

DOCUMENTATION OF ARTEFACTS IN SELECTED GHANAIAN SENIOR HIGH SCHOOLS

by

George Brako-Hiapa
(DAE.,BEd.,MA.Art Edu.)

A Dissertation Submitted to the School of Graduate Studies,
Kwame Nkrumah University of Science and Technology,
Kumasi, in partial fulfilment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY
IN ART EDUCATION

Faculty of Art
College of Art and Social Sciences

January 2011

© 2011, Department of General Art Studies

DECLARATION

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

KNUST

BRAKO-HIAPA GEORGE (PG1129007)

Student's Name/ ID

Signature

Date

Certified by:

DR JOE ADU-AGYEM

Supervisor's Name

Signature

Date

Certified by:

DR MAVIS ENTI

Supervisor's Name

Signature

Date

Certified by:

NANA AFIA OPOKU-ASARE, MRS.

Head of Department's Name

Signature

Date

ABSTRACT

The study concerned itself with the documentation of school based visual arts which might have either deteriorated or been forgotten to serve as a record of students for a particular period of time to provide appraisal and evaluative map for the progress of the visual arts programme in Ghana. The study specifically sought to examine artefacts produced by students and to find out the skills and competencies of students in creating art works, the characteristics of students' art works, how these art works are cared for and preserved in selected Senior High Schools which offer the visual arts, and the extent to which art works kept in the schools are made accessible and utilised. In addition, selected undocumented art works produced by students were identified, described, analysed, interpreted and evaluated. The population for the study comprised Senior High Schools which offer the visual arts in the Eastern, Ashanti and Greater Accra Regions of Ghana. The sample for the study was made up of 30 Senior High Schools where visual arts subjects are studied. Ten schools were selected from each region. The main sample and sampling procedures adopted for the study were simple random sampling, purposive sampling, stage sampling and proportional stratified sampling. Interview schedule, observation guide, official records and documents were the main instruments used to collect data. The data was collected through personal interviews and observations. This was assembled, discussed and analysed in descriptive form. The findings of the study revealed that, students exhibited excellent manipulative skills and competencies in artefacts produced. Students' artefacts show an evidence of technical competencies in draughtsmanship and craftsmanship. Both two and three dimensional compositions are unique pieces of art based on an idea, philosophy and concept. The study had also shown that students generally produced realistic, naturalistic as well as abstracted

works of art. The study revealed improper storage and preservation measures in almost all the schools because of inadequate or lack of display structures or facilities. Objects within storage areas were packed in ways that are deleterious to their conditions. Some objects had therefore begun to deteriorate for a variety of reasons, such as environmental conditions which include improper controls for light, temperature, relative humidity, air pollutants and pests throughout the storage and exhibit area. The study showed that the schools were not keeping good track and proper preservation measures of students' artworks. The study also showed that art works were not fully utilised to enhance teaching and learning in the schools. Based on the findings of the study, the study recommends that instead of keeping students' artefacts in obscure places, art teachers should look for more convenient ways of utilising students' art works to promote effective teaching and learning. It is therefore suggested that, since visual communication is incomplete without a target audience, art teachers should share their students' art works with the community through regular exhibitions, mounting of art works in classrooms, school library, in the hallways, school staff common room, offices in the school and other public community centres. In addition to the above, art teachers should also seek sponsorship from school administrations, the district, municipal and metropolitan assemblies to publish and showcase the work of students in a professional journal. The study ends by expressing the fear that if the necessary efforts are not made to document and preserve student's art works, many recent artistic objects and activities will no longer be accessible in the future, and will disappear from history without a trace.

ACKNOWLEDGEMENTS

The completion of this thesis would not have been a reality without foremost the support from God Almighty. I would like to offer my heartfelt thanks to my supervisor Dr Joe Adu-Agyem, a lecturer at the Department of General Art Studies, College of Art and Social Sciences, KNUST for his constructive criticisms and untiring efforts in supervising this work. Similar thanks go to Dr Mariama Ross, my second supervisor whose comments helped to improve the content of this study.

The acknowledgement would be incomplete without extending my profound gratitude to all the respondents. I also acknowledge the invaluable help received from many people, especially my wife Mrs Hilda Brako-Hiapa for moral support. Finally, my greatest appreciation goes to Mr Kobina Egyir and Anim Addo for their proof reading expertise and all those who contributed in one way or the other to make this study possible. May the Lord Almighty bless them all.

January, 2011

GB-H.

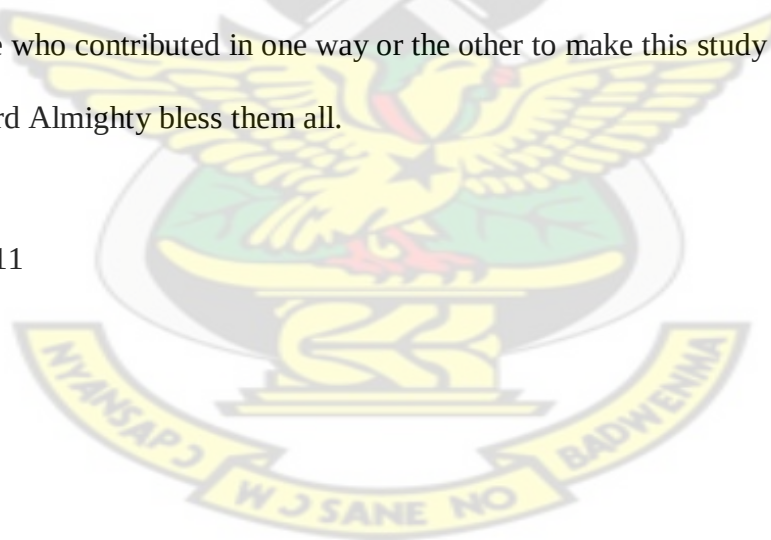
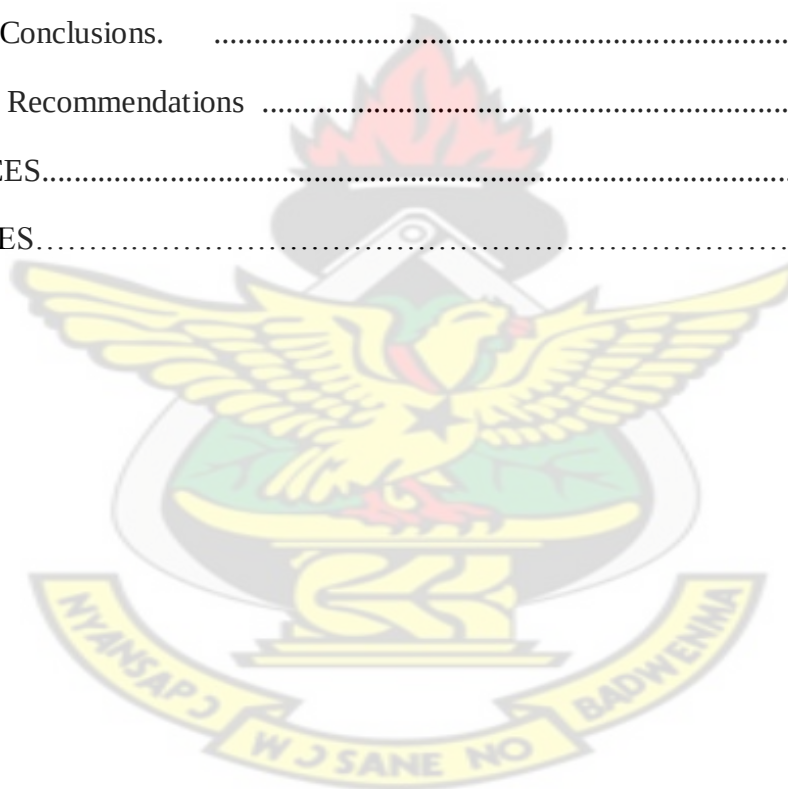


TABLE OF CONTENTS

Title	Pages
Declaration.....	.ii
Abstract.....	.iii
Acknowledgements.....	.v
Table of Contents.....	.vi
List of Plates	.ix
List of Tables.....	.xii
CHAPTER ONE--- INTRODUCTION.....	1
1.1 Overview.....	1
1.2 Background to the Study.....	1
1.3 Statement of the Problem.....	2
1.4 Objectives	4
1.5 Research Questions.....	5
1.6 Delimitations	5
1.7 Limitation	5
1.8 Definition of Terms	6
1.9 Abbreviations	6
1.10 Assumptions	6
1.11 Importance of the Study.....	6
1.12 Organization of the rest of the Text.....	7
CHAPTER TWO--- REVIEW OF RELATED LITERATURE.....	8
2.1 Overview	8
2.2 Definition of Documentation.....	8
2.3 Visual Arts.....	11
2.3.1 The Concept of Art.....	12

2.3.2	Categories of Art.....	15
2.3.3	Visual Arts.....	16
2.3.3.1	Scope of Visual Arts Education.....	16
2.3.3.2	Visual Arts Activities.....	19
2.4	The Structure of Visual Arts.....	20
2.5	Materials and Techniques.....	23
2.6	Aesthetics.....	24
2.6.1	Aesthetics Theories.....	28
2.7	Art Criticism.....	31
2.8	Preservation and Care for Art works.....	37
2.8.1	Basic Guidelines for the Preservation of Art works.....	38
CHAPTER THREE--- METHODOLOGY.....		47
3.1	Overview	47
3.2	Research Design	47
3.3	Library research	49
3.4	Population for the Study.....	50
3.5	Sample and Sampling Procedure.....	50
3.6	Data collecting Instruments.....	53
3.7	Validation of Instruments	54
3.8	Primary and Secondary Sources of Data.....	54
3.9	Data Collection Process.....	54
3.10	Treatment of data	57
CHAPTER FOUR –PRESENTATION & DISCUSSION OF FINDINGS		58
4.1	Overview	58
4.2	Practical Skills and Competence of Students.....	58
4.2.1	Organization of Practical Activities.....	59

4.2.2 Manipulative Skills and Competencies Exhibited by Students in Artefacts Produced	65
4.3 Nature, Characteristics and Conditions of Students' Artefacts.....	68
4.4 Storage and Preservation of Artefacts.....	90
4.5 The extent to which art works are made accessible and utilised	96
4.6 Appreciation of Selected Undocumented Artefacts.....	97
CHAPTER FIVE-- SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	
5.1 Summary	203
5.2 Conclusions.	207
5.3 Recommendations	208
REFERENCES.....	212
APPENDICES.....	215



LIST OF PLATES

Plate 4.1	Efficient Manipulative and Technical Skills	66
Plate 4.2	Art works portraying New Ideas.....	66
Plate 4.3	Compositions based on Philosophy and Concepts.....	67
Plate 4.4	Figural and Totem-like abstracted art works.....	69
Plate 4.5	Sculpture in-the- round.....	72
Plate 4.6	Relief Sculpture.....	73
Plate 4.7	Ceramic Wares.....	76
Plate 4.8	Textile Products.....	79
Plate 4.9	Condition of Textile Products.....	80
Plate 4.10	Jewellery Products.....	82
Plate 4.11	Graphic Design Products.....	84
Plate 4.12	Drawings on paper that has changed with age.....	85
Plate 4.13	Picture Making Products.....	88
Plate 4.14	Paintings with Structural damages.....	89
Plate 4.15	Artefacts kept and locked up in Boxes.....	94
Plate 4.16	Artefacts kept and locked up in Cabinet.....	94
Plate 4.17	Artefacts kept in Sacks and Bags.....	94
Plate 4.18	Artefacts Stacked on Shelves.....	95
Plate 4.19	Artefacts Stacked on Tables.....	95
Plate 4.20	Artefacts Stacked on the Ground.....	95
Plate 4.21	Sunset.....	97
Plate 4.22	By the Fire Side.....	99
Plate 4.23	At the Clinic.....	101

Plate 4.24 Xylophone Player and Dancers.....	103
Plate 4.25 Acrylic on Canvas.....	105
Plate 4.26 Acrylic on Manila.....	108
Plate 4.27 Fishing.....	109
Plate 4.28 Street Market.....	111
Plate 4.29 By the Fire Side.....	113
Plate 4.30 Music Makers.....	115
Plate 4.31 Beggar.....	117
Plate 4.32 Mother and Child.....	119
Plate 4.33 Thinker.....	121
Plate 4.34 The Beggar.....	123
Plate 4.35 Cast cement figure.....	125
Plate 4.36 Emancipation of Women.....	127
Plate 4.37 United we build.....	129
Plate 4.38 Relief carving.....	131
Plate 4.39 The Hunter.....	133
Plate 4.40 Bust.....	135
Plate 4.41 Beggar.....	137
Plate 4.42 Ceramic Sculpture.....	139
Plate 4.43 Ceramic Sculpture.....	141
Plate 4.44 Vase.....	142
Plate 4.45 Flower Pot.....	144
Plate 4.46 Flower Vase.....	146
Plate 4.47 Ceramic Sculpture.....	148
Plate 4.48 Cylindrical Jar.....	150
Plate 4.49 Ceramic Sculpture.....	152
Plate 4.50 Mourning Cloth.....	154

