for females and girls in all instances as a method for achieving educational equity for all "(USAID 2005). Moving from a focus on access to equity needs an unequivocal, proactive response to the fundamental principles of the imbalances in sexual orientation. So as to accomplish balance, the jobs, characters, and power relations that shape connections should be changed.



**Fig. 2.1: A dynamic framework for Gender Equality in Education**

Source. USAID (2008)

## **Addressing Gender Inequality in Education**

In addressing gender inequality in education, the USAID proposes four dimensions in tackling the polarity. These dimensions are:

- a. Equality of access,
- b. Equality in the learning process,
- c. Equality of educational outcomes, and
- d. Equality of external results (Subrahmanian n.d.).

The possibility of equilibrium of opportunity is certainly all through the four elements of gender equality. Equal opportunities involve considering the person accountable for their own achievement and anticipating that society should make everything fair with the objective that all people can generate their full potential and have a reasonable chance to succeed (Roemer 1998). Equality of opportunity in the Gender Equality Framework alludes to furnishing the two sexes with equivalent chances to go to class, learn, accomplish, and prevail as grown-ups. The following are brief depictions of each measurement, joined by instances of equity estimates that add to accomplishing fairness. The examples are taken from USAID education projects that the researcher believes will go a long way to address some inequalities that have not been given much attention when adapted to our Visual Art programme.

### **1. Equality of access**

This implies equal opportunities for young ladies and young men to get to formal, non-formal, or elective ways of dealing with basic education. Access is characterized extensively and includes starting enlistment, constancy, participation, and remaining in an education system. Equal methods can be scheduled with a broader understanding of how these contribute to achieving sex equity as "Equal access alone

may not transform into significant processes and educational outcomes" (Subrahmanian, 2005).

## **2. Equality in the learning process**

This alludes to academic procedures and the conditions in the school, the two of which significantly affect how and what students are taught. Boys and women should receive equal treatment and consideration and have equal opportunities for learning. This means that comparable instructional programmes should be introduced, despite the reality that the course work could be instructed in various ways to oblige girls and boys to have unique learning styles. Moreover, all students should experience training strategies and materials free of generalizations and sex predisposition, and have a similar opportunity to learn, investigate, and create aptitudes in all scholarly and extracurricular settings.

The environment in the school is formed, to some degree, by the idea of connections among educators and students and among boys and girls. The students should be sheltered from mental, physical, and sexual maltreatment. A protected, strong condition is an essential to viable teaching and learning. Sadly, much of the time school environments are hazardous situations for students (both boys and girls). Schools, particularly instructors, can fortify negative sexual orientation generalizations and duplicate fundamental imbalances that debilitate and minimize understudies. This can prompt poor performance, non-appearance, and high dropout rates. On the other hand, instructors can add to wiping out sex inclination and growing the decisions and yearnings of the two sexes. In the latter situation, colleges can be convincing to help young people learn favorable and strong behavioural

models that challenge the destructive norms of sexual orientation that impede educational achievement and affect the decisions learners make in life.

### **3. Equality of educational outcomes**

This suggests that boys and girls have equal opportunities to achieve, and the results depend on their individual abilities and efforts. The length of school professions, academic skills and diplomas should not depend on the sex of an individual to ensure reasonable achievement possibilities. Instruments for assessing individual accomplishment ought to likewise be free of any sex inclination. What tests, evaluations and evaluations measure informs learners what makes a difference and to the extent that these schemes reflect a sexual tendency, they send emails to learners that can weaken their passion for college or particular topics. Classroom findings, domestic assessments and evaluations globally can have an effect on the level of certainty of girls and boys and their understanding of their abilities and what is expected of them. They can likewise affect what is learnt in classrooms and how the contents are conveyed. Where tests or assessments are utilized to decide advancement into future evaluations, or different sorts of instructive chances, the degree to which there might be predisposition in these systems is a significant thought when attempting to guarantee fairness of access and correspondence of results.

The results of the 2006 International Student Assessment Programme (PISA) outline the complexities and consideration needed to achieve gender equality. The results in science showed that contrasts of attitude between boys and girls were definitely more articulated than contrasts of execution. Boys performed somewhat superior to anything young ladies, however, were considerably more certain and less on edge learning arithmetic. Girls revealed much lower enthusiasm for science, less certainty

as arithmetic students, less inspiration to utilize math later on, and a lot more noteworthy uneasiness when learning Mathematics (Schleicher, 2007). Patterns of attitude of younger students are firmly coordinated with current investigation and vocation decisions. Test scores alone do not show that the playing field has been levelled and that both sexes have fair chances of achieving it. Despite the fact that they both perform at similar rates, even now this can cover biased treatment. These discoveries ensure the meaning of understanding the elements in the classroom and what learning, skills and frames of mind are being moved to undergraduate studies and how this can restrict the conceivable future outcomes of children in vocational decision and future income.

#### **4. Equality of external results**

This is achieved when the position of individuals (females and males) ; their access to products and resources ; and their ability to contribute, participate in, and profit from economic, cultural, social, and political activities is equal. This indicates career possibilities, the time anticipated to obtain a job after complete education is left, and the revenue of individuals with comparative skills and experience is equal. While there is no assurance that outcomes will be the equivalent for those with a similar level of education, ideally, equality in the education process “unlocks post-schooling equal opportunities for men and women” (UNESCO 2005). In spite of the fact that this element of fairness falls outside the system of education, it is by and by a significant component of the whole structure. The accomplishment of fairness in the society will impact which kids can access school and how sexual orientation standards are showed in the classroom. Similarly, the accomplishment of fairness in

instruction goes about as an impetus and adds to the acknowledgment of equity for people in different circles of life, including the job market and the home.

There are connections between the four elements of gender equality, yet this connection is unpredictable and not direct. Equality in enlistment and more prominent gender equity in education can and do occur in conjunction with imbalances beyond education.

## **2.6 The Senior High School Visual Art Programme in Ghana**

According to McCarthy (2004), defining Visual Art in a single sentence without accompanying with explanations is very difficult and as such provoked unending intellectual debates for some time now. The term “Visual Art” could be seen as the expression of creative skills which include but not limited to visual mediums like painting, sculpture or even the product of such processes like; paintings, drawings, and sculpture collectively.

The rationale for this programme according to the syllabus is to help students acquire competent abilities in art for individual and national development. The programme involves the process of visual thinking where the students is presented with problem-solving experiences in thinking, manipulating or acting and feeling artistically through the use of a diversity of materials and tools. The programme seeks to prepare students to become whole. That is developing the Head, Heart and Hand. Also, Adu-Agyem, Enti and Peligah (2009) also say that education modifies behaviour and art expresses self. Behaviour can therefore be altered using craftsmanship where this is comprehended as articulation of a kid's intellectual, artistic and social life. The authors believe that art should be given a vital place in all schools' curricula from basic to tertiary levels.

Further, Edusei (2004) postulates that Visual Art at the Secondary School in Ghana (now Senior High School) is made up of optional courses which comprise Sculpture, Graphic Design, Picture Making, Jewellery, Ceramics, Textiles, Leatherwork and Basketry with General Knowledge in Art being a compulsory art subject. Apart from the General Knowledge in Art, which is unavoidable for every visual art student, each student is expected to learn any two subjects (elective) so as to gain enough exposure in variety of skills and career opportunities in future. He further stated that, with a slight hands-on experience one is capable to make himself/herself self-employed after school. Currently, SHS students have the chance to seek after four electives. Visual Art students can in this manner seek after different electives, for example, English, Economics, Literature and Elective Mathematics. With Elective Mathematics, they can seek after Engineering at the University. Now, the various components of the programme are discussed below:

- **General Knowledge in Art**

It is one of the Visual Art subjects that gives expansive based information throughout the entire art history, appreciation and creativity, and teaches basic principles and elements of art just as aptitudes in their application to different handy craftsmanship forms. What it seeks to provide is the attainment of knowledge, abilities, competencies, and attitudes in visual Art for individual and nationwide improvement. General Knowledge in Art is a composite topic, which has been edited out of all the topics of Visual Art, studied at the SHS level in order to provide learners with general knowledge and abilities in art theory and practice. The theory stage is anticipated to expand the range of the students' art vocabulary to provide them with the imperative communication skills that would enable them to speak skillfully in the subject. The applied element is used to strengthen what is obtained in the individual knowledge

branches of the Visual Art programme through scheduled repetition (CRDD, 2008). It is designed to:

1. Offers the student with chances in selected societies and relevance of art to the socio-economic development of society.
2. Helps student acquire skills and compete in modes of appreciation, judgment and criticism in art. This makes him visually literate.
3. Helps them develop the awareness of the values of his own Art.
4. Equips them with visual knowledge through the appreciation of artifacts: historical, sociological, religious, anthropological and psychological knowledge about society as recorded in artifacts.
5. Exposes the students to the relevance of difficulties of indigenous art technologies. This will help to re-examine the roles of art in creativity for technological development.