Plate 4.51 Mourning Cloth.....	156
Plate 4.52 Table Cloth.....	158
Plate 4.53 Woven Fabric.....	160
Plate 4.54 Woven Fabric.....	161
Plate 4.55 Tie-dye.....	162
Plate 4.56 Ceremonial Cloth.....	163
Plate 4.57 Ceremonial Cloth.....	164
Plate 4.58 Batik Cloth.....	166
Plate 4.59 Ceremonial Cloth.....	168
Plate 4.60 Ceremonial Cloth.....	170
Plate 4.61 Certificate.....	172
Plate 4.62 Logo.....	173
Plate 4.63 Wall Hanging.....	175
Plate 4.64 Carrier Bag.....	177
Plate 4.65 Carrier Bag.....	179
Plate 4.66 Poster Design.....	181
Plate 4.67 Poster Design.....	182
Plate 4.68 Poster Design.....	184
Plate 4.69 Book Jacket.....	186
Plate 4.70 Package Design.....	187
Plate 4.71 Necklace.....	189
Plate 4.72 Choker.....	191
Plate 4.73 Pectoral Ornament.....	193
Plate 4.74 Necklace.....	195
Plate 4.75 Necklace.....	197
Plate 4.76 Choker and Bracelet.....	198
Plate 4.77 Necklace.....	199

Plate 4.78 Necklace.....	200
Plate 4.79 Necklace.....	201

KNUST



LIST OF TABLES

Table	Page
Table 3.1 Study Sample.....	52
Table 4.1 Where Practical Activities are organized.....	59
Table 4.2 How Often Students had Practical Lessons.....	61
Table 4.3 Multiple Responses on Provision of Materials and Tools For Teaching Practical Skills.....	62



CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter specifically provide discussion on direction of the study. It begins with background information to assist in rounding out and fully defining the problem in precise and concise statement that establish the goals for the study.

For full comprehensive meaning of the problem and to eliminate any possibility of misunderstanding, the specific objectives, research questions and the scope of the study are discussed. The limitation of the study and the meanings of terms that have any possibility of being misunderstood are defined. A clear statement of assumptions and the importance of the study are also presented. Finally the overall structure or the organization of the write-up is explicitly presented.

1.2 Background to the Study

Generally art has so many aspects, takes so many directions and serves so many purposes in such a variety of ways that it is not wrong for one to say that it is the highest creation of any culture and as such makes history a living reality. Documentation of art therefore is of fundamental importance in the cultural development of the modern world. More complete and clear records of the development of human culture are presented through documentation of art. Through the documentation of cultural art works people get to know their past and develop progressive ideas for the future. Documentation therefore, is a powerful primary tool for preserving and upholding the soul and identity of our culture for posterity.

It is fair to state that, in Ghana works of art from many periods of the history of the society, different cultures and works of renowned Ghanaian artists are documented in different perspectives to provide a sufficient account of the nation's past. People thus get to know how artists of the past have developed ideas for their creative works through documentation. Names and works of some great artists would have been lost if their works had not been documented. Others would not have been heard of, if there had not been any documentation.

Some of these documentations come in the form of Video tapes, Video Compact Disk (VCD), still pictures, literary works, collections in the museums and galleries etc. These documentations present more complete and clearer records of the development of human culture. Therefore, the use of documentation to maintain cultures cannot be overemphasized. Hence, the effort to preserve it and to make people aware of its value has to be the responsibility of all.

1.3 Statement of the Problem

The visual arts as a composite programme at the Senior High School in Ghana embrace all artistic activities that result in the creation of two-dimensional and three-dimensional forms. It is obvious that students at this level demonstrate their practical skills and competencies through production of visual arts in works which are of cultural significance. One of the general aims of the visual arts is to develop effective manipulative skills using tools and materials to create art works as enshrined in the Ministry of Education Teaching Syllabuses (2008) for visual arts subjects. The visual arts programme is therefore an engrossing activity that fosters creativity in students.

In Ghana, there are 494 Public Senior High Schools out of which 238 offer visual arts. There are 36 schools in Greater Accra, 49 schools in Eastern, 47 schools in Ashanti, 24 schools in Central, 14 schools in Western, 19 schools in Brong Ahafo, 35 schools in Volta, 6 schools in Northern, 5 schools in Upper East and 3 schools in Upper West regions respectively. Every academic year, each final year visual arts student produces and presents an average of 2 art works to WAEC as part of their final examinations. These works after assessment by WAEC are sent back to the schools. This indicates that, the schools are endowed with art works produced by especially final years students, which are original, interesting and cherished works of art that serve as evidence of artistic capabilities, records of students and social life as well as monuments.

In a visit to selected Senior High Schools in the Eastern region of Ghana before the study, the researcher experienced magnificent art works that are considered worthy of sustained appreciation, attention and interest hidden and unexploited. Apart from the artistic and aesthetic qualities portrayed by art works, there is valuable inherent information like philosophies, technical aspects, expressive and communicative qualities attached to them that can be exploited and utilised fully for the purpose of art education. The researcher holds the view that the story might not be different in other schools elsewhere.

The most critical problem at the SHS is that, art works are locked up in boxes and kept in stores and obscure places that nobody can locate or have access to. In some extreme cases, art works are left at the mercy of the weather leaving them to deteriorate because of inadequate facilities for storage and preservation. It is therefore, truism that art works in the schools are not accessible or easily available to enable people obtain the maximum benefit from experiencing them.

The question is: As art teachers and educators what can we do to salvage this situation? Should we look on unconcerned and become passive at the very works done under our supervision to go bad or waste?

It is a clear indication that something is wrong with the system and needs to be addressed. No other person can do that except the artists themselves. Art teachers need to be bold enough and very strong in the schools to advocate for right things to be done. All these provide the background for the researcher to undertake the study.

The general objective of the study therefore, is to document school base visual arts which might have either deteriorated or forgotten to serve as a record of students for a particular period of time to provide appraisal and evaluative map for the progress of the visual arts programme in Ghana.

1.4 Objectives

The specific objectives of the study were:

1. To examine artefacts produced by students and find out
 - i. the skills and competencies exhibited by students in creating art works
 - ii. the characteristics of students' art works
 - iii. how students' art works are cared for and preserved in selected Senior High Schools offering visual arts
 - iv. the extent to which art works kept in the schools are made accessible and utilised
2. To identify, describe, analyse, interpret and evaluate undocumented artefacts produced by students.

1.5 Research Questions.

1. To what extent have students used their practical skills and competencies in creating art works?
2. What are the characteristics of students' art works?
3. To what extent are students' art works cared for and preserved to prevent them from deterioration?
4. What facilities do exist in the SHS for the storage and preservation of artefacts?
5. What records are kept on artefacts found in Ghanaian SHS?
6. To what extent are school based artefacts being made readily accessible and fully utilised for the purpose of art education?

1.6 Delimitation

The study was limited to the artefacts produced by students in the SHS since the inception of the visual arts programme in 1993 to May, 2008 in Eastern, Ashanti and Greater Accra Regions. The subject matter was focused on the identification, description, analysis, interpretation and evaluation of contextual, philosophical and theoretical ideas behind selected undocumented art works which will enhance and promote art education.

1.7 Limitation

The major problem of the study is the sample size of the population which is not representative enough for the 3 regions. It would have been appropriate to choose samples of work from all the schools but due to the large number of art works involved, coupled with several constraints including time and finance, this could not materialise. As a result, it is likely works not covered or documented are of outstanding and inherent qualities worthy as a resource material for the purpose and promotion of art education.

1.8 Definition of Terms

For the purpose of understanding this study, the following words are interpreted as follows:

Artefacts - Anything specifically art work made by human skill. Artefacts in the schools therefore refer to art works produced by students.

Documentation - The recording of knowledge and the sources of knowledge, organizing such records systematically so that they may be found quickly and disseminating by various means both the knowledge and the sources of knowledge (Adu- Agyem, 1998).

Visual Arts - The arts that are perceived or enjoyed through the sense of sight and touch, they remain concrete.

1.9 Abbreviations

- WAEC - West African Examination Council
- SHS - Senior High School
- VCD - Video Compact Disk

- GES - Ghana Education Service
- AIC - American Institute for Conservation

1.10 Assumptions

- i. It is assumed that students at the SHS level produce significant artefacts which are not known by the public.
- ii. Undocumented research materials relating to art education may be found in Ghanaian SHS.
- iii. School based art works could be identified, and made known to promote and enhance art education in Ghana.

1.11 Importance of the Study.

- It is hoped that many aspects of recent artistic objects and activities will be accessible in documentary form in future.
- The documentation will serve as a body of valuable existing information that would be accessed easily and utilised as a useful resource material for teaching and learning.
- The study will contribute meaningfully to the effective teaching of aesthetics and art criticism in schools.

- Documenting school based Visual Arts will serve as a record of students progress of the Visual Arts programme in Ghana.

KNUST

1.12 Organization of the rest of the Text

Chapter two is concerned with the review of relevant related literature. Chapter three focuses on the research methodology. It identifies and describes the research procedures and techniques involved in the study. Chapter four presents and discusses the result of the study. Chapter five provides the summary, conclusions and recommendations to the study. The references follow: The surnames of authors have been arranged in alphabetical order. Appendixes A and B conclude. Appendix A provides the interview schedule, Appendix B is the observation checklist.

KNUST

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

Literature on documentation in general is inadequate. Books on this matter are rare and no detailed work on this is available. Even most 21st century dictionaries and encyclopaedias do not give any detailed discussion or information on it. Although there are not definite titles that expressly address themselves to the exact study on “Documentation of Artefacts in Ghanaian Senior High Schools”, there is however, some related literature which is relevant to the title. Hence, this chapter provides the review of various definitions of documentation as well as visual arts, the structure of visual arts, aesthetics and art criticism.

2.2 Definition of Documentation

Sangi (2007) expounds on documentation in the context of evidential material and a process for which this research focuses and limits itself to. As an evidential material, documentation means documents provided or collected together as evidence or as reference material. As a process, he indicates that it is a process of providing written details or information about something. Sangi continues to elucidate documentation as, serving as evidence or proof, and it is written or printed or has an inscription or has any significance that can be read. Thus a document could come in a written form that provides sincere and acceptable information.

Day and Martinet (2006) also illustrate documentation as “the process of collecting and subject classifying all the records of new observation and making them available, as need to the discoverer or the inventor.” It could be gleaned from the above definitions that documentation is essentially an evidence of proof of something to be true or false.

A similar reference that provides a current definition of documentation is by Flick and Millward (1999:540). They state that

documentation is a written acknowledgment of the source of information used in the preparation of a paper. These may be written source such as books, journals and newspaper, electronic source such as CD ROMS and the internet, and oral source such as recordings, interviews and television programmes.

Flick and Millward further argue that documentation shows what the writer has investigated thoroughly and allowing the reader to evaluate the source of information and directly revealing the original contribution to the topic.

Another workable definition of documentation appropriate to this thesis is what was offered by Adu-Agyem (1998). In his attempt to unfold the roles of documentation and documentation as a process of Art Education in contemporary Ghana, he contends that documentation is the recording of knowledge and the sources of knowledge, organizing such records systematically so that they may be found quickly and disseminating by various means both the knowledge and the sources of knowledge. In furtherance he submitted that, the essential task of documentation may be described as the scholarly activities in which the use of primary records plays a part and the pattern of intermediary services which transmits primary recorded materials. The gem of this submission implies that, documentation deals with the appropriate generation, collection, organization, storage and simplifies retrieval or access to recorded knowledge. It is a known fact that not all knowledge is unearthed or recorded and easily accessible to people to obtain the maximum benefit from experiencing them. Any attempt therefore to provide the technical means of creating easy access to such knowledge is documentation.

Similarly, Sampark (2009) reiterates that, the technical means of keeping records of the work done is documentation. Sampark further states that, every day, the vision of artists, identity of peoples, and the very existence of history all threaten to disappear. Documentation therefore, encourages and foresees the use of different technologies and new media in the delivery and production of information and knowledge on events in the present for the future. These forms of documentation include photographs, audio and video recordings, books, museum collections, electronic sources (websites), CDs etc.

The various definitions and exhaustive explanations of documentation given by different sources give credence to the fact that providing and supporting with factual information and documentary evidence on a subject for the sake of accuracy and truth is documentation. All the references are therefore very relevant and appropriate to this study in the sense that,

the result will supply exact references to provide evidence of proof. Documentation in the context of the study is therefore defined as any technical means of providing factual and accurate information for easy accessibility. The documentation of the artefacts would therefore help to unearth hidden names and works which would not have been heard of, if there had not been documentation.

2.3 Visual Arts

Before discussing the issue “visual arts”, it is prudent to clarify the terminology or concept “art”. In contemporary English, the broad use of the term art has led it to have many theoretical accounts proposed over the centuries by various philosophers, psychologists and artists.

2.3.1 The Concept of Art

According to Fisher (1993), the term “art” itself is an open concept. With Fisher’s view, the very fact that new conditions have constantly arisen and will undoubtedly constantly arise, new art forms, new movements will emerge, which will demand decisions on the part of those interested, usually professional critics, as to whether the concept should be extended or not. Fisher holds the view that, with “art” its conditions of application can never be exhaustively enumerated since new cases can always be envisaged or created by artists, or even nature, which would call for a decision on someone’s part to extend or to close the old or to invent a new concept. He argues that, the very expansive, adventurous character of art, its ever present changes and novel creations, makes it logically impossible to ensure any set of defining properties. Fisher affirms that the concept can be elucidated well in the field of aesthetics. To him, as we actually use the concept, “art” is both descriptive and evaluative [like good]. That is, we sometimes say “this is a work of art” to describe something and we

sometimes say it to evaluate something. He contends that when we describe things as work of art, then it becomes a criterion of recognition of art. This is mostly done under the conditions of there being present some sort of art work, made by human skill, ingenuity, and imagination, which embodies in its sensuous, public medium, certain distinguishable elements and relations. What Fisher is illustrating is that, the notion works of art are depended on the subjective evaluation of audience. The notion tempts one to reason that art essentially depends on the spectator's response.

In an agreement to this, Gilbert (1998) vies that art represents what the person who made it, and the audience for whom the work was intended, believed to be art. To Gilbert, art is simply the expression of the artist. The word expression used here refers to what the artist in visual terms, says to the viewer or the world. By expression it means the artist's unique view of the world, an outward manifestation of the artist's emotions, thoughts, feelings and observations. It could be gleaned from Gilbert's view that art is a disciplined activity that fulfils an aspect of the innate human desire to interpret the world.

Similarly, Listowel (1967) expounds art as the representation in an external and material shape of the appearances and occurrences of nature, and, besides, of the thoughts and emotions which the mind has come to associate with such forms. In furtherance, he submits that, it is representative rather than imitative of natural appearance, and it does not present emotion and thought directly, but represents them too, by the indirect means of a material medium. Listowel's assertion is therefore tantamount to saying that art is nature made human, or nature remade by the human mind. In a broad sense, art is a skill, creativity and emotions.

Maude (1985) puts forward two definitions ascribed by Veron and Sully in the publication "What is art?" which are cited by Fisher (1998). Veron's proposal which is described as Experimental definition refers to art as the external manifestation by means of colours, lines,

movements, sounds, or words of emotions felt by man. This experimental definition which makes art consist in the expression of emotions, is imprecise because a man may express his emotions by means of lines, colours, sounds or words, and yet may not act on others by such expression, and then the manifestation of his emotions is not art.

The second definition by Sully illustrates art as the production of some permanent object or passing action, which is fitted, not only to supply an active enjoyment to the producer, but to convey a pleasurable impression to a number of spectators or listeners, quite apart from any personal advantage to be derived from it.

It could be inferred that, the definition is imprecise because in the production of objects or actions affording pleasure to the producer and a pleasant emotion to the spectators or hearers, apart from personal advantage, may be included the showing of gymnastic exercises and other activities which are not art. In furtherance, many things, the production of which does not afford pleasure to the producer and the sensation received from which is unpleasant, such as gloomy, heartrending scenes in a poetic description or play, may nevertheless be undoubted works of art.

The inaccuracy in these definitions arises from the fact that in them the entire object considered is the pleasure art may give, and not the purpose it may serve in the life of man and of humanity. Every work of art causes the receiver to enter into a certain kind of relationship both with the one who produced, or is producing the art, and with all those who simultaneously, receive the same artist impression. The activity of art is thus based on the fact that what a man is receiving through his sense of hearing or sight is another man's expression of feeling.

Another relevant source Finchner-Rathus (1989) asserts that the word "art" encompasses many meanings, including ability, process, and product. As ability, he explained that, art is

the human capacity to make things of beauty, things that stir us and it is creativity. As a process, art encompasses acts and techniques such as drawing, painting, sculpting, designing buildings, and composing photographs. As product, art is the completed work, such as the print, statue, or basket.

Katz, Lankford and Plank (1995) on their part justify art as the special expression of ideas, feelings and values in perceptible form. If something is perceptible, it means that one is able to perceive it through the senses. To perceive also means to have the ability to recognize and understand things one experience in the environment. The views expressed by Katz et al. (1995) allow a wide range of objects and performances to be considered works of art. The use of the word special implies that works of art will possess specific or distinctive qualities and meanings that people value. A look at the word expression infers that when we express ourselves artistically, we picture or visually represent our ideas, feelings, and values. For example, one can convey his or her attitudes toward war and peace, or love and hate, through the use of visual images and symbols. With Katz's illustration of art, it is impossible to describe with absolute precision what constitutes a "special expression." What is special for one person may not be special for another. But in general, a work of art is something that can make one think or feel more deeply than he or she normally would. Artistic expression is a way for people to reveal and to share their most important values and beliefs, their deepest concerns, and their profound thoughts and emotions. Art in this perspective therefore means effective conveyance or communicating of feelings and ideas in visual form.

Similarly, Barnes (2007) discloses that the term art applies to human skill, the expression of creativity, of pleasure in dexterity, invention, and the ingenious use of materials. This definition bears out the creativity approach. Art can be considered as human activity involving skills in using the hand, body and mind cleverly in manipulating materials to come

out with original ideas. It also embodies resourcefulness. In its narrow meaning, art denotes an activity of organizing ideas into forms using materials and techniques. All creative activities which arouse both aesthetic and utilitarian response are therefore considered art.

2.3.2 Categories of Art

Some works of art, such as sculpture, come to us just as they left the hands of their creators. Others must be performed or interpreted for us. But perhaps the most fundamental way of classifying works of art is in terms of the kinds of elements that make them up. In the educational system of Ghana, several names have been used to describe school art programmes. The concept art has therefore been consistent in education because of the fact that Ghanaian art and life are inseparable. In the Education Reforms, there are two broad categories of art. These are visual and performing arts. The visual arts is therefore one of the major elective programmes in the Senior High Schools in Ghana. It is a composite programme that embraces engrossing artistic activities that fosters creativity in students that result in the creation of art works.

2.3.3 Visual Arts

Amenuke, Dogbe, Asare, Ayiku and Baffoe (1990) vie that, as the name implies, visual arts is a branch of the arts that can be seen and be perceived by our sense of touch. The implication of this definition is that visual arts embrace all art forms, which are enjoyed or appreciated by seeing or touching. This further means that visual arts forms are made and remain mainly in concrete forms. Examples of these concrete forms are painting, ceramics, photographs, sculpture, architecture, jewellery, textile design, graphic art etc.

The above definition and descriptions of visual arts as given are very relevant and appropriate to this study in the sense that, the exact focus of the study is on examples of the art works or art works classified as visual arts found in the Senior High Schools.

2.3.3.1 Scope of Visual Arts Education

A scope in this context means the range of issues that a subject matter deals with. With reference to the 2007 Education Reforms of Ghana, the scope of the visual arts programme therefore, constitutes the following major elective subjects : *Basketry, Ceramics, Graphic Design, General Knowledge in Art, Jewellery, Leatherwork, Picture-making, Sculpture and Textiles*. The Ministry of Education has individual teaching syllabi for these subjects and a school may offer as many visual arts subjects as possible for which teachers and resources are available. The Teaching Syllabi (2008) elucidate the meaning and scope of the subjects as follows:

Basketry: The art of making functional or decorative articles with man-made and natural pliable materials such as cane, palm frond, ferns, bamboo, stalk, bulrush, raffia, plastic strands, straw etc. using the techniques such as plaiting, weaving, twisting, twirling, snaking, curling, interlacing, entwining and coiling . The articles expected to be fashioned by students include baskets, hats, mats, nets, couch, and footwear.

Ceramics: These are the products of clay and allied materials which have gone through a temperature range to make them permanent. Techniques involve in shaping objects in clay include throwing, modelling, casting, slabbing, coiling, and pinching. Ceramics wares are often decorated by glazing, painting, printing, burnishing, embossing, impression and engraving.

General Knowledge in Art: This is a composite subject made up of Art History, Appreciation and General Art Concepts. These concepts are teased out from all the visual arts subjects studied

at the Senior High School. The rationale is to provide the student of visual art broad based knowledge and skills in the theory and practice of visual art.

Graphic Design: This is a form of communication that uses visual images to convey messages.

These visual images may include letters, photographs, symbols, drawings and colour. The graphic designer uses these images to create communication media such as posters, labels, signage, packages etc.

Jewellery: It is the collective term for ornaments purposefully made for body adornment, protection, charm, prestige, identity or symbol of office and usually made of valuable metals and other materials that may be natural or man-made. Examples include finger-rings, ear-rings, necklaces, bracelets, armlets, hair-pins etc.

Leatherwork: It involves the processing of various hides, pelts or skins of animals into leather and the use of appropriate tools and techniques to produce a variety of functional and decorative leather articles.

Picture-making: This is the art of representing images such as persons, objects, ideas and scenes in a picture using the technique of drawing, painting, printing, collage, mosaic, montage etc. It involves the application of painting media such as water-colour, acrylic, oils, pencils, ink etc on surfaces such as canvas, paper, walls, and boards.

Sculpture: The art of creating forms in three-dimension either in relief or in the round with materials like clay, wood, paper, plastic, metal, stone glass, ivory, cement, foam, wax, plaster of Paris etc. by using appropriate techniques like modelling, carving, casting, construction and assemblage.

Textiles: The art of processing fibres into fabrics. It involves twisting of fibres into yarn, interlacing or otherwise of yarns to form fabrics, decoration and finishing of the fabrics.

Collectively, the individual syllabus of all the visual arts subjects lay emphasis on acquisition of practical skills. The objective is to give the Senior High School student the opportunity to exercise his/her creative talents in line with the emphasis placed on the acquisition of practical and employable skills.

The Teaching Syllabi emphasize that 60 percent of the teaching, learning and testing time should stress on the acquisition of practical skills at the SHS level with the remaining 40 percent for theoretical aspect involving acquisition of knowledge and understanding. The scope and content of the visual arts is therefore to provide adequate foundation and enough knowledge and skills in the creation of two- dimensional and three- dimensional art forms.

Nemett (1992) discloses that, two-dimensional (2D) is concerned with work which is done mainly on flat surfaces. It has length and breadth but not depth. Three- dimensional (3D) on the other hand is used in relation to work which is in the round and has height, length, and width. The study focuses and limits itself to two-dimensional and three-dimensional art works produced by students in the Senior High Schools.

2.3.3.2 Visual Arts Activities

Mattil (1965) contends that, visual arts activities allow the individual the opportunity to feel fulfilled, having initially to conceive his idea and to carry it through every stage to completion. A good visual arts activity according to Mattil, brings the student face to face with himself as he applies his own ideas to a material, using tools that must respond to his will and skill, finally creating in tangible form a fresh combination of ideas. He further explains that, it is in experiences with simple tools and materials which allow the exploration of one's own potential that the act of self development takes place. The implication here is that it is in the complete involvement which a creative activity offers that the student comes to know himself. Mattil therefore recommends that, in visual arts, each project assigned

must allow the student to think originally and to learn to work independently. To him creative students work freely and flexibly, that is, they attack each problem without the fear of failure. Such freedom must be carefully preserved by teachers according to Mattil. He continues to stress that each visual arts project presented should have enough direction or procedure to assure some measure of success for even the slowest student. It must always have an “open end” that provides the condition for the student to discover things for himself and that the student may have full opportunity to develop his own technique and express himself in an individualistic manner. Mattil emphasises that students need to grow creatively, socially, physically, emotionally, and aesthetically. Each of these areas of growth should therefore be evidenced in visual arts activity that is truly planned to meet the need of students. He continues to justify that creative growth may be seen in the originality of ideas, while social growth may be seen in the student’s increasing ability to work cooperatively in his group- in his increasing social responsibility and appreciation of the needs and feelings of others. Physical growth is identified through increasing motor control and the students’ ability to co-ordinate mind, eye, and hand. Emotional growth is recognised in the student’s ability to identify with his work. Mattil stresses that emotional growth is the ability to express personal feelings or experiences without a dependency upon stereotypes. He concludes by elaborating that, the aesthetic growth of the student appears with an increasing sensitivity to the organisation of ideas and feelings by means of the material, form, colour, and texture. Where aesthetic growth is not present, the student is unable to integrate his thinking, feeling, and perceiving into a harmonious organisation.