- **Basketry**

Basketry is the art of making containers by plaiting, weaving, coiling with pliable materials. The term “basketry” covers the making of articles such as furniture, plant holders and mats made by the same methods. Both hard and soft materials are used for basket making. Hard materials include grasses, leaves and roots of plants, strips of wood, tree bark and twigs. A hard material requires special preparation to make it soft, pliable and strong. Soft materials include yarns and ropes made from natural fibres such as cotton, jute, wool, or such synthetic fibres as acrylic and nylon. Few tools are required to make baskets. Tools required for working hard materials are awls, pliers, and sharp knives or scissors. For soft materials, a large needle and scissors are necessary (CRDD, 2008).

The Basketry syllabus intends that students who offer the subject should be able to:



1. Discuss and recount relevant historical background and development in Basketry.
2. Take pride in, value indigenous basketry and seek to improve upon it.
3. Identify and use indigenous forms, shapes, colour, techniques, tools and ideas in the environment as a source of inspiration to create original hand-woven articles of aesthetic and economic value.
4. Explore, experiment, test, analyze critically and record possible limitations and uses of materials and tools.
5. Identify, select, prepare and skillfully use appropriate materials and tools for specific processes in Basketry.
6. Manipulate materials and tools in Basketry to create various patterns, shapes, and forms of aesthetic and functional value.
7. Design and use appropriate techniques to produce shapes and forms that relate to their function.
8. Design and produce articles that can be adapted for modern use.
9. Identify, appreciate and acquire the skills of good craftsmanship, decoration and finishing in order to enhance the final quality of articles produced in Basketry.
10. Identify, analyze and solve problems related to Basketry in his environment by applying appropriate design elements, techniques and solutions to make articles.
11. Evaluate his finished product through appreciation and criticism.
12. Identify, describe, differentiate and state uses and importance of materials, tools, weaves, knots stitches, various processes and explain terminologies in Basketry

13. Actively and willingly take part in-group work such as projects and exhibitions in order to cultivate and foster the spirit of co-operation and social harmony at local and national levels.
14. Finish an article neatly and fittingly, cost, price, promote and sell it.
15. Identify and discuss problems related to acquisition, growing, destruction and protection of plants in the environment and cooperate with the public to solve them.
16. Choose and practice Basketry as a vocation willingly in order to develop his potentiality and contribute toward national development.

- **Ceramics**

Ceramics is concerned with objects made of clay such as tiles, vases, pots, which are made hard by firing at a very high temperature. The term “ceramics” is used to describe utensils or allied products that are neither metal nor plastic. Ceramics comprise such ordinary materials as brick, cement, glass and porcelain, and unusual materials used in electronics and spacecraft. Products produced from ceramic materials include abrasive products (materials used for grinding), building materials, supplies, electrical equipment, glass products and refractories (heat-resistant materials). Other ceramic products are porcelain used to create false teeth and alumina to create artificial bone joints. Uranium oxide materials are used as fuel for nuclear reactors (CRDD, 2008).

It is envisaged that students who offer Ceramics will:

1. Acquire theoretical and practical skills in ceramics-studio pottery, history and appreciation.

2. Be able to identify, prepare and use materials, equipment and tools for ceramics.
3. Be able to design and produce ceramic wares.
4. Be able to appreciate the importance of ceramics as a field of work.
5. Gain lasting interest in the field of ceramics either for further education or self-employment (CRDD, 2008).

- **Graphic Design**

It is among the components of visual art that uses drawing, paintings, printmaking, and typographic designs as a means of visual communication. In advertisements, magazines, or books, it includes combining text and images. It often indicates both the method (design) by which the communication is produced and the products (designs) produced. The principle in graphic design is to offer information stability, form ideas, expression and feeling to artifacts documenting human experience (Layton 1991). Graphic design products found locally, according to Hammond (2007), include, Posters, logos, signposts, signboards, greeting cards, notices, packaging and cartooning. The tools used include linoleum-blocks, mesh (organdie), printing roller, needle, quill pens, pencils, ruler, t-squares, lino-cutters, lettering brushes, pallets. Careers in Graphic are not limited to the following; Product Designer, Book Illustrator, Technical/Production Illustrator, Publishing, Exhibitions Designer, Free-lance Photographer, Font Designer, Web Designer Art Director, Multi-media Specialist, Webmaster, Urban Graphics Designer (display, signs, billboards) and Package Designer.

- **Leatherwork**

It involves the art of turning animal skin into leather for the production of variety of products such as footwear, bags, belts, book covers among others. Leather comes in the form of natural and artificial ones known as Leatherette. Leatherwork refers to the managing of various skins and hides of animals into leather and the use of appropriate tools and techniques to make a variety of articles from animal skin or hide that has been treated by tanning and other processes to render it suitable for different uses. Leatherwork can also be said to be the art of making useful and decorative objects out of synthetic leather. The most popular leatherwork objects include belts, hats, purses, shoes, furniture, jewelry, sculptures and wall hangings. Leather can be cut, carved, glued, sewn, dyed and painted. Basic leatherwork involves designing, cutting and assembling, colouring and finishing. Leather can also be combined with other materials such as fabrics and wood and with other craft techniques like weaving and macramé (CRDD, 2008).

It is expected that students who offer leatherwork will:

1. Acquire knowledge in the history and social values of leatherwork in the Ghanaian society.
2. Identify and prepare tools and materials available for work.
3. Use and care for tools and material available for work.
4. Use and care for tools and materials.
5. Develop, make and decorate leather articles.
6. Produce articles of high quality.
7. Explain basic terms in leatherwork.

- **Picture Making**

It is the art of arranging images or elements of design on two-dimensional surfaces for the purpose of having aesthetic value. It comes in the form of drawing, collage, mosaic, painting, printmaking and montage. It provides learners with drawing, structure, organization abilities and all other abilities needed by the visual and industrial Art student (CRDD, 2008). The purpose of Picture-Making is to:

1. Provide the student with skills in drawing, painting, collage, mosaic and printmaking.
2. Help the students acquire aesthetic knowledge, technical skills and competences for their personal and social development in Picture-Making so as to contribute their artistic potential in nation building.
3. Develop in the student the desire to create pictures using resources from the environment.
4. Equip the student to make responsible judgments about visual relationships in his environment.
5. Help the student to cultivate appreciation and understanding of the value of pictures as sources of visual knowledge.
6. Engage students in composing and harmonizing contradictory elements in Picture making, in order to acquire skills in conflict resolution towards the development of good human relations.

- **Sculpture**

Sculpture is the art of creating representational or abstract shapes, either in the round as freestanding or in relief. Sculpture is a means of generating an esthetically pleasing two or three-dimensional object, either through carving, modeling, casting, or assemblage and construction. It is possible to make sculpture from almost any organic

or inorganic substance. The materials used such as stone, metal, clay and wood can categorize sculpture-specific procedures. Sculpture has two basic techniques. These are modeling and carving. Sculpture can be divided into three major forms; intaglio, relief, and sculpture in the round.