2.4 The Structure of Visual Arts

A major factor in the understanding and appreciation of art is knowledge of its structure and compositional relationships created in a work of art. Nemett (1992) underline the

structure of a work of art as the way the components of visual expression merge to create an organized whole. He further contends that a good way to understand the idea of structure in art is to consider for a moment the question: “What makes a work of art different from the world it represents?” As viewers, we recreate the art work based on how we see and understand it, that is, based on how the structure of the work and its component parts affect us.

Bates (2000) explains that all works of art consist of certain qualities and relationship put together in a particular way. Those qualities which are basic visual components are called elements of art. The major elements of art are line, shape, colour and texture. Katz et al. (1995) also maintain that the elements of art are essential, for without them there would be no work of art. They are common to all works of art and are the visual instruments with which artists orchestrate their compositions. Katz et al. continue to express that these elements can function independently or in conjunction with another. This means that some artists choose variations or only one element to create their work of art. Other artists may use several elements at the same time. The structure of a work of art is therefore based on the organization of elements of art according to certain principles called design principles. They are generally defined as relationships created by art elements working together in a composition as expressed by Bates. Katz et al. on their part contend that, to be able to talk about works of art, we need to be familiar with the elements and principles. The elements are the essential components of a work of art. They include line, shape, texture and colour. The principles are the essential qualities of a work of art that produce desired expressive effects. They include rhythm and movement, unity, variety, emphasis, proportion, and balance etc. When the elements and principles are used together effectively, the resulting work of art can express moods, feelings, and visual messages.

Bates (2000) also indicates that, to understand design principles, one must focus on an entire composition to see the relationships among the parts. She further expressed that, the most commonly used terminology and concepts relating to design principles are:

1. Contrast, Opposition and Variety – these terms refer to differences in a composition. They may imply abrupt changes, for example, white to black, small to large or smooth to rough.
2. Rhythm, Movement, Repetition and Pattern – these refer to repeated elements that move the eye through a composition.
3. Symmetry, Balance and Proportion – These also refer to distribution of visual weight in areas of composition.
4. Harmony and Unity – This refers to cohesiveness in a composition.
5. Transition and Gradation – This is the gradual changes in a composition eg. from small to medium to large, from white to grey to black.
6. Emphasis, Dominance, Centre of Interest and Focal Point – These refer to importance of one object or area in a composition over other objects or areas that are subordinate to it.

These views as expressed by Bates and Katz et al. are most relevant to the study because they focus on viewing art works objectively by identifying and describing the concepts pertaining to art elements and design principles which constitute the structure or composition of any visual art. The relation of the art element in each other thus, brings out the formal beauty in art works. Knowledge about these views is therefore important for deepening understanding and appreciation of works of art.

2.5 Materials and Techniques

Works of art are communicated through specific media or materials which give visible shape and form to an artist's idea and emotions (Nemett 1992). The term medium, therefore, according to Nemett refers to the type of material an artist uses for artistic expression. Painters, for example, may employ the medium of oil, water colour, or acrylic paint. Sculptors may employ the medium of clay, stone or metal. According to Nemett, the medium itself is both neither good nor bad, artistic nor inartistic. The key issue where choice of medium is concerned is how that medium is used, and how effectively its particular properties serve the object, idea, or emotion that invigorates a given work of art.

The fundamental challenge for every artist is to come to terms with just which medium most expressively sets into motion his/her particular strengths, insights, and eccentricities. He further contends that the materials an artist chooses for a project are determined by three primary factors. These are; the material resource at hand, the inherent properties of that material to fulfil the requirement of a given project, and the consideration and acceptability as an art material by the community within which the work of art would be viewed. Belief systems and societal conventions inevitably affect how a work of art is produced and evaluated, but it is up to the individual artist to make the most of his or her particular vision and skills. In order to do this, artists must discover what media or materials best suit their needs and strengths.

It is worth noting that, artists over the years have mastered their chosen media and methods in production of art works. These methods and materials employed affect a work's basic structure and appearance. Hence, they become influential in the appreciation of works of art.

2.6 Aesthetics

The term aesthetics has traditionally been part of other philosophical pursuit like the investigation of epistemology or ethics. Crawford (1974) opines that many philosophers like Immanuel Kant, Gottlieb Baumgarten and Edmund Burke (all in 18th and 19th centuries) have therefore tried to debate or discuss its meaning and ascribed aesthetics as a unitary and self sufficient type of human experience. The aesthetic experience is thus often experienced as a pleasurable and desirable experience, an experience which gives life, worth and meaning.

Danto (2007) affirms that aesthetics is a branch of philosophy which is concerned with the qualities of beauty and ugliness that exist in things whether perceived in the mind or are objectively present in things they appear to qualify. Crawford (1987) also illustrates aesthetics as a philosophical discipline which is an attempt to understand our experiences of and the concept we use to talk about objects that we find perceptually interesting and attractive – objects that can be valued not simply as means to other ends but in themselves or for their own sake. Crawford further explains that aesthetics involves the critical reflection on our experience and evaluation of art. Critical reflection consists in part of conceptual analysis and formulation of principles of interpretation, of critical reasoning, and of evaluation.

Leath (1996) online information echoes that the word aesthetics was first used by the German philosopher Alexander Baumgarten in his "Reflections on Poetry" (1735) as a reaction to the rational philosophy of Descartes and the mechanistic science of Newton. Baumgarten contends that it is a mistake to exclude sensations and perceptions from knowledge and that sensations and perceptions provide an equally valid conception of reality. He believes an equally value of a work of art could be determined by its ability to produce vivid experiences in its audience. To him, aesthetics means the study of perception. As Baumgarten decided, the aesthetic value of an experience depends on the ability of the

experience to produce vivid experience in the audience. It follows from what was said about perception that the vividness of the experience depends entirely on the motivation and the physical ability of the audience to perceive a set of stimuli as vivid.

In philosophy, aesthetics is the study of beauty and taste, whether in the form of the comic, the tragic or the sublime (Slater, 1980). In modern aesthetic, the German philosopher Immanuel Kant as stated by Kalenkanff (1990) was concerned with judgements of taste. To Kant objects can be judged beautiful when they satisfy a desire that does not involve personal interest or needs. It follows from this that beautiful objects have no specific purpose preference but are universal. Although one cannot be certain that others will be satisfied by objects he or she judges to be beautiful, one can at least say that others ought to be satisfied. The basis for one's response to beauty therefore exists in the structure of one's mind.

Flannery (1990) as echoed by Leath (1996) writes that the aesthetics experience is rooted in biology, in the way the brain works. Flannery suggests, there are characteristics of an organism which allow it to perceive certain stimuli as pleasing. The source of the aesthetic pleasure is always the biological structure of the organism which allows its perception of its environment to be a positive experience. In an agreement to this Gyekye (1996) elucidates aesthetics to be characterised by delight, interest and enjoyment experienced by human beings in response to objects, events and scenes. To him, aesthetic holds the attentive eye and ear of the person and arouses his/her appreciation and enjoyment as he or she looks and listens. Aesthetic values therefore refer to those features of objects, events and scenes that are considered worthy of sustained appreciation, attention and interest. Gyekye further elaborates that the concept or value of beauty is central to the aesthetic experience and evaluation and is generally associated with works of art such as painting, sculptures and musical compositions, as well as artistic expression through dance.

From the above examples, the question of just what beauty means is a primary consideration of the study of aesthetics. In general, something is beautiful when it arouses pleasure or delight to an observer, but how and why this happens is subject to debate. Aesthetics then can be established to be the study of all activity from the perspective that we adjust ourselves. It studies the nature of what is considered beautiful or valuable. The study of aesthetics in effect guides us to develop personal tastes and presents reasons for appreciating and valuing arts.

The term aesthetics applies to a wide variety of visual expressions, some of which may be considered beautiful, where as others may be seen as slick, humorous outrageous or even ugly. The concept therefore, that all experience is aesthetic experience is based on the perspective that all experience is perception. Our most concentrated perceptions are our quality aesthetic experiences.

According to Kant (1952) as echoed in Leath (1996), judgments of taste, which make up the core of aesthetics discourse merely, have as their determining ground to the pleasure we feel about the subjective finality of our aesthetic experience. In the visual arts, aesthetics concerns with good understanding of what combination of form and formal elements will encourage a certain kind of experience in an audience. When we focus on the perceivable qualities that permeate any experience, that is acquiring information through our sense, variations in colour, shape, value, texture, space, scale and composition coupled with identifying relevant signs and symbols and then have thoughts and feeling that are stimulated by what we encounter, we are immersed in the aesthetic dimensions of experience, hence exploring the meaning of the term aesthetics.

Bates (2000) also alludes that aesthetics is a branch of philosophy concerned with the study of what has been perceived to be of beauty, worth, and value. In short it is the study of the

nature of art. As an aspect of art education, aesthetics is presented as part of art criticism dealing with evaluation.

According to Listowel (1967), the production of works of art are determined not only by the interplay of formal elements and design principles but other social conditions, intellectual and philosophical ideas are related. This means that, apart from the artistic and aesthetic qualities portrayed by art works, there are other inherent expressive and communicative qualities of works. Therefore, an artwork can be viewed from several perspectives to enhance one's appreciation for a wider variety of artwork.

In general, art presents one with forms to enjoy perceiving and invites him or her to recall or learn something important. But one does not feel these interests separately when he or she appreciates art. Art gives one a special kind of experience that unites pleasure in perceiving orderly forms, it is the experiencing of the formal features that enriches one's understanding of the meaning of art and this is what is referred to as aesthetics.

2.6.1 Aesthetics Theories

Philosophers over the years have established theories essentially useful in understanding and assigning value to art. Katz et al. (1995) and Bates (2000) discuss some of these theories that have been influential in how art has been made and understood as *imitationalism, formalism, emotionalism, instrumentalism and contextualism*.

i. Imitationalism

According to Bates (2000:221) "imitationalism is primarily concerned with appreciating an artwork that is realistically representation of subject matter". Katz et al. (1995) reiterate that, the imitation theory is the view that visual art should pictorially represent living things and inanimate objects in the environment. Imitationalist works hence, reveal a level of skill in observation and use of tools, media and techniques to realistically represent objects. The

implication here is that, artists applied this theory to depict the world as exactly as they see it. Therefore, in assigning value to a work of art, the more convincing the image, the better the artwork.

ii. Formalism

Bates (2000) contends that the formalist theory reflects an interest in formal qualities achieved through art elements and design principles. The theory thus, emphasizes the relationship of the visible elements and composition of art works, and the way people respond to those compositions. According to Katz et al. (1995) the theory reflects lines, colours, textures, shapes, spaces, and the arrangement of these elements in a composition can stimulate a special kind of response called an aesthetic experience. They further explain that, aesthetic experience is a strong feeling that one may have when he/she greatly admires and personally responds to the visual impact of a work of art. What is unique about formalism is that the arrangement of visible elements is held to be responsible for stimulating aesthetic experience. In other words, the composition is more important than the subject matter or theme of a work of art. A work of art would therefore be judged by how satisfying its visual composition is, regardless of any subject matter or theme represented.

iii. Emotionalism

Emotionalism is also called expressivism and is a theory in which value is derived from the expressive or emotional content of the work (Bates, 2000). She further reiterates that, the main concern is the expression of feelings derived from doing an artwork. The theory relates the emotional life of the artist to the emotional impact of the work of art. Katz et al. (1995) also submit that, emotionalism promotes the point of view that one is able to explore, examine, and enjoy the breadth and depth of his/her emotions by making and viewing art.

Judging art works from emotionalist point of view means that one must look for expression of emotion and meaning in the work.

iv. Instrumentalism

Instrumentalism according to Bates (2000) is also called pragmatism. She further explains that, instrumentalists believe that art serves a purpose and leads to some thought, action or activity beyond itself. In support, Katz et al. (1995) attest that instrumentalism emphasizes the use of art as an instrument to promote ideas, causes, or point of view. Artists may want one to think hard about a certain issue, or try to convince one to share their points of view. Some artists may try to teach moral or religious lessons through their art. Art has been used in so many instances to serve a purpose. Applying the theory, a work of art would be judged by how effectively it conveyed its message or lesson to viewers. Katz et al. stress that, according to instrumentalism, a good artwork successfully communicates a particular point of view about what is right or wrong, good or bad, or worthy or unworthy of support.

v. Contextualism

Bates (2000) contends that, contextualism is a belief that the meaning and worth of art can only be determined in the context in which it is made and used. She further explains that, contextualists view art as a social communication system, requiring knowledge of a shared code that is transmitted from the maker of the object to the receiver. The term context refers to the events or conditions that surround a work of art and help to give it meaning (Katz et al, 1995). These conditions or events might include the life of the artist who creates the work, the political events that may have inspired the artist to create the work. They may also include the conditions under which the work of art has been exhibited. These conditions can often influence the way in which a work of art is interpreted. Contextualism therefore, focuses on understanding a work of art in relationship to personal, social, or historical information that cannot be gathered simply from observing the work itself. A contextual

encounter would go on to uncover information about the persons and events that might clarify aspects of the work that would not be perceivable by simply looking at.

Aesthetics therefore can be referred to as the quality or sensation of pleasure, enjoyment, or meaning people can experience in viewing works of art. Aesthetics is the study of these emotions involving the psychology, sociology and philosophy of art. The philosophy of art analyses the quality that we call beauty and its locus. Aesthetics deals with questions pertaining to perception and understanding of art. In short, it is an effort to explain clearly the human behaviours and reactions towards what is perceived in works of art (Danto, 2007).

2.7 Art Criticism

Art criticism according to (Bates, 2000:209) can be broadly defined “as processes to develop perceptual, verbal, and judgement skills used to respond to the visual world.” In this context, it is a combination of processes or procedures through which we respond or observe and discuss visual qualities of artwork and design in the human- made environment.

Danto (1981) also contends that, art criticism confines itself to particular works of art, analyzing their structures, meaning, and problems, comparing them with other works, and evaluating them. In line with this assertion Katz et al. (1995) also unfold art criticism as a process of asking questions about a work of art through which we may discover many of the works’ meanings. They contend that it is concentrated looking. It is looking with a purpose and its aim is to get the maximum enjoyment and meaning from an encounter with a work of art. Through criticisms we get to recognize how artists have achieved certain effects.

Anderson (1993) on his part elucidates art criticism as talking or writing about art. To him it is distinguished from aesthetic inquiry in that, although it is informed by and contributes to

aesthetic theory, it is directed toward understanding and appreciating individual art works or events. Anderson emphasizes that to understand in this case, means to find meaning in a work. If one is trying to find meaning, it implies that he/she assumes that art has meaning intentionally embedded in it. One search for order or sense and human significance among the visual symbols presented in art works. The phrase one search implies that what is presented is not always self-obvious but that it is worth the trouble to try to understand. To appreciate as emphasized above means to attach value to it or to make an evaluation.

To understand a work of art with knowledge and to develop perceptual, verbal and judgement skills, different authors have prescribed various procedures.

Anderson (1993) argues that the meaning and significance a critic gives to an art work or event will vary depending on the aesthetic theories and value bases held by that critic. Whatever theory is held, it is proposed that there are really only three major questions to be asked in art criticism; (a) *What is this?* (b) *What does it mean?* and (c) *What is its significance?* He proposed that attempts to answer these three questions have given rise to the primary traditional processes of criticism; (a) *description*, (b) *interpretation*, and (c) *evaluation*. Further, it is posited that if any of the three processes is missing, the result is not fully developed academic art criticism.

Smith (1991) on his part ascribes two basic sets of activities called exploratory aesthetic criticism and evaluative aesthetic criticism which can help create the conditions to perceive, understand, and appreciate works of art. To Smith, exploratory criticism refers to those techniques and procedures that are helpful in realizing the aesthetic value of works of art. The central task is to ascertain an object's aesthetic aspects as completely as possible. Judgement in the sense of ascribing merit or pronouncing a verdict is temporarily suspended. This means that exploratory criticism does not imply strong evaluation. Smith contends that the complex entity that is a work of art cannot be immediately apprehended

and thus repeated viewings are required. In furtherance, he maintained that criticism is of considerable assistance in viewing art works and can be divided into the overlapping phases of *description, analysis, characterization, interpretation and evaluation*.

Similarly, Smith (1970) also emphasizes the overlapping phases of *description, analysis, interpretation and evaluation* as procedure for art criticism. Feldman (1992) also proposes a model art criticism by beginning with *description* and phasing into *analysis, interpretation and judgment* of art work (Bates, 2000).

The purpose of these procedures ascribed are to encourage in looking at a work of art long enough to really see it's visual qualities, and to provide for powerful aesthetic experiences as viewers of art.

Description according to Smith (1991) is a phase that discern as completely as possible the character of a work of art. It is relatively straightforward noting of the more literal aspects of objects. It is helpful to identify and name its major components. Such identifying and naming should include not only elements of subject matter but also an object's major areas or formal divisions. The noting of representational and formal aspects as elaborated by Smith may enable later analysis and characterization to decide whether subject and form are congruent or in conflict with each other, conditions which may affect overall interpretation of meaning and assessment of merit. Smith's view on description is not different from what Feldman (1992) subscribed. To Feldman, the description of a work involves viewing the work of art and taking a visual inventory of its parts, noting what is immediately visible.

Analysis, the next phase as subscribed by Feldman, Smith and others is an activity that involves discerning much more closely the way in which elements noted in description dispose themselves into a variety of forms and patterns. That is, the dramatic character of an element or relationship. For example how elements clash or fuse harmoniously, appear in

mutual or uncertain accord, attract or repel etc. Analysis thus involves discovering the relationships among the parts by attending to design principles within the composition.

On the contrary, Anderson (1993) proposes that analysis comes under description phase and it functions at a deeper level. Anderson opines that a good description may begin on the surface, noting obvious qualities, but will eventually address itself to the formal relationships and expressive character in which the heart of artistic meaning lies. It is often called formal analysis and deals with composition and style. The organizing principle at this level is an examination of relationships within the parts of an art work and its physical, social or psychological relationships to the larger world. According to Anderson, the effective organizing devices to use in understanding the internal physical relationships are the principles of design. He underlines that, critics apply principles such as unity, variety, proportion, rhythm, and focus to try to obtain a formal and expressive sense of a work. Recognizing both the intellectual and emotional character of a work gives the critic vital information for interpretation.

Interpretation is discovering meaning within the work by focusing on content and expressive qualities (Bates. 2000). Smith (1991) also reiterates that, interpretation represents a kind of summary judgement arrived at by calling on all the pertinent knowledge, experience, and sensitivity a critic can bring to bear. Interpretation thus delivers the meaning of a work of art. He contends that meaning may also be construed as the content of a work of art, in distinction from its materials, form and subject matter. Similarly, Anderson (1993) illustrates that the role of interpretation is to make sense of a work, to posit a meaning. This entails using the evidence collected in description and creatively synthesizing it in a way that accounts holistically for that evidence. Projecting meaning is a creative rather than analytical process, synthesis rather than dissection. The critic, at this point, uses his or her intuition and life experience to read the evidence and tell what the

point of the work is and how and why. He argues that, in determining the point it is critical to draw upon what was described to be the work's expressive character. In support of this Barret (2000) also vies that, to interpret a work of art is to respond in thoughts and feelings and actions to what we see and experience, and to make further sense of our responses by putting them into words. By carefully telling or writing what we see and feel and think and do when looking at a work of art , we build an understanding by articulating in language what might otherwise remain only incipient, muddled, fragmented, and disconnected to our lives.

Smith (1970) elucidates the last phase *evaluation*, as some kind of summation or assessment of the merit of the work of art in question. He submits that the simplest kind of verdict is one saying that the work is good or bad, based on an examination of its aesthetic qualities, say, its degree of unity, complexity, intensity, or some combination of these. Smith further explains that, an aesthetic evaluation thus arise from an assessment of the work's parts, complexes, relations, regional aspects, and the overall interpretation of the work of art.

Bates (2000) submits that, *judgment* is evaluating quality by assessing the work of art on specific criteria and ranking it within the context of like works. It is a cognitive process of reaching a decision on the quality of a work of art by comparing the work with similar works on established criteria. Smith (1970) therefore mentions another pair of evaluative terms in addition to good and bad. These are successful and unsuccessful. Here, successful and good are almost equivalent. But as explained by Smith, to ascribe lack of success to a work of art appears to mean that certain expectations were not fulfilled. Speculations about what the artist had in mind, however, are sometimes difficult, if not impossible, to verify, and for purposes of aesthetic evaluation it would seem that the work itself provides most of the necessary information. If "unsuccessful" indicates that a work is not quite of what it might

have been, then some description of what would have constituted it should be expected. Smith holds on to the fact that, critics frequently sum up their reaction, the nature of their experience with the work, with such terms as, *interesting, impressive, challenging, stimulating, dull, preposterous*, etc. In other words, what Smith is saying is that, an assessment of the value possibilities of a work may be rounded off by a statement about the nature or intensity of the liking or valuing.

An eminent art educator most often associated with art criticism, Harry Broudy, also developed a similar procedure to attend to visual qualities of an artwork. His method called “aesthetic scanning” is presented by Bates (2000) as follows:

- Technical properties – this refers to focussing on a work to discover how it was made in terms of processes and media.
- Sensory properties – this is an aspect Feldman addresses as part of his description step and it involves focussing on art elements.
- Formal properties – this is the phase concern with focussing on design principles, an aspect Feldman addresses in his analysis step.
- Expressive properties – the stage of focusing on those qualities having to do with mood, emotion, feeling, an aspect Feldman addresses in his interpretation step.

Similarly, the Visual Arts Teaching Syllabi (2008) commends the following criteria as a checklist for evaluating student’s art works.

- Technical competence in draughtsmanship and craftsmanship: - This deals with the skilful and efficient handling of tools and materials to create art works.
- Design and composition: - This is the ability to work with new ideas, materials, and tools in order to achieve a unique and attractive product through the appropriate organization of elements and principles of design.
- Creativity, originality and innovation: - This is the ability to produce a unique piece of visual art based on an idea, philosophy, and concept in either two or

three dimensional form. The idea that motivates creativity may be original or an improvement on an existing piece of work.

- Suitability or the uses and relevance of art work to society: - This is the ability to produce an artistic product to satisfy an intended purpose.

Having some familiarity about the views expressed so far on aesthetics and criticisms can help the study to better understand different points of view about the nature of art.

2.8 Preservation and Care for Art works.

According to Pearce-Moses (2005) preservation is the professional discipline of protecting materials by minimizing chemical and physical deterioration and damage to minimize the loss of information and to extend the life span of cultural property. Preservation thus encompasses any measures taken to extend the usable life of materials in a collection. Johnson Library Archives and Special Collections also elaborate that, preservation seeks to prevent damage to objects and to slow down the natural process of deterioration of an object. It is in effect all common measures involving the proper storage of art works to ensure their longevity. Many factors therefore, contribute to the long-term preservation of art works entrusted to one's care. The Museum Services Programme at the Texas Historical Commission (THC) and American Institute of Conservation (AIC) (1998) put forward that, art work collections consists of two major categories of materials. These are organic and inorganic. Organic art works include those made from animal products such as fur, leather, wool, silk, bone or ivory and also those made from plant products such as wood, paper, cotton and other natural fibres. Inorganic are those made from non-living materials such as metal, clay, stone and glass. While in general inorganic materials are more stable and less susceptible to environmental damage than organic materials, it is best to consider all objects fragile and to treat them with great care.

Both the THC and AIC uphold that proper preservation measures can stabilize or at least slow down an object's rate of deterioration, thus extending the life span of the object. They therefore suggest a guide to basic and general collection care, preservation and conservation principles of art works which includes; *proper handling of art works, creating a proper environment, proper storage of collections, display of collections, cleaning and repair of art works, record keeping and documentation.*

2.8.1 Basic Guidelines for the Preservation of Art works

1. Proper handling of art works:

The Museum Services (1998) recommends that all art works should be treated as if they are fragile, even if they do not appear so. Picking objects by handles, straps or other protruding components should be avoided. Ideally, art works should be handled and or moved one at a time. It further states that, always an art work must be picked and never be pushed, pulled or slide. Both hands should be used to provide full support to the entire object, especially the base. The American Institute for Conservation -AIC (1998) also stresses that, a major source of damage to ceramics and some sculptures can be improper handling and carelessness. Careless handling can also lead to the formation of internal cracks that weaken the ceramic or sculpture structure. It further stresses that, it is always best to overestimate the brittleness and underestimate the strength of an art work. For this, when moving ceramic and other clay objects, it is always appropriate to carry one object or one part of an object at a time. It is also best to place your hands around the body of the object rather than using an existing handle, rim, or spout for support. The AIC recommends that a level space of adequate size must be ensured to place an object, and a clear path to move, before removing a work piece from its original location. Also, soft padding must be used to prevent ceramic and other clay objects from clinking against each other in overcrowded conditions.