The syllabus is intended to expose students to:

1. The history and social values of sculpture in the Ghanaian society.
2. The identification, exploration, preparation, care and maintenance of tools and materials in sculpture.
3. The technical skills in producing sculpture.
4. The various methods of decorating and finishing sculpture works.
5. Some terms in sculpture.
6. The appreciation and valuing of sculpture.
7. The skills in carving, modeling, casting, construction and assemblage in sculpture.

- **Textiles**

It is a universal term for yarns, fibers and other materials that can be made into fabrics and for fabrics produced by interlacing or any method of decorating fabrics (Amenuke, 1991). In the traditional sense, textiles refer to woven fabrics. Twisting fibers into yarns and then knitting or weaving the yarns into a fabric make the majority of textiles. Fibers are all fabrics' raw materials. The textile syllabus is structured and described in order to expand the local business in order to generate more jobs and alleviate poverty (CRDD, 2008).

The syllabus is designed to help students cultivate the ability to:

1. Find fabrics by test and different methods of production.
2. Find resources in their environment for textiles.

3. Identify Textiles as a form of Art and a vocation with several career opportunities.
4. Appreciate the usages and economic values of textile products.
5. Appreciate, criticize and apply forms of textile products to their social needs.
6. Design and produce artifacts in textiles
7. Understand the cultural value of products so as to develop confidence and pride in them about the products.
8. Interpret, discuss the history and its uses.

### **2.6.1 Objectives of the Visual Art Programme**

The Visual Art Syllabus for Senior Secondary Schools by Ministry of Education suggests the following objectives for the Visual Art Programme;

1. The main aim of this programme is to foster and promote creativity by helping students to reason, act and feel innovative in a variety of art activities utilizing tools and materials.
2. The programme expresses Art as an essential part of human living.
3. The programme instills in the learners the need to appreciate the importance of their own Art in order to inspire pride, trust and patriotism.
4. The student will ensure knowledge and understanding of Art's importance and role in socio-economic growth.
5. Through art experience as well as self-expression and communication skills, the student will acquire perceptual and analytical skills through art response.
6. As a consequence of art's theoretical understanding, practical skills, and visual thinking, the programme offers cognitive, psychomotor, and affective mode of growth.

7. The programme fosters abilities in indigenous art techniques, aesthetics, beliefs, values, and attitude growth.
8. The programme provides proficiencies in Art and helps students to apply their skills to national development.

### **2.6.2 Some Challenges faced by the Visual Art programme in Ghana**

Despite the multiple opportunities provided by the Senior High Schools Visual Art Programme in Ghana, some adverse variables try to undermine its achievement. Some of these variables included;

1. One of these factors is the biased attitude of some parents towards the programme. Most of them prefer their wards opting for programmes which in their views are more challenging and lucrative such as Law, Medicine, Engineering, among others, which to them, Visual Art does not provide. therefore they try everything possible to discourage their wards from perusing careers in visual Art.
2. Similar to the above factor is the wrong perception that Visual Art is for the less intelligent students because of its practical nature. As a result, right from Junior High School level, students with high grades are made to choose the Sciences and those with low grades are also made to opt for Visual Art, which they claim does not require the higher-order thinking required of the Sciences.
3. The attitude of some non-visual Art teachers especially those in the core subjects need mentioning. Some of these teachers perceive the programme as non-academic and suitable for only the unintelligent students so not much attention is given to them as compared to the Sciences. This attitude makes the



visual Art students feel inferior which adversely affect their academic progress and subsequently their future.

4. Very unfortunate amongst these factors is that most visual art teachers do not pay enough attention to the students during practical lessons where teachers' expertise is very much needed. Others go about with certain utterances on students' works, which cause them to lose interest especially when their efforts are not rewarded. (Darfour, 1995)
5. Lack of studios is another challenge faced by the programme in various schools. In most schools, the studios and as such, classrooms are turned studios where the furniture is not suitable for practical artwork due to the inadequate space to work on. Ironically, where the conditions are good, only few works are kept there leaving the rest to the mercy of the weather. Students seeing these are mostly discouraged from working hard to come out with quality works. Where students are even motivated to work, there is lack of tools, materials and other facilities to work with.

## **Summary**

This chapter reviewed the literature on important themes on the Visual Art programme and gender inequality in education. The review focused on the state of visual art programme at Kumasi metropolis' Senior High Schools. In education in particular, the literature was also about the nature of gender inequality. It comprises of the notion of sex, gender inequality in education, addressing sex inequality in education, gender equality policies, gender equality framework, Senior High Schools in Ghana's Visual Art programme, and Senior High Schools in Ghana's Visual Art programme objectives.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Overview**

This section discusses how the research was conducted and the roadmap. It refers to the study's research design. It also presents comprehensive data on the population and how it was obtained for the study. Again, it discusses the processes involved in the manner in which data were obtained and analysed for the study as well as ethical consideration and data analysis plan.

#### **3.2 Research Design**

“A study design is the arrangement of circumstances for information collection and its exploration to generalize sample findings on the population” (Kothari 2004, p.31). Kuranchie (2016) adds that the word research design provides a structure for information planning, collection and evaluation that suggests the suitable techniques of study. Creswell (2014) believes that there are varied types of research design but yet, advances three basic divisions which include, the qualitative, quantitative and mixed methods. Looking at the caliber of the study, the researcher employed mostly the qualitative method. This is because, Creswell (2014) suggests that qualitative research design is utilized for exploring and understanding the significance people attribute to a social or human issues and this relates much to a study that sought to identify gender inequalities in the study of the Visual Art in the some Senior High Schools in the Kumasi Metropolis. However, the study also used the quantitative research technique to some extent to sample the opinions of learners as to whether gender inequalities exist in the study of visual Art at chosen high schools in Kumasi Metropolis.

### **3.2.1 Research Methods**

According to Kothari (2004), Methods or techniques of studies refer to methods used by scientists in the conduct of studies. In other words, all the techniques that the investigator uses during the study of his research problem are referred to as techniques of study. The researcher used the Descriptive Research method in this research.

#### **3.2.1.1 Descriptive Research Method**

Descriptive research refers to studies that describe a specific individual or group characteristics (Kothari 2004). It is mostly carried out using surveys, such as questionnaire, interview, phone surveys and normative surveys. Descriptive research can be explained as a study of affairs of which the researcher having no control over the variables, it is characterized as the process of making an attempt to simply determine, describe or identify what is in existence. The main focal point of descriptive research is to cast light on hidden concerns through the process of information collecting that gives the researcher a chance to reveal the situation more entirely than was credible without using this technique. Descriptive research in this way, offers significance to the quality and actualities that are happening.

- **Justification for Using Descriptive Research Method**

- Descriptive research method provided a chance for the researcher an opportunity to explain the nature and circumstances as they exist at the time of the study.
- It gave the researcher an opportunity to collect information about the current circumstances for the study.
- It gave the researcher a room to present findings as they are.

### 3.3 Population

Population in research alludes to the bigger group of individuals with collective noticeable features to which one intends to employ the entire. Mugo (2010) describes population in a comparable way as a group of individuals, objects or items from which samples are collected for measurement. These assertions buttress the fact that in research, population is very paramount. The lager population that represented the entire research was Form Two and Three Visual Art students and teachers at T. I. Ahmadiyya Senior High School and Adventist Senior High School, all in the Kumasi metropolis.

#### 3.3.1 Target Population

The target population is the complete arrangement of part to be used to conclude the research information. The target population thus depicts those elements to conclude the study's finding (Larvakas, 2008). A target population as per (Explorable.com, 2018) refers to the entire group of individuals the research wants to generalize. The study's target population comprises of the second and third-year Visual Art students of T. I. Ahmadiyya and Adventist Senior High School, Kumasi during the study period.