Proper handling is important for the long-term preservation of textiles. Textiles are frequently more fragile than they first appear and as such must be supported in a manner that distributes its weight evenly. To avoid sagging in the middle, delicate and most lighter textiles should be placed on a large, stiff piece of acid-free mat board. Very large and heavy textiles should be rolled on a tube. Framed works of art or mirror must be moved vertically rather than horizontally by gripping sturdy areas of the frame and carefully supporting the bottom and side. It continues to say that, before moving any art work, one must make sure there is a clear place to set it. The work space should be clean and free of food, beverages and sharp instruments. If possible, the work surface should be lightly padded to reduce the risk of objects sliding or rolling off.

Similarly, The Foundation of the American Institute for Conservation (1998) laments that, in handling paper items, the hand should be clean and dry since the oils from fingers can cause staining on the paper.

2. Creating a proper environment:

According to the Museum Services (1998), the major environmental factors that affect the long term preservation of art works are light, temperature, relative humidity, air pollution and pests. Therefore, proper action must be taken to mitigate the possible damage of these factors. It submits that there are three types of light which are ultraviolet (UV) light, infrared radiation and visible light. All these lights as claimed by the Museum Services are harmful to art works and the damage caused by is cumulative and irreversible. It stresses that, displaying an art object under ideal museum lighting conditions for just a few weeks could have the same effects as exposing it to bright sunlight for a day or two. Hence, exposure to light in all forms causes a chemical reaction to happen within the molecular level of an art work. For example, light exposure can cause textiles to weaken and fade, dyes and paints to darken or change colour, and paper to become weak, bleached, yellowed or darkened. The

best preservation practice therefore, would be to house all art works in complete darkness. Although the exhibition needs of museum will not allow for that, one can take several steps to reduce the harmful effects of light.

The Museum Services emphasizes that providing a properly controlled and stable environment is critical to the long-term preservation of the museum's art works. The temperature and relative humidity levels inside a building with no heating, ventilation and air-conditioning system or with an inadequate system fluctuate widely with the heating of the day and then cooling of night. It further confirms that objects made of organic materials such as paper, wood, leather, textiles, etc swell and contract according to the temperature and humidity levels, and can suffer irreversible damage when subjected to such fluctuations. They may warp, become brittle, tear, break, split, or grow mildew.

The American Institute for Conservation (1998) reiterates that the deterioration of textiles is often due to combination of physical, biological, and chemical factors working together to cause damage. Inappropriate lighting, improper temperature and relative humidity levels, excessive dust, dirt and other pollutants, insects, mould and mildew, and incorrect handling all contribute to damage. The Institute holds that both natural and artificial light can fade colour and contribute to the degradation and permanent damage of many textile fibres. The rate at which damage occurs is determined by the level of illumination and the duration of exposure. It therefore states that, if long-term preservation is a concern, protecting textiles from light exposure is paramount. To this end, the Institute recommends that: draperies could be kept drawn to protect textiles from strong, direct light and rotating textiles periodically on and off display.

Halsey et al (2007) also submit that, books and works on paper (drawings, prints, posters, maps, paintings etc) are susceptible to light, heat, humidity and pollution, all of which accelerate the decomposition of paper materials. Similarly, Whittier (1994) affirms that,

there are two main enemies of original art on paper during long-term storage or display. These are chemicals that are contained in the paper, and chemicals from outside objects that come in contact with the paper. He continues to say that the enemy from within is the remaining acidity or alkalinity from the manufacture of the paper, or the build-up of acidity due to the aging of materials in the paper. Nasty chemicals are often used in the making of paper products from wood and a few other fibres. Some of these chemicals, as well as parts of the plant material, can remain in the paper, causing it to chemically change with age and turn yellow or brown, due to a build-up of acidity. According to Whittier, the external enemy can come from self-adhesive tape, glue, humidity, skin oils, temperature, aerosols and ultraviolet or strong light. Both the Museum Services and Halsey et al therefore claim that, a properly regulated preservation environment will include controls for light, temperature, relative humidity, air pollutants and pests.

3. Storage of Collections

The Museum Services (1998) advise that art works collections need to be stored in suitable containers that will protect the art works from light, dust, harmful pollutants and pests. It further maintains that storage location is also an important factor in preservation. Storing art works on the ground and along exterior walls should be avoided since temperature and relative humidity levels fluctuate more readily in such areas. It further recommends that all art works should be placed at least 12 inches from the floor to protect against flooding. Similarly, art works should never be stored near or below windows, water pipes, water heaters, or ventilation and air condition system units.

The National Park Service Conserve (1997) also affirms that small objects are best stored on shelves or in drawers. It recommends steel shelving or drawers with a fused powder coating as good choices. It further states that, all shelving should be padded to cushion the objects and reduce the risk of abrasion. It therefore recommends polyethylene micro foam as the

best padding material. The National Park Service Conserve further advises that clothing in sound condition is best stored in padded hangers in wardrobes, or if fragile, individually in shallow acid-free boxes. This method provides easy access and labelling, as well as minimizing crushing and overcrowding.

According to Byrne (1993) ceramics and sculptures in general, should be stored and displayed on sturdy, level surfaces that are secure from bumps and jarring. Objects should be covered or enclosed to protect them from dirt and dust. If this is not possible for storage, pieces can be wrapped in acid-free, lignin-free tissue and stored in acid-free cardboard boxes. Byrne affirms that newspaper and acidic newsprint paper can cause discolouration and stains and should not be used for wrapping for long term storage of ceramics and other clay objects. He continues to say that any box used for storage should be strong enough to support the weight of the objects inside and should have a secure bottom. The container should also be large enough to enclose the entire object and they should not be allowed to bump or fall against each other. Byrne concludes that art works in storage should be inspected periodically to assess their condition and check for any signs of deterioration and for evidence of pest and fungi activity. These inspections should be documented and saved as part of the collection's records.

4. Display of Collections

To ensure the long-term preservation of art work, certain measures need to be taken while it is on exhibit. The Museum Services (1998) stress that controls for light, temperature, relative humidity, air pollutants and pests should be in place throughout the exhibit area. The Northern States Conservation Centre (2008) emphasizes that, exhibit cases, supports, frames, and other display structures and all materials used to construct and finish installations should be made of non-reactive, stable materials (such as metal). It maintains that wood and wood products are generally not recommended because of the off-gassing of

volatile components and primarily acids from wood. When reactive construction materials (such as wood) are used, a barrier material should be placed between the objects sensitive to acid migration and the off-gassing of volatile components of various adhesives and wood products. Also, as a general rule it advises that, adhesives or sticky substances of any kind should not be used to mount or aid in the display of any art work including photographs as they place stress on the object. The Museum Services concludes that, original clamps, hooks, strings, straps, or handles already attached to an art work should not be used for support or to take the weight of that art work. The display technique should place the least amount of stress on an art work as possible. It further states that mounting systems should provide total support to the object and avoid concentration of stress on any part. Similarly, mounts should not scratch, cut, put holes in, or stain an object. Also, art works or cases should not be placed in locations that they will be easily bumped or knocked over.

According to Northern States Conservation Centre (2008) ceramics are often displayed vertically on walls with spring- loaded mounting brackets. These brackets may exert too much pressure on ceramic plates and often cause cracks and damage. Other vertical plate racks are made that do not exert undue pressure and are much safer for your prized objects. Separate prongs can also be used in place of either type of mounting device. It helps to pad the part of the mount with a synthetic felt to prevent any scratching onto the surface of the object. Another common problem in the display of ceramic and glass pieces involves the gradual, incremental movement of objects on surfaces due to underground vibrations. The movement can be caused by any constant, transmitted vibration source like subways, trains, underground equipment, and normal building vibration. Objects in museums are often carefully secured to their display surfaces with very small dots of soft wax to prevent them from “walking” off their display cases. Caution should be used, however, when using wax. One must take into consideration whether the wax may be safely removed from the object.

5. Cleaning Art works

The Museum Services (1998) advocates routine cleaning tasks, such as dusting, cleaning the floors, walls, windows, storage shelves, light fixtures etc. to do more good in the preservation of art works. It directs that, before dusting, the object must be examined carefully to determine how sturdy it is and sound in structural condition. Dust can be removed with a soft, clean, white cotton cloth or a soft natural bristle brush. Dusting should be slowly, gently and in one direction. Feather dusters should be avoided because they can snag or catch on the surface of an object. For general cleaning such as the floors, walls, storage shelves etc., it recommends that only mild cleansers should be used. Harsh commercial cleansers that contain bleach or ammonia should be avoided since chemicals and gasses given off by harsh cleansers can transfer to art works and affect them adversely.

6. Record Keeping and Documentation

The Museum Services (1998) contend that providing adequate care for the long-term preservation of art works also requires accurate and thorough records keeping on every art work in the collection. Records should therefore be considered an important part of the object itself. A written collection policy should outline procedures for how art works are accessioned, catalogued, loaned and cared for in general.

Proper records on art works in a collection may include the following:

- When, how, and from whom the art work was acquired.
- When the art work was accessioned, to what collection and with what accessioned number.
- A complete catalogue entry including a full description of the art work as well as a photograph.
- Details of any damage to the art work.
- Results of periodic condition reports (helps determine deterioration rates, if any).

- The exact location of the art work.

It is of the view of the Museum Services that, by thoroughly documenting each art work, the institution readily will be able to determine what they have, where it is, and in what condition to enable it make prudent decisions regarding the preservation of its collection.

These views as expressed on preservation and care of art works by the various conservation institutions are very relevant to the study since they provide a sound background for examining critically how works of art are cared for in the schools.



Summary

This chapter has attempted to review some definitions of documentation as ascribed by various authorities to arrive at a working definition for the study. Some theoretical accounts on the concept “art” as proposed over the years by some philosophers, psychologists and

artists were also discussed. The scope, content and structure of visual arts, materials and techniques have been dealt with to provide a background for the study. To be able to look at and talk about works of art, the concept of aesthetics and art criticism as expressed by various authorities has been well reviewed. Also, preservation and care for art works was discussed. All these information are very relevant and important references for the study in the sense that, it will enable the researcher approach the task with more practical skills and competence to document unexploited art works in Ghanaian Senior High Schools for the promotion and enhancement of art education



CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter discusses exclusively the procedure adopted for the documentation of students' art works from selected Senior High Schools in the Eastern, Greater Accra and Ashanti regions. It describes the research design, population, sample and sampling procedure, research instruments, validation of instruments, primary and secondary data, administration of instruments and treatment of the data.

3.2 Research Design

The study is purely **Qualitative** in nature.

3.2.1 Qualitative research

Baumgartner, Strong and Hensley (2005) gives the characteristics of qualitative research as an umbrella term referring to several research tradition and strategies that rely heavily upon extensive observation and in-depth interviews that result in non numerical data and provide contextual understanding. In support to this assertion, Peshkin (1993) as quoted by Leedy (2005) illustrates qualitative research studies as relevant for the purpose of description, interpretation, verification and evaluation. In furtherance Leedy describes five common qualitative research designs from which *Content Analysis* and *Phenomenological Study* were considered as appropriate approaches in the study for the description, analysis and interpretation of data collection. Similarly, *Archival Study* and *Descriptive* methods were also adopted.

i. Content Analysis

Content analysis is a detailed and systematic examination of the contents of a particular body of material for the purpose of identifying patterns, themes or biases (Leedy, 2005). The design was therefore pertinent to the study because it helped in the description of the body of material for study and gave precise definitions and descriptions of the characteristics to look for. The study therefore relied on the content analysis in the appreciation of the art works through identification of art forms, a description of the compositional structure, qualities of art elements and analysing the visual relationships within the composition, expressive and communicative qualities and personal meanings portrayed by art works.

ii. Phenomenological Study

Phenomenological study on the other hand is a study that attempts to understand people's perceptions, perspectives, and understandings of a particular situation (Leedy, 2005). Leedy explains that Phenomenological study tries to answer question to gain a better understanding of the experiences of others. The design therefore assisted the study in conducting all interviews and conversations to solicit people perceptions, feelings, and sufficient views to develop overall identification and description of art works for the study.

iii. Archival Study

Archival study, another qualitative approach concerned with collecting historical records was used to source primary data on art works from archival collections at the schools.

iv. *Descriptive Research Method*

Best (1981) gives the characteristic of descriptive research as a method that describes 'what is'. It involves the description, recording, analysis and interpretation of conditions that exist. In furtherance, it involves some type of comparison or contrast and attempts to discover relationships between existing non-manipulated variables. The researcher therefore employed the descriptive research method in the review of related literature. Findings from books were recorded, described, analysed and interpreted to provide evidence on what has been done already on the project.

Similarly, the same method was applied in the identification of art works. The various methods and techniques involved in executing the art works were also recorded, described and interpreted.

In summary, the descriptive research method was used in the study to identify, describe and document all the data collected.

3.3 Library research

The KNUST Libraries, George Padmore Research Library, Accra and University of Education Libraries, Winneba were visited for existing related literature to provide a background for the study. To keep the literature review within the realm of the research problem, sub-problems were identified within the main problem. Important words and phrases in each sub-problem were then translated into specific topics for which the literature related were sought out for from books and journals in the library. To keep track of and organize the information obtained quickly and efficiently, a fresh page of paper was used to record information from a source. These papers were given serial numbers which provided quick and easy way of referring to each source later on. The researcher made sure that before recording any literature, how the item relates to the research problem was first looked at.

The author or authors, book or journal title, volume/issue, year, place of publication and publisher were also recorded to provide reference to any literature retrieved. Both paper-and-pencil and a laptop computer approach were used to record what was found at the library.

Similarly, the researcher took advantage of the internet and therefore used the appropriate software to surf various websites and move easily among connected sites for information from online journals and books.

3.4 Population for the Study

A population is any group of individuals that have one or more characteristics in common that are of interest to the researcher (Best, 1981). Population for the study therefore was thirty Senior High Schools which offer the visual arts in the Eastern, Ashanti and Greater Accra Regions of Ghana. This is because the research dealt with only art works or art works found in the schools. The population therefore was an accessible one.

3.5 Sample and Sampling Procedure.

The main sample and sampling procedures adopted for the study were simple random sampling, purposive sampling, stage sampling and proportional stratified sampling.

- I. Simple random sampling was adopted to select 30 Senior High Schools where the visual arts subjects are studied from Eastern, Ashanti and Greater Accra Regions. That is, 10 schools were selected from each region. In order not to be bias, the researcher wrote all the names of the schools offering visual arts in each region on sheets of paper. The papers were rolled and put in three different containers. By the use of a simple random

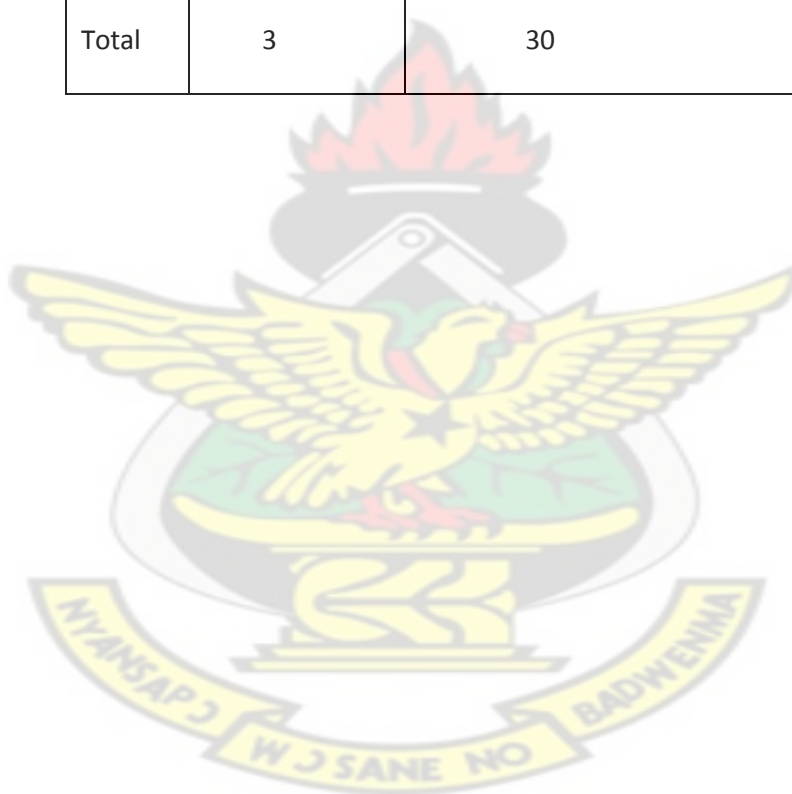
technique, ten out of the total papers from each container were handpicked for a fair representation for the regions. Several factors accounted for the choice of the three regions which include proximity, financial and time constraints. Also, these regions were selected because they have the largest number of schools offering visual arts. The study applied this technique because the population is a homogeneous group.

- II. With respect to interviews, purposive sampling was used to handpick two subject officers from WAEC and 30 teachers teaching visual arts subjects for specific information on schools offering visual arts and students' art work. The criterion for sampling the 30 teachers was those having served more than five years in the school. The reason is that, the study concerns itself with art works produced by past students.
- III. Stage sampling which involves selecting the samples in stages, that is, taking samples from samples was used for selecting the art works from the 30 schools. With this technique, the study initially selected a good number of works from each school's collection. In all, about 1000 works were covered from all the schools. After careful examination and critical analysis of the works based on inherent and expressive qualities attached to them, 10 works at least were finally sampled from each school. The technique was adopted due to the large number of art works found in the schools coupled with inherent qualities attached to them.
- IV. Proportional stratified sampling was also employed to put the final sample of art works into different strata for appreciation. The technique deemed appropriate because the sampled art works appeared in different art forms, characteristics and proportions.

Table 3.1 Study Sample

S/N	REGIONS	SCHOOLS
1	Eastern	Adeiso Presbyterian SHS Okuapeman SHS Pope John SHS Ofori Panin SHS Abetifi Presbyterian SHS Mpraeso SHS W.B.M Zion SHS Asafo Akim SHS Oyoko Methodist SHS Asamankese SHS
2	Ashanti	Juabeng SHS Armed Forces SHS Prempeh College Kumasi High SHS Kumasi Academy Konongo Odumasi SHS Anglican SHS. Yaa Asantewaa Girls. T.I Ahmadiya SHS Kumasi Girls SHS
3	Greater Accra	O'reilly SHS Accra High SHS.

		Wesley Grammar SHS. Holy Trinity SHS. Osu Presby SHS. Labone SHS, Labone. Ebenezer SHS Dansoman. Accra Academy, Accra. Accra Girls SHS, Mamobi. Ghanata SHS, Dodowa.
Total	3	30



3.6 Data collecting Instruments

The instruments used in gathering data were, interview, conversation, observation, official records and documents. The researcher resolved to use the above mentioned techniques as deemed appropriate.

i. Interview

An interview is a purposeful interaction in which one person obtains information from another (Gay et al., 2009). Interview is in a sense, an oral questionnaire. Instead of writing the response, the subject or interviewee gives the needed information verbally in a face-to-face relationship (Best, 1981). The interview was more relevant to this research in the sense that respondents were more willing to talk than to write. Direct interviews were therefore conducted at the SHS and WAEC (Accra) to solicit respondents' sufficient views, perceptions and valuable information.

ii. Conversation

Microsoft Encarta (2008) explains conversation as informal talk with somebody especially about opinions, ideas, or feelings. The instrument was therefore deemed useful to engage people in appreciating art works to solicit their perceptions and feelings.

iii. Observation checklist

It is a data gathering device by which certain types of information can best be obtained through direct examination by the researcher (Best, 1981). Best explains that observation must always be expert, directed by specific purpose, systematic, carefully focused and thoroughly recorded. The instrument was therefore appropriate to provide good description.

Direct observation of art works was therefore carried out by the researcher following an observation checklist in the schools. This was done to gather information and certain relevant questions relating to the art works.

iv. Official Records and Documents

Official records and documents on schools offering visual arts in Ghana were obtained from WAEC office, Accra. Field notes taken by the researcher and students' written records or evidence of study retrieved from school archives also yielded a useful and valuable source of information for the study.

3.7 Validation of Instruments

The Interview guide and observation guide was subjected to careful scrutiny by other professional graduate art teachers and finally the supervisor to identify and correct any unclear and misleading questions.

3.8 Primary and Secondary Sources of Data

Responses, opinions, ideas, perception, feelings and valuable information gathered from interviews, conversations and direct observation of art works constitute the primary data.

Also students' evidence of study books as well as other official records covering students' art works retrieved from the schools' archives remains a major source of primary data. Secondary data is made of any other form of information on the subject obtained from libraries and the internet.

3.9 Data Collection Process

To identify and locate the Senior High Schools that offer the visual arts programme, the researcher first and foremost travelled to WAEC, Accra and interviewed the visual arts subject officer for information on the schools offering visual arts and the art works produced by students. On the art works, the variables asked was meant to find out what they look for in the assessment of the art works, and what they do to the works after assessment.

Appointments were also made with individual visual arts teachers and headmasters in the schools, where the researcher had the opportunity to interact with them and solicited information and their views, in connection with issues relating to visual arts activities in the school. Certain information from teachers which needed confirmation and clarification were sought from the heads as well as others from the heads was clarified by the art teachers.

One set of questions was designed as a guide for use in the interview in the schools. The questions generated were categorized under two main sections namely A and B. The variables asked under section A were meant to find out data on the respondents, particularly about the years of working in the school and as professional. Items in section B were further categorized under five sub-sections namely 1, 2, 3, 4, and 5 meant to answer the research questions. Items under section 1 were aimed at finding out the extent to which students have used their practical skills and competencies in creating art works. Items under section 2 sought to find out the characteristics of students' art works. Section 3 questions

were intended to elicit information on how art works are cared for and preserved, and the storage facilities available. Under section 4, information about kind of records kept on art works was sought. The questions asked under section 5 were to find out the extent to which school base art works were made readily accessible and fully utilised.

The conversations and interviews were recorded using MP3 IC Recorder. This was later played back after leaving the field to extract and classify key concepts of responses and transcribed into text. Quick notes were also taken where necessary to supplement some of the recorded material. Relevant and key concepts of responses were grouped into categories that reflect the various aspects of the research questions and the various meanings identified used to develop an overall description for the study.

The researcher visited some of the schools more than twice and during such visits had the opportunity to observe facilities available for visual arts activities, how students' works are stored, preserved and cared for, condition of students' art works and other pertinent issues using the observation guide. The duration of the visits during which the observation were made lasted between 80 and 120 minutes. Similarly, sampled art works produced by students were assembled for appreciation and criticism through observation during such visits. The visual arts teachers, visual arts students and in some instances, non visual arts students in the schools were engaged in the observation of the art works for their perceptions and feelings through questioning strategies to guide them discover and justify inherent visual and expressive qualities, practical skills and competence exhibited in creating the art works.. These questions were based on the combination of Feldman's and Broudy's model for Art Criticism teaching.

The data collected here covered the type of work, title, name of artist, date of execution, size, location, tools and media used, processes and techniques used to create the art work, the subject matter, organizational structure of the composition, the qualities of art

elements, visual relationships within the work, expressive and communicative qualities and personal meanings they portray.

The researcher then recorded what had been observed in a field note book which was later transcribed for the study. Similarly, still pictures and video coverage were taken from assembled works using a DSC-S750 Sony Cyber Shot. All still pictures taken were later processed with Hewlett- Packard Compaq (**hp**) 6720s Windows Vista-laptop computer to determine picture quality and video coverage also played back for editing.

3.10 Treatment of data

Relevant and key concepts of findings were grouped into categories that reflect the various aspects of the research questions and the various meanings identified were used to develop an overall description for the study. The raw data collected was first looked at for emerging themes and recurrent events and was then categorized to reflect the various aspects of the research questions. The categorization generated more themes that guided the development of the study. All data collected were then assembled, using figures and description with detailed physical identification, analyzed, interpreted, conclusions drawn and recommendations made in text and pictorial illustration.

A Hewlett Packard Compaq (**hp**) 6720s Windows Vista-laptop computer was used to transcribe the raw data from the interview, observation and appreciation. Similarly, the information gathered was electronically copied on CD and a website was also created for the data.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

This chapter specifically presents a comprehensive analysis of the data and the interpretation of the findings of the study. The data collected was guided by the research questions put forward for the study to generate emerging themes to reflect the main objectives set out for the study. The data retrieved from the study are therefore categorized and represented in a descriptive form, tables and charts to facilitate interpretation. Besides, the findings are further explained with data retrieved in the form of pictures. The emerging themes from the findings in effect are discussed under the following main sub-headings:

1. Practical skills and competencies of students.
2. Nature, characteristics and condition of students' artefacts.
3. Storage and preservation of artefacts.
4. The extent to which artefacts kept in the schools was made accessible and fully utilised for the purpose of art education.
5. Appreciation of selected undocumented artefacts.

4.2 Practical Skills and Competencies of Students.

The findings discussed under practical skills and competencies of students are categorized under organization of practical activities and manipulative skills and competencies exhibited by students in art works produced.

4.2.1 Organization of practical activities.

The organization of practical activities are further discussed under; where practical activities were organized, how often students had practical lessons, multiple responses on provision of materials and tools for teaching practical skills, and views on methods of teaching practical skills.

4.2.1.1 Where Practical Activities were organized.

Table 4.1. Where Practical Activities are organized.