**Table 3.1: Target Population for the study (Students)**

<b>School</b>	<b>Form Two</b>	<b>Form Three</b>	<b>Total</b>
Adventist Senior High	91	60	151
T. I. Ahmadiyya SHS	144	89	233
<b>Total</b>			<b>384</b>

**Table 3.2: Target Population for the study (Teachers)**

School	No. of Teachers
Adventist Senior High	5
T. I. Ahmadiyya SHS	10
<b>Total</b>	<b>15</b>

Therefore, the total target population for the study is  $384 + 15 = 399$

### **3.3.2 Accessible Population**

Also referred to as the research population, the available population relates to a portion of the target population accessed for the research by the researcher (Explorable.com, 2009). This section of the population gave the researcher a manageable and representative subset of population for the study. The accessible population for the study consisted of sixty (60) Form2 students from both schools, ninety (90) Form 3 students from both schools and six (6) Visual Art teachers from both schools. Therefore, the total number of the accessible population is 156. The accessible population (both students and teachers) was selected based on the availability to the researcher.

### **3.3. Sampling and Sampling Techniques**

Trochim (2006) defines sampling as a method for choosing an appropriate unit (people or organizations) from a population of interest so that we can correctly generalize our outcomes to the population from which they were chosen. Mugo (2002) also suggests that sampling makes research relatively cheaper since the researcher has to observe a smaller entity rather than the whole. He adds that sampling helps the researcher to determine a population's characteristics quickly within the shortest time. The explorable.com (2017) sees a sample as simply being a subset of the population that is used to represent the whole gathering. The idea of

sampling arises from the researcher's inability to examine all the people in a given population. Additionally, in sampling, the sample size of the population must be significant enough to warrant statistical analysis. Three Visual Art teachers from each of the selected schools were sampled for the study. In all, six (6) Visual Art teachers participated willingly. According to Barton Essel (2010; 2011), the bigger the sample, the better it is for the study. He therefore proposes the following as standards for selecting a sample size:

- a. For a fewer population less than 100, survey the entire population.
- b. If a population size is around 500, 50% should be sampled.
- c. If the population size is around 1500, 20% should be sampled."

Also, Annku (2006) suggests that the minimum percentage for the sampling of any significant study is 30%. Furthermore, Krejcie and Morgan (1970) has developed a table for selecting sample size for any study. In all these, the researcher used 183 signifying 30% of the student population of 610 (Annku, 2006). These 183 consisted mainly of Forms Two and Three Visual Art students. This number was later reduced to 150 of which 46 of them were girls and 106 of them were boys.

### **3.3.1 Sampling Techniques**

According to Shapiro (2008), a sampling technique is the road map that serves as the bedrock for the selection of a population, which includes the sample in order to obtain a specific type of information from them. It also indicates all the method of choosing an appropriate unit (people or groups) from a population of interest so that we can properly summarize our results back to the population from which they were selected by looking at the instance (Trochim, 2006). Sampling makes research relatively cheaper since the researcher has to observe a smaller entity rather than the whole and

also makes it easier for the researcher to determine a population's characteristics quickly within the shortest possible time (Mugo, 2002).

The sample design also denotes a number of varied items and that the researcher must select the one that is reliable and appropriate for his work (Kothari, 2004). Further, it must be determined before data are collected. Amankwa (2002) says that two kinds of sample models are generally available, including probability sampling and sampling of non-probability. Probability sampling is when the sample is selected in such a manner that an equal opportunity is provided to each individual in the sample frame or population. They include, simple random sampling, systematic sampling, stratified sampling and cluster sampling. Non-probability sampling, on the other side, is a form of sampling where each component in the population has an unequal opportunity of being selected. This is normally used in the qualitative research technique and includes sampling judgmental or purposive, quota sampling, comfort sampling, and snowball sampling.

In this study, the researcher employed the Proportionate Stratified sampling technique for the students and a convenience sample for the Visual Art teachers. The technique used for the students is proportionate because the researcher used the same percentage in selecting a sample from the two strata (males and females) in that the two groups are represented accordingly in order to avoid bias. Also, the researcher used the convenience sampling for the teachers of the various schools. In convenience sampling, according to Creswell (2014), the researcher selects participants because they are willing and available to be studied and most importantly, the research has easy access to the institution that the study is conducted. For this situation, the researcher cannot state with certainty that the people are illustrative of the population.

Notwithstanding, the sample can give valuable data for responding to questions for the study because they have adequate knowledge on the subject.

### **3.4 Research Instruments**

Research instruments according to Annum (2017) are strategies employed by a researcher to find facts for a research and they include interview, observation and questionnaire, among others. The reliability and validity of any research relies extensively on the instrument or instruments utilized. The researcher therefore used the following instruments for the study; Interviews, Observation and Questionnaire. These instruments helped in obtaining all the necessary data required for the success of this study.

#### **3.4.1. Interview as a Research Instrument**

Interview is a conversational practice, according to Brinkmann (2018), where understanding is generated through communication between the interviewer and the interviewee. In the collection of research information, the researcher performed random interviews with some of the visual art teachers. With this, the researcher posed structured questions to the various respondents to answer in a face-to-face manner. With the structured interview method according to Turkson (2011), the interviewer predetermines the questions to be answered by the various respondents as the questions are structured and follow a logical pattern. In order to ascertain good information, the researcher made sure that, the framing of questions were as clear as possible to enable the interviewees respond to the questions appropriately. The interview method is normally employed in qualitative study. In conducting the interviews, the researcher booked an appointment with the respondents (Visual Art



teachers in the selected schools). At the various times that were agreed upon by the respondents, the researcher went to their respective schools and the interviews were conducted. In each case, the researcher sought the permission of the interviewees involved in order to record the interviews with a mobile phone. These recorded voices were then transcribed for the purpose of analysis. However, notes were also taken in the process as a backup in case the recording fails.

### **3.4.2. Observation as a Research Instrument**

Personal Observation mode of data acquisition was another method employed by the researcher to find out if there exist any form of inequality (disparity) during both theory and studio (practical) lessons in the study of Visual Art education in the selected Senior High Schools in the Kumasi Metropolis. Turkson (2011) opines that, when one is conducting research using the personal observation method, the researcher is expected to collect data on a particular subject or issue through watching or witnessing an event or activity, and recording and interpreting what he or she actually observed. He further stresses that, observation focuses on the behavior of individuals, things and activities, as it requires a high degree of objectivity and specificity on the part of the researcher. Among the various forms of observation, the researcher used the non-participant. Observations can be carried out in two main ways and these include the participant observation and non-participant observation (Cohen & Crabtree, 2006). In this study, the researcher did not participate in any of the activities observed. The researcher observed Visual Art lessons (both theory and studio), which involved both the teachers and the students. In each case, the researcher writes down all observable behaviours, which account for gender inequalities in the study area.

### **3.4.3 Questionnaire as a Research Instrument**

Christensen et. al, (2015) state that questionnaire is an instrument for self-reporting data collection, which research participants fill out. It is used in measuring participants' perceptions and opinions in order to provide self-reported demographic information. It comprises of a quantity of questions either typed or printed in a certain order on a form or set of forms (Kothari, 2004). The items used for this research in the questionnaire were usually closed with a few open-ended items. It was administered to 150 Form Two and Three Visual Art students at T.I. Ahmadiyya and Seventh Day Adventist Senior High Schools, all in Kumasi. This questionnaire was used for soliciting the views of the respondents (students) in order to find out if they think that there are some inequalities in the Visual Art programme in their schools or not. A printed form of the questionnaire with clear instructions was given to respondents (Visual Art students) after permissions have been sought from the teachers involved to respond to the items on the questionnaire accordingly. After a period of fifteen minutes, the researcher who was there in person to monitor the process collected copies of the answered printed questionnaire. Throughout the procedure, the researcher responded promptly to the respondents who needed any form of assistance in answering the items on the questionnaire.

### **3.6 Ethical Considerations**

Participants (Visual Art teachers and students) were guaranteed of their privacy and that their identity will not be made known in any part of the study whatsoever during and after the study. The researcher obtained a letter of introduction from the Head of Department of Educational Innovations in Science and Technology, KNUST. Few copies were made and attached to the interview guides and questionnaire were sent to

them in order to make the real identity of the researcher known to the persons involved in the study to erase any doubts.

### **3.7 Data Analysis Plan**

Data analysis is an important aspect of qualitative research constituting an essential component in data gathering and in relating the research findings to concepts. The analysis began after the interview and observational data had been transcribed into a readable document by the researcher. After the transcribed materials had been read, emerging themes were identified. This involves probing, comparing and classifying data till no new classifications surfaced. This informed the use of thematic method of analyzing the transcribed data. The research objectives that were raised in the preliminary stages of the study formed the thematic areas upon which the transcribed data sought to answer. Due to the use of instruments such as interviews and observations, transcripts of the interviews and the observation notes as well as photographs were used in analyzing the data recorded. The photographs taken were used to support the evidence that were provided by the respondents on the field.

## **CHAPTER FOUR**

### **PRESENTATION AND DISCUSSION OF FINDINGS**

This chapter presents the findings of the study. The related data sourced from the questionnaire administered, interviews conducted and observations collected from the field which are in accordance with the objectives are presented and discussed to establish some of the inequalities that exist in Visual Art Education in some selected Senior High Schools in Kumasi Metropolis. The first section, gives information about the population distribution of male and female students offering Visual Art education. The second section, discusses some gender inequalities in the study of Visual Art in the selected school. The third section, presents some pragmatic interventions that could be used to address some of the unhealthy gender inequalities identified in relation to the study of Visual Art in senior high schools in Ghana.

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

*Objective One sought to find out the population distribution of male and female students offering Visual Art education in the selected Senior High Schools in Kumasi Metropolis.*

##### **4.1.1 Findings and Analysis from Questionnaire Administered to Students on Population Distribution of Male and Female Students Offering Visual Art in the Schools.**

The demographics acquired from the research participants provide information on the population structure and assist to create a picture of the subgroups that occurred in the general population. This data aids the reader to know the characteristics of the sample and to decide whether they are illustrative of the population of interest (Kirton, 2000).

This study aims at explaining the relationships that exist in the two schools between the female and male students of Visual Art. The table 4.1 shows the male and female student gender distribution of Visual Art.

**Table 4.1: Population distribution of male and female students offering Visual Art education.**

<b>School</b>	<b>Form One</b>		<b>Form Two</b>		<b>Form Three</b>		<b>Total</b>		<b>Overall</b>
	Male	Female	Male	Female	Male	Female	Male	Female	
<b>School A</b>	80	21	68	23	41	19	189	63	<b>252</b>
<b>School B</b>	92	33	105	39	72	17	269	89	<b>358</b>

Even though, the Ghanaian educational system gives same opportunity for both male and female students to study the Visual Art programme, Table 4.1 gives a vivid gender inequality favouring males in the two educational setting under study. Thus, 189 in School A and 269 in School B as against 63 and 89 girls in the two schools respectively. This information is highly crucial in terms of the 2015 domestic goal of enrolling girls and gender inequality in general schooling (Ghana Poverty Reduction Strategy, 2003). Maybe, the increase in the number of female teachers in the Visual Art departments of Senior High Schools could encourage more girls to choose to offer the Visual Art programme. Data from the field indicated that out of six Visual Art teachers in school A, only two of them are women. The case is not different from school B with seven teachers where only 2 of them are women. The inadequacy of female instructors in a school is a missed chance to give important professional female good examples to men and young women regular basis (Rihani 2006). This gives a perception to the girls that the Visual Art programme is most appropriate for boys than girls. One other factor mentioned by the girls was that, it is very scarce to

see a female professional artist in their various localities to serve as role model to give some sort of inspiration to more girls in the Junior High School who opt for the Visual Art programme at the Senior High School.

Art Teachers interviewed confirmed a commonly alleged perception and students questioned in the two sampled schools that the Visual Art programme serves as a dumping ground for students and in some instances athletes, to reinforce the schools' sports disciplines. In that situation, learners could feel discriminated against, separated from teaching operations and even faced ridicule for non-performance and non-participation in the programme from their peers. Furthermore, deprived of parental assistance, faith and interest in the visual Art as an significant academic programme and a lucrative profession, the out - of-pocket subsidy of the basic materials and instruments required to meet the programme's demands could turn some female learners away from the programme inadvertently or at best, making them only passive members. It is therefore essential that such learners receive adequate counseling to help them handle the programme's difficulties.

**Table 4.2: Overall distribution of male and female students studying Visual Art in the selected schools.**

<b>Gender</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Male</b>	458	75.1
<b>Female</b>	152	24.9
<b>Total</b>	<b>610</b>	<b>100</b>

Table 4.2 gives an overall representation of the population distribution of female and male students offering Visual Art in selected schools. It is recorded that out of a total population of 610 student population, 150 of them representing 24.9% are girls with

majority, 458 of them representing 75.1% are boys. This implies that the male population is as high as trice of the female population. This suggests that, female enrollment into the Visual Art programme is not as encouraging as that of the male enrollment.

#### **4.1.2 Findings and Analysis from Questionnaire Administered to Visual Art Students on the Causes of Inequalities in the Population Distribution of Male and Female Students offering Visual Art in the Schools.**

If female and male Visual Art students study together, does it mean that female students have interest in studying the programme? The researcher therefore, went ahead to probe if both male and female students opted for the course out of their own free will or they did so under compulsion. Data gathered is displayed in Table 4.3.

**Table 4.3: Distribution of male and female students who either opted or forced to pursue Visual Art in the selected schools.**

<b>Gender</b>	<b>Opted for Visual Art out of their own free will</b>	<b>Forced to do Visual Art</b>	<b>Total</b>
Male Visual Art students	75	31	106
Female Visual Art students	8	38	46

Per the data in Table 4.3, eight (8) girls representing 21% of the 46 girls who responded to the questionnaire indicated that they opted to study visual art out of their own free will without any form of compulsion or influence. Out of the 8 girls who opted for the programme, 6 of them said they were motivated by their female seniors

whiles 2 of them indicated that they discovered at their early ages that they possess a talent of doing a form of art.

Very unfortunate to note that most 38 (79%) of the female students who feel they found themselves into the programme under some sort of compulsion. This issue of forcing students to undertake a programme of study in the senior high school dates back to the years before 2004. Asihene (2009) reports that prior to the implementation of the Computer School Placement Programme in 2004, Heads of Senior Secondary Schools used "offloading" as a main approach to redistribute learners across the various programmes provided by their schools and also to allow them to complete the entry figures of their colleges for each year.

However, the number of students taking responsibility for their own educational development contrasts sharply with the case where only 38 out of 46 of the total girls were forced to choose the Visual Art programme by their schools. This scenario refers to the redefinition of many more girls ' academic goals into fields that might be out of location with their interests and career goals. Amusingly, this category of students had originally determined to pursue General Art, Home Economics and or Business Studies. However, they were put on the Visual Art programme because their Basic Education Certificate Examination (BECE) grades dropped below the appropriate cut-off grade for admission to their preferred programmes, creating the perception that Visual Art is only appropriate for learners who are academically weak.

#### **4.1.3 Findings and Analysis of the views of Visual Art students on Gender**

##### **Inequalities in selected schools.**

According to some (18) of the girls that participated in the study, the visual art programme when viewed from afar looks like it is a male dominated programme but



at a closer look, it is for both boys and girls. One of them went further to state that *“my roommates use to tell me that I love boys that is why I chose to do Visual Art instead of other courses like Home Economics or General Art. According to them, Art is for boys and they see no reason why I should do it. Initially, I was not happy doing art because of that but now I am getting more interested and our teachers are also encouraging us”*.

From what this female student said, it looks that there is a form of discouragement by the colleague students who are offering different programme. But in her case, she receives some sort of encouragement from her teachers and that is what keeps her going. This makes it very necessary for teachers to encourage the few female students who either by chance or choice to find them in the Visual Art programme. In the long round, they will be motivated to go through the programme with open mind not feeling that they have found themselves in the wrong place.

On the contrary, 12 (26%) of the female students feel that they are mocked at by the own male colleagues during practical works in the studios in the absence of their teachers and receive little or no helping hand from them. According to one female student *“when we are doing practicals and there is no teacher in the studio, the boys make fun of us especially when we are struggling to do something. Because of that, I sometimes regret doing art but I have no choice so I do it anyway”*.

Another female student bemoaned that *“our friends do not encourage us but they rather tease us we make our artworks”*. Teachers should try as much as possible to be in the studios to provide guidance and support to students who may need it during practicals. When it happens this way, the mocking will be minimized and students especially the females who will need any form of support in the working process can get it in order to match up to their colleagues (male students) so as to eliminate any

form of inequality among them (boys and girls). Some of the girls think some of their teachers speak ill of them when they make mistakes or when there is a mishap more than they do to the boys. Meanwhile, Gray et al. (2005) believe that learning techniques and strategies have a deep impact on the performance of students. Multiple intelligences theory and teaching styles concept (Gardner, 1999, as cited by Agbenatogbe, 2011) make it clear that learners differ in the manner they acquire abilities. Therefore Armstrong (2009) indicates that educators strive to identify their students' potential so that they can teach to increase students' focused intelligence and teaching styles potential by introducing learners to a specific assignment. Unfortunately, a female student said *"in my point of view, I see that some of the teachers immediately judge the girls if they see slight mistake or change in behavior, they begin to complain bitterly but I don't see that they have this same attitude towards the boys"*. This student thinks and feels that some of the teachers are emotionally unfair to them as compared to their male colleagues.

On how the girls feel they can be encouraged to think beyond the notion that visual art is for boys only as some people think, the following were some of the views of the female students who participated in the study;

**Female student A:** We need effective guidance during practical works in the studio because I find it very difficult to come out with an artwork without any assistance.

**Female student B:** Our weaknesses should be tolerated and offer us any help we need during practical works in the studio. When the teachers and the boys do that, it will encourage us to do our best.

**Female student C:** We need encouragement from our teachers, friends and families so that we will feel happy doing Visual Art.

These are some of the ways which students especially the females think could help eliminate any form of inequality in the Visual Art programme in senior high schools.

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

*Objective Two sought to identify and discuss some causes of inequalities in the population distribution of male and female students offering Visual Art education in the selected Senior High Schools in Kumasi.*

### **4.2.1 Findings and Analysis from Interviews with Visual Art Teachers on the Causes of Inequalities in the Population Distribution of Male and Female Students offering Visual Art in the Schools.**

A doyen of Ghana's education, Kwegyir-Aggrey (1875-1927) once said, "*If you educate a man you educate an individual, but if you educate a woman you educate a family*". Probably he said this to convince African guardians who were even more willing to allow their male kids to go to missionary schools than their little girls. In the same way as other truisms, this one comes to its meaningful conclusion by inadequate distortion to catch our consideration. The point here is that once we know the importance of education for boys in the society, we ought to enable girls to have equivalent access to it. Education is utilized here to mean knowing, through formal or casual methods, what is right for the soul, body and mind and putting this knowledge into action. This statement seem to have been given a well thought-out by successive governments in Ghana who in quest have put out programmes and policies in place to ensure that more girls are put in schools to neutralize the number of boys. This relates to Target 4 of the Millennium Development Goal 3 of the United Nations, which aims

to eradicate gender inequality at all educational levels, preferably by 2005 and no later than 2015.

But the question is that, upon all these efforts to enroll more girls in school to undertake various courses, is the visual art affected positively? This and other reasons necessitated this study to dedicate its objective two to looking at some of the causes of gender inequalities that exists in the Senior High Schools.

In tackling this issue, a series of interviews were carried by the researcher with some Visual Art teachers in the various schools to unearth some of these inequalities. Hence, interviewees were chosen based on the knowledge about which individual holds significant knowledge to the issue being referred to (David and Sutton, 2004). Teachers play a critical role in developing the sexual orientation of learners, given that they can propagate or alter the overwhelming characteristics of society through their cooperation with learners. Somewhat, discrimination in gender in Ghana's education originates from general demeanours of teachers. It is consequently noteworthy to talk with them to distinguish the degree of their sexual orientation affectability in their observations, and thus likewise in their calling when all is said and done. These discoveries could uncover where and how it is conceivable to intercede so as to advance sexual orientation correspondence and destroy sex imbalances in the educational system. Interviews were conducted along these lines to clarify what the Art teachers said they were doing inside and outside the school, while observation gave wide field notes of what they were actually doing.

**Table 4.4: Visual Art teachers and their years of service**

No.	Visual Art Teachers	Years of Service
1	Teacher A	10 years
2	Teacher B	21 years
3	Teacher C	3 years
4	Teacher D	12 years
5	Teacher E	6 years
6	Teacher F	5 years

Data in table 4.4 indicate clearly that, teachers who took part in the study are not new when it comes to issues concerning teaching and learning of Visual Art in the senior high school in Ghana.

First, the investigator wished to find out whether or not the high school Visual Art programme is gender biased. Responses from interviewees show that the Visual Art programme is not biased against any of the sexes in senior high schools. Supporting their affirmation, all six teachers representing 100% indicated that both male and female students sit in the same classrooms during instructional hours. There is no form of segregation whatsoever to that effect. Teacher B said, *'if you move from Form One to Form Three Visual Art classrooms in my school, you will see both boys and girls together. There is nothing like boys' art class or girls' art class. They all use one classroom. Maybe it's a single sex school that you can find such but in my school, there is nothing like that'*. In addition to that, Teacher E said *'both the boys and the girls sit in the same class to learn just that the boys are many and the girls are few'*.

The remaining teachers expressed similar views indicating that there is no segregation when it comes to the use of space in the various Visual Art classrooms in the two schools.

However, some of the teachers opined that even though the Visual Art programme gives equal access and opportunity to both males and females, the trend is that males always dominate in number as far as they know. One teacher said *“the Visual Art course is such that boys appear to dominate the females in terms of numbers and if I should put it in ratio, I will say the boys are usually 70% of the class while the girls are 30%”*. When probed further to find out why it is always that way as he said, he indicated that he can’t actually point out the particular reasons but then he thinks that it is the society that makes it that way. *“This is because they think the programme is for boys and as such they do not encourage their daughters to choose to study the programme after the Basic Education Certificate Examination (BECE). Therefore they encourage them to opt for Home Economics, General Art and the likes”*.

Further, the researcher probed the teachers further to find out if the few female students in their classes have equal interest in studying the course as their male colleagues. Four (4) out of the six (6) respondents (Visual Art teachers) stated that as far as they know, the female students in their class show interests in the course and are willing to participate fully in the teaching and learning process. A female teacher said, *“because I am a female myself, it makes them feel like they are studying the right programme and as such they are willing to do any assignment I give in class. In fact, that really motivate them and I think if there were more female Visual Art teachers in our schools, more girls will want to do art”*. On the contrary, a male teacher as one of the respondents feel that, because of the greater number of boys in his class, the few girls in the class sometimes feel intimidated by their colleagues of the opposite sex. He said; *“Due to the number of boys in my class, the girls sometimes feel intimidated by the boys”*. However, one of the teachers also feel that, the presence

of the boys encourages the girls to show more interest because they (girls) sometimes receive support from them (boys) in the practical aspects of the programme.

Another respondent also feel that some of his fellow teachers cause some of the female students to show little or no interest in the programme. According to him, if the girls will show interest in the programme, the teacher has a role to play. When asked if female students in his department show interest in the programme, he said, *“it all depends on the attitude of the teachers towards them. How they encourage and motivate them counts”*.

The study again wanted to find out from the teachers if female students in their various classes face some challenges which is peculiar to their gender orientation. Responses from teachers indicated some challenges that female visual art students encounter. One of the respondents thinks that the female students sometimes entertain fear towards some project works. According to him, they (female visual art students) mostly don't know how to start when given project to execute. In this case they need a push from the teacher or their male colleagues. He further stressed that, it all boils down to confidence, but once they are given a little support they are all right. Sometimes all they need is to be encouraged to start. In addition to this, another teacher stated, *“talking about practicals, that is where the female students are mostly challenged. They sometimes feel inferior and expect the boys to help them. They don't challenge themselves much because they think the boys are better than them”*.

According to one of the teachers, the female students mostly feel lazy to carry out any task that requires some amount of energy to accomplish. They end up falling on their male colleagues for help.

In spite of all the several inequalities discussed earlier, all the teachers who participated in the study have a strong believe that the Visual Art programme unlocks

equal opportunities for both sexes of students who go through the programme with determination and hard work. One of the teachers stated unequivocally that since the programme seeks to educate the whole being of an individual that is the head, the hand and the heart, it would definitely prepare every individual whether male or female who go through the programme with seriousness.

#### **4.2.3 Findings and Analysis from Observation Made on the Causes of Inequalities in the Population Distribution of Male and Female Students offering Visual Art in the Schools.**

A series of observations were done in the two schools to erase doubts from the mind of the researcher. This was to find out if there is equality in studying the programme. The outcome of the observation is discussed as follows:

It was realized that both males and females were given equal access to studio equipment. Each student can access them at any time they wish to, if other students do not use the equipment, tools and materials for executing visual art works. Responsibilities in the studios in the two schools when viewed from afar gives the indication that both boys and girls assume the same responsibilities but it turns out to be false at a closer look at the activities that goes on in the said studios. When it comes to having access to teachers for direction or help in any academic related issue in the study of Visual Art in the two schools, both sexes were given equal opportunity.

It was also observed that, teachers in the discharge of their duties do not use any gender discriminatory language during both theory and practical lessons. They treat both boys and girls equally without creating the impression of any gender inequality.



Therefore, pedagogic strategies used by these teachers do not put any of the gender groups at a disadvantaged position.

However, most of the female students usually act as passive participants in studio activities. They were mostly seen little and paying less attention to what they are doing. Not all, at the close of a day's activity in the studio, cleaning of the mess becomes the sole responsibilities of female students. Most often, the boys leave for their classroom to take the subsequent lessons maybe in a different subject area leaving the girls behind to clean the mess.

### **4.3 Activities Undertaken for Objective Three**

*Objective Three sought to propose appropriate interventions in the selected senior high schools in Kumasi to promote gender equality between the population and the distribution of male and female students offering visual art.*

The study therefore proposes that the USAID's Four-Dimensional Framework be employed in addressing gender inequality in Visual Art education in Ghana. This framework provides for equality of access to education, equality in the teaching system, equality of academic outcomes, and equality of internal outcomes to address gender inequality in all academic settings (Subrahmanian s.d.). These dimensions are further discussed as follows:

#### **4.3.1 Interventions towards ensuring equality of access to Visual Art education in Ghana**

- Establish safe learning centers that female students can feel safe in learning art without fear or stigmatization.

- Form advisory committees under the various visual art departments in the several Senior High schools in the country in order to observe boys' and girls' participation in the programme and provide support when needed.
- Provide scholarships for girls who are willing to do art to motivate and inspire improved attendance whilst concurrently rising the issue of the significance of Art education with guardians and parents.
- Offer enhanced learning art programmes to assist students who were forced to do art in the senior high schools in order to arouse their interests and willingness to pursue the course without regrets.

#### **4.3.2 Interventions towards the equality in learning Art**

- End educational streaming based on gender stereotypes, such as women streaming into the humanities and boys streaming into art and science.
- Provide training for curriculum designers, executives, administrators, textbook authors and educators in gender dynamics in the classroom prior to the emergence of new curricula in the multiple senior high schools in particular for art education.
- Teachers should be trained in inclusive-teaching practices to assist them incorporate students who are victims of marginalization or due to discrimination based on their sexes.
- Undertaking regular studio and classroom studies to monitor teachers' interactions with boys and girls to ensure equal treatment of all.
- Promote an open-class structure that encourages educators to act as teaching facilitators that promote fair public assistance for students, ensuring that both boys and girls expect vibrant influential roles in both classrooms and studios.

- Teachers should introduce healthy student discussions that allow students to talk about gender responsibilities that give them insightful images of femininity and masculinity. They could also discuss some challenges associated with their sexes in relation to some particular art topics.

#### **4.3.3 Interventions towards equality of educational outcome**

- Teachers should be trained to see how their discernments or desires for female and male students may assess how they evaluate the progress of students, mark assessments, and give feedback.
- Incorporate a collection of question types (writings, chart, tables, images and so forth) when creating test, assessment, or appraisal inquiries to react to the variety in students' learning styles in respect to their gender classification.
- Apply different question types (short answer, multiple choice, essay, etc.) and assess test items to certify that both male and female students with varying styles of learning have same chances to excel.
- Provide a balance classroom evaluation approaches to appraise individual and group work using written and verbal assessment tools.
- Analyse current test items, assessments, and examinations to decide if the language and examples utilized are free of stereotypes and gender bias. Eliminate any gender explicit substance and guarantee that examples reflect equality for both boys and girls.

#### **4.3.4 Interventions towards equality of external results**

- Give leadership coaching for women.
- Legislate and administer labor laws that motivate and warrant equal opportunities for both males and females in practicing art in the society.
- Conduct social mobilization campaigns seeks to increase the girls and women's status in society.

## **CHAPTER FIVE**

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

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

The study looked at some gender inequalities among students in Visual Art Education in two Senior High Schools in Kumasi, Ghana. The objectives that guided the study were;

1. To find out the population distribution of male and female students offering Visual Art education in selected Senior High Schools in Kumasi.
2. To identify and discuss the causes of inequalities in the population and distribution of male and female students offering Visual Art education in selected senior high schools.
3. To propose appropriate interventions to promote gender equality among the population and distribution of male and female students offering Visual Art in selected Senior High Schools.

A set of questionnaire and a set of interviews were employed to collect data for the study from 150 Visual Art students (males and females) and six (6) teachers from the selected schools. Also, observation was one of the data collection tools used by the researcher. In this study, the researcher employed the Proportionate Stratified sampling technique for the students in the selected senior high schools and a convenience sample for the visual art teachers. The literature and data collected through this study confirmed that gender equality is still needs to be championed in Visual Art education in the Ghana. This is because the female enrollment into the programme does not match proportionally to that of the male enrollment. Also, majority of these females students offering the programme feel they are being forced to study a programme against their free will. However;

- There is equality of access to Visual Art education in selected schools for both boys and girls.
- Both the students and teachers believe that the visual art programme is for both boys and girls.
- Students of both sexes agreed to be given equal treatment and access to school owned tools and materials for the study of the programme.
- Some female students feel they are sometimes used as cleaners. They are made to clean studios, which they use together with their male colleagues.

## **5.2 Conclusions**

Millennium Development Goals 2 and 3 stress the significance of ensuring equal access for boys and girls to schooling, eliminating sex disparities in main and secondary schooling, creating non-discriminatory education programmes and curricula, and allocating adequate funds to monitor and enforce equitable education reforms. The findings in the fourth chapter of this study suggest that the female enrollment is not encouraging as compared with that of the male population. Also, the number of female visual art teacher in the various schools is not encouraging enough to motivate more girls to study the Visual Art programme. This makes the girls feel that, they would fit better in other programmes such as Home Economics, Business, General Art, among others. By understanding this issue very well, there is no doubt that if more female Visual Art teachers are recruited into the various senior high schools in the country, it will motivate and subsequently increase the enrollment of female students into the programme.

### **5.3 Recommendations**

It is highly recommended that the Ghana education service under the Ministry of Education should recruit more female teachers into the Visual Art Programme. This will encourage and motivate more girls to enroll in the Visual Art programme in the Senior High Schools. However, smooth implementation of the following recommendations will also help strengthen gender equality in Ghana's Visual Art education in the various Senior High Schools.

1. The Ghana Art Teachers Association should collaborate with the Ghana Education Service to organize national art programmes to motivate more students especially girls into studying visual art.
2. The Ghana Education Service in collaboration with the Ministry of Education should institute scholarship policies for female students studying art education in the country's various senior high schools. This will help increase the female enrollment into the programme.

The Ghana Art Teachers Association should network with the Ministry of Education and the Government of Ghana to create more opportunities and platforms for both male and female visual art students after school so that they can practice what they learned in school. This will go a long way to create a healthy competition among both males and females thereby enticing more females into the programme. Also, it will change the mindset of Ghanaians towards Visual Art education in the various Senior High Schools in the country.

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## **APPENDICES**

### **APPENDIX A**

#### **QUESTIONNAIRE FOR VISUAL ART STUDENTS**

**Kwame Nkrumah University of Science and Technology**

**College of Art and Built Environment**

Department of Educational Innovations in Science and Technology I am Akua, a second year graduate student of the Kwame Nkrumah University of Science and Technology. As part of the academic requirement, I am conducting a research on Gender Disparities In Visual Art Education In Selected Senior High Schools in Kumasi Metropolis. I assure you that any information provided shall be used solely for academic purposes and you are assured of confidentiality.

**Class level** .....

**Gender**                      Male [ ]                      Female [ ]

1. Did you choose to study Visual Art by yourself? Yes [ ] No [ ]

If Yes, what motivated you to choose to study visual art above other subject?

.....

If No, what or who caused you to choose Visual Art?

.....

2. Do you regret choosing to do Visual Art?

If yes, why?.....

If no, why? .....

3. Do you believe that Visual Art programme is for both girls and boys? Yes [ ] No [ ]

If No to Question 3, do you think that Visual Art is for boys only? Yes [ ] No [ ]

4. Boys or girls which of them do art more? Boys [ ] Girls [ ]

5. Do you think both boys and girls are treated equally by teachers in studying visual art? Yes [ ] No [ ]

6. Do you think students' artworks are given equal recognition by teachers irrespective of their sex? Yes [ ] No [ ]

7. Do you think both boys and girls are given equal access to facilities and materials for the art course? Yes [ ] No [ ]

If No, why?

.....  
.....

8. What are some of the challenges you face in studying the various Visual Art programme according to your gender?

i. ....  
ii. ....  
iii. ....

9. What do you think are some of the ways that female students can be encouraged in the study of Visual Art in senior high schools?

i. ....  
ii. ....  
iii. ....

10. What are some of the challenges you face in studying visual art?

i. ....  
ii. ....  
iii. ....

**APPENDIX B**  
**INTERVIEW GUIDE FOR VISUAL ART TEACHERS**

**Kwame Nkrumah University of Science and Technology**

**College of Art and Built Environment**

**Department of Educational Innovations in Science and Technology**

I am Akua, a second year graduate student of the Kwame Nkrumah University of Science and Technology. As part of the academic requirement, I am conducting a research on Gender inequalities In Visual Art Education In Selected Senior High Schools In Kumasi Metropolis. I assure you that any information provided shall be used solely for academic purposes and you are assured of confidentiality.

(Please tick and specify when appropriate)

1. Sex: (i) Male [ ] (ii) Female [ ]

2. Which subject do you teach?.....

3. Work Experience:

- i. Less than 3yrs [ ]
- ii. Between 4 and 10 years [ ]
- iii. Between 10 and 20 years [ ]
- iv. 21 years and above [ ]

4. How is the Visual Art subject gendered as feminine, masculine, or is it gender-neutral?

.....  
.....

5. Kindly state at least three reasons for your answer to the Question 4 above.

- i. ....
- ii. ....
- iii. ....

6. Can you say female Visual Art students in your class have interest in the course they are studying? (i) Yes [ ] (i) No [ ]

Please, give reasons for your answer to question 6 above.

.....

.....

.....

.....

7. Do you think female Visual Art students encounter challenges studying Visual Art?

- i. ....
- ii. ....
- iii. ....
- iv. ....
- v. ....

How can some of the challenges that female Visual Art students face be resolved?

.....

.....

.....

.....

8. Do you think that the Visual Art curriculum does not discriminate against female students?.....

.....

9. Do you think that girls and boys are offered equitable opportunities to Visual Art education in the Senior High Schools in the municipality?

.....

.....

10. How would you describe the performance of your female students as against that of the boys?

.....

.....



11. How would you describe the attitudes of the males as against the females attitudes towards the study of Visual Art in Senior High Schools in Kumasi Metropolis?

.....  
.....

12. Which group is advantaged or disadvantaged as far as the Visual Art programme is concerned? Males [ ] Females [ ]

Why?.....  
.....

13. What suggestions will you give to ensure that there is no disparity according to one's gender in the study of the Visual Art course in the various senior high schools in Kumasi metropolis?

.....  
.....

14. Do you think a good number of female students who pass through the Visual Art programme do well after school? .....

15. Does the kind of exposure students get through Visual Art education unlocks equal opportunities for males and females after school?

.....  
.....

16. Is there any special method for teaching Visual Art that is geared towards making the course lively for both boys and girls?

.....

**APPENDIX C**  
**OBSERVATIONAL GUIDE**

Name of school..... Class Level.....  
Number of students in class..... Boys..... Girls.....  
Number of Teachers..... males..... females.....

1. Males and females are given equal access to studio equipment. *(Yes/No)*
2. Both male and female students assume the same responsibilities during studio work. *(Yes/No)*
3. Males dominate during visual art lessons. *(Yes/No)*
4. Which group has more access to teachers as far as the Visual Art programme is concerned? *(Male/Female/Both)*
5. Girls do not participate fully in areas which rely on technical competence. *(True/False)*
6. Girls do not participate in art topics that they do not see as being relevant to their lives or set within a social context. *(Yes/No)*
7. Boys and girls treat each other as equal and listen to others' points of view during group assignments. *(Yes/No)*
8. Teachers use gender discriminatory language during theory lessons. *(Yes/No)*
9. Teachers use gender discriminatory language during practical lessons. *(Yes/No)*

10. There is gender segregation in activity selection (including use of space etc.).

No.	Activity	Yes	No
1	Use of space in Visual Art studios		
2	Taking up leading roles		
3	Use of raw materials provided of studio works		
4			

11. Pedagogic strategies used by teachers is not biased towards any gender.

*(True/False)*

## APPENDIX D

### Letter of introduction One

#### **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



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[Headgeneralart.cass@knust.edu](mailto:Headgeneralart.cass@knust.edu)

Ref: EIST/S/3

Date: 7<sup>th</sup> February, 2019

Headmaster  
TI Ahymdiyaa Senior High School  
Kumasi

Dear Sir,

#### **LETTER OF INTRODUCTION – AKUA AGYEMANG NIMOH**

Ms. Akua Agyemang Nimoh is an MPhil Art Education student in the above Department of KNUST, with the Student No. PG 9038917.

She is conducting a research titled *“Gender inequalities in Visual Art Education selected Senior High School in Kumasi Metropolis”*.

I would be very grateful if you could provide her with any information she may need.

Yours faithfully,

A handwritten signature in blue ink, appearing to read 'Mavis Osei', is written over a horizontal line.

Dr. (Mrs) Mavis Osei  
**HEAD OF DEPARTMENT**

## APPENDIX E

### Letter of introduction Two

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

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

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Ref: EIST/S/3

Date: 7<sup>th</sup> February, 2019

Headmaster  
Adventist Senior High School  
Kumasi

Dear Sir,

#### **LETTER OF INTRODUCTION – AKUA AGYEMANG NIMOH**

Ms. Akua Agyemang Nimoh is an MPhil Art Education student in the above Department of KNUST, with the Student No. PG 9038917.

She is conducting a research titled *“Gender inequalities in Visual Art Education selected Senior High School in Kumasi Metropolis”*.

I would be very grateful if you could provide her with any information she may need.

Yours faithfully,

Dr. (Mrs) Mavis Osei  
**HEAD OF DEPARTMENT**