Facilities	Frequency	Percentage
Fully Equipped Studio	-	-
Classroom	20	66.6
Under Shed / Pavilion	6	20
Veranda	3	10
Under Tree	1	3.3

Table 4.1 provides the facilities available in the schools for practical and demonstration activities. The findings revealed that none of the 30 senior high schools visited had a fully equipped studio where teaching and learning of practical skills took place. 20 schools representing 66.6% used classrooms for practical activities. Further

investigation made known that 8 out of the 20 schools used the same classroom for teaching and learning, meaning other non-visual arts lessons are also held there. It can be inferred from the picture portrayed here that, students would not have the chance of enjoying maximum time in practical activities. The remaining 12 schools have the classroom solely for practical lessons. But the problem here was inadequate tools,

materials and equipment to facilitate the effective teaching and learning of practical skills. There is an indication here that, this environment would extend time on experiments and practical work. This eventually would positively affect students in such schools to improve upon their skills to become more competent in the execution of art works.

Six schools representing 20% had specially erected pavilion or shed where practical activities were held. Further investigation revealed that these structures lacked basic tools, equipment and facilities that promote the teaching and learning of practical skills. However, since such pavilions were purposively put up for visual arts activities, students would find it conducive for their practical activities. Three schools and one other school had their practical activities held on a veranda and under a tree respectively. These schools were at a disadvantage because when there was bad weather such as rain, sunshine or wind, students could not have a successful practical session. This would invariably affect their competencies negatively.

Generally, it was observed that the majority of schools visited did not have well equipped studios that had the needed tools, equipment and materials for effective teaching, learning and acquisition of practical skills and knowledge. This problem compelled teachers to teach more theory than practice.

4.2.1.2 How Often Students had Practical Lessons.

Table 4.2 How Often Students had Practical Lessons.

Times of Practical Lessons	Frequency	Percentage
Once Every Week	8	26.6
Twice Every Week	12	40
Every Two weeks	7	23.3
Twice Every Term	3	10
Total	30	100

Table 4.2 illustrates the number of times practical lessons were organized for students. Eight respondents, representing 26.6% said they had practical lessons with students once every week. Twelve (40%) respondents also said they had practical lessons twice every week and 7 respondents, representing 23.3% said that, they had practical lessons every two weeks. The remaining 10% of the respondents said they had practical lessons twice every term.

The popular axiom “practice makes perfect”, implies that the more often students are exposed to practical activities, the more students would acquire the needed skills. However, this is possible only if there are tools, equipment and materials available for them to carry out the practical.

4.2.1.3 Provision of Materials and Tools for Teaching Practical Skills.

Table 4.3 Multiple Responses on Provision of Materials and Tools for Teaching Practical Skills.

Source	Frequency	Percentage
School Administration	10	33.3
Students	30	100

Table 4.3 presents multiple responses on provision of materials and tools for teaching practical skills. Out of the thirty respondents, 10 said that the school provided materials and tools for teaching practical skills. The views expressed indicate that the remaining respondents did not receive any materials and tools from the school. The 10 respondents further explained that though it is mandatory for school administrators to provide teachers regularly with the needed tools and materials for teaching and learning, this was not forthcoming. This compelled teachers to undertake practical activities only when materials and tools were available. It is obvious that the less the students practise, the less they acquire the practical skills.

On the other hand, all the 30 respondents said students provided their own materials and tools. They further explained that students either bought the materials and tools themselves or contributed money for bulk purchases for practical lessons. The picture

portrayed here gives credence to the likelihood of students actively involving themselves in all learning activities since they pre-financed their practical work. This invariably would have a positive impact on the students in the acquisition of practical skills to improve upon their competencies in the execution of art works.

4.2.1.4 Views on Methods of Teaching Practical Skills.

In the attempt to solicit views from respondents about the methods adopted for teaching practical skills, demonstrations and projects were the main instruments used. Demonstration, according to respondents involved presenting to students the manipulative skills using tools, equipment and materials to carry out practical operations. The findings revealed that demonstrations were always in two phases with both having positive impact on students. At the first phase, the teacher performs the skill for students to observe. At the second phase, the student performs what he or she observed. It is envisaged that when the teacher performs the skill, students would be attentive and have the opportunity to follow the directions and work sequentially which in effect would lead to mastery in the use of tools, media and methods in the production of art work. The opportunity also given to students to demonstrate what they observed is also seen as an appropriate means of sustaining and consolidating acquisition of practical skills.

The projects on the other hand were described as tasks assigned to students to be completed over an extended period of time. When asked to specify the kind of projects the respondents give to students, they admitted practical works, experiments and investigative study. These tasks according to teachers were given out as individual and group projects. They further expressed that they supervised the projects from time to time in order to keep

the students at work. Further inquiry uncovered that both individual and group projects had a positive impact on students because each project allows the student to work freely and flexibly, think originally and learn to work independently or in groups.

It is evident that when students are engaged in individual projects they stand the chance of developing certain desirable qualities which would help them function effectively. It is obvious that students would work at their own pace and develop their unique skills, styles and techniques. In addition, they would have the opportunity to explore and learn more to get more information about a theme or subject given them. Also, it is possible that students would be more serious and dedicated to work and meet deadlines. More importantly it is expected that students would manage material resources efficiently to achieve optimum satisfaction. It is in this view that Mattil (1965) asserts that each visual art project assigned to students should have enough direction, an “open end” that provides the condition for the student to discover things for himself and to have full opportunity to develop his own technique, unique skills and express himself in an individual manner.

Similarly, assigning students to work in groups would actually promote social growth because they would have the opportunity to learn from others by sharing ideas, critique each other constructively, and to develop tolerance to cope with others. Mattil (1965) emphasises that social growth in practical activities may be seen in the student’s ability to work cooperatively in group projects and in his increasing social responsibility and appreciation of the needs and feelings of others.

Inferring from the above discussions, it is believed that the methods adopted by the teachers in teaching practical skills were truly planned to meet the needs of students. It is evident that adopted approaches would eventually help students to unlock their creative potentials and improve upon their competencies in the use of tools, media and methods in production of art work.

4.2.2 Manipulative Skills and Competencies Exhibited by Students in Artefacts Produced.

The major observable manipulative skills and competencies exhibited by students in art works produced included an evidence of technical competence in draughtsmanship and craftsmanship shown in the art works produced by students within the 30 schools visited. That is, products portray students' efficient manipulative and technical skills in using tools and materials to create art works. Good decoration and finishing of art works is highly exhibited. Depiction of the human form, facial features and expressions to perfection is manifested in drawings, paintings and sculptures (modelling). (See Plate 4.1, p 66).

There is also a high sense of creativity, originality and innovation manifested in students' works. The art works portray students' ability to work with new ideas, materials and tools to produce unique and attractive products through the appropriate organization of elements and principles of design. There is a strong indication that students did plan, organize, brainstorm and follow directions in the execution of art works. Both two and three dimensional compositions are therefore, unique pieces of art based on an idea, philosophy and concept. Students were capable of expressing their own subjective experience, i.e. what they personally felt about a theme or subject given them. (See p67).

Works produced merit or satisfy an intended purpose. In other words, art works produced are of both utility and aesthetic value to the society. Subjects or themes were based on issues of personal, social, cultural, and educational importance.

The observed manipulative skills and competencies exhibited by students in their art works give credence to the opportunity given to students in practical activities to unlock their creative potentials and improve upon their competencies in the use of tools, media and methods in execution of art work.



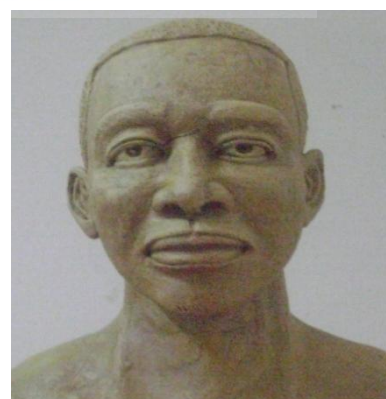
Painting- Acrylic



Mezzotint- Charcoal/ Erasure



Drawing- Pencil



Modelling- Clay

Depiction of Facial features and Expression to Perfection in Portraits.



Carving- In-the-round



Carving- Relief

Plate 4.1 Efficient manipulative and technical skills in using tools and materials to create artefacts.



Bone Necklace, Ring and Broach

Seed Necklace and bangle

Plate 4.2 Artefacts portraying students' ability to work with new ideas, materials and tools.



Plate 4.3 Compositions based on Philosophy and Concept

4.3 Nature, Characteristics and Conditions of Students' Artefacts.

The findings on the nature, characteristics and conditions of artefacts produced by students are presented in this section.

The identified artefacts include sculpture, ceramics, textiles, picture-making, graphic designs and jewellery. The bulk of the art works found in the schools' collection were clay and wooden objects. A few paper items or art works were discovered because most works on paper were completely deteriorated or at the point of deteriorating under the prevailing conditions of storage. This confirms a submission by Halsey et al (2007) that books and works on paper (drawings, prints, posters, maps, paintings etc) are susceptible to light, heat, humidity and pollution, all of which accelerate the decomposition of paper materials. Only a few jewellery items were discovered since only one school (Abetifi Presby SHS) happened to be the only Senior High School that offered jewellery in the sampled schools

at the time of the study was visited. No basketry or leatherwork art work was captured, indicating that none of the schools visited offered these subjects.

Discussion on the major observable traits identified in terms of physical disposition of the art works produced by students is as follows:

Generally, students produced realistic as well as abstracted works of art. They produced figural and totem-like abstract clay objects for which the majority were small-scale figurines. (See Plate 4.4, p 69). The meanings of some of the abstracted forms remained elusive and are subject to many interpretive discussions. Clay objects were compact and given fine smooth surface treatment and were carefully constructed so that they could be fired in a kiln. Clay sculptures and ceramics were glazed, unglazed, painted or unpainted. A few clay objects remained in green ware.





Plate 4.4 Figural and Totem-like Abstracted Clay Objects

Sculpture:

Sculptures were produced from clay, cement, paper and wood. Techniques involved in producing identified sculpture included modelling, casting and carving. Modelled and carved free standing figures stand out boldly and they are well balanced and symmetrical in form with sharp soften contours, thereby creating a gentler figure.

The spirits of sculptures are more revealed in their postures which are highly expressive with emotional intensity and characteristics. The postures of the figures or actions are emphasized to the point of exaggeration. Relief compositions were well carved and modelled with all the technical proficiencies. The scenes are direct impressions executed with all the spontaneity possible in the clay and wood medium. The materials used in producing some sculptures are very deceptive and cannot be easily identified because of the finishing. Some sculptures were given a fine smooth textured surface treatment and painted in colour.

Some sculptures are physically massive, compact and show angular qualities. The tool marks left on some sculptures are readily apparent and they rhythmically appear all over the body surfaces enhancing the formal unity and harmony of the work pieces. There is an emphasis on the titles of compositions that the viewer shared direct emotional communication. There is simplified abstraction and exaggeration in some sculptures. Figures in relief compositions appear columnar with schematic bodies and similar, almost undifferentiated. Sculpture figures compositionally have monumental qualities. They are highly expressive individual figures with mastery manifesting itself in their execution. Some clay and cement sculptures show bodily distortions and complexities of pose, reduction of forms to their essentials and bringing out the intrinsic beauty of material. Similarly, some wood sculptures are suggestive carvings dictated by the nature of the wood. There is a clear indication that students over the years have mastered their chosen media and methods in production of art work which in effect, affect a work's basic structure and appearance. This supports Nemett (1992) assertion that the artists must discover what media or materials that best suit their needs and strengths, and also materials an artist chooses for a project must be determined by the inherent properties of that material to fulfil the requirement of a given project.

Some sculptures have developed cracks and others broken completely and this could be attributed to improper handling, storage and display measures that allow sculptures to bump or fall against each other. This buttress the suggestion by the Northern State Conservation Centre

(2008) that, sculpture and other clay objects on display could be secured to their display surface with small dots of soft wax to prevent them from walking off their display cases due to any constant, transmitted vibration source. Similarly, Byrne (1993) affirms that sculptures and ceramics in general should be stored and displayed on sturdy, level surfaces that are secure from bumps and jarring. In the schools it is no secret that these measures were not adhered to. It is therefore not surprising that, some sculptures have developed cracks and others broken completely.

KNUST



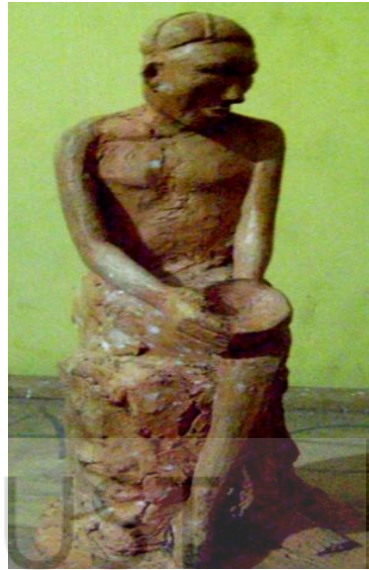
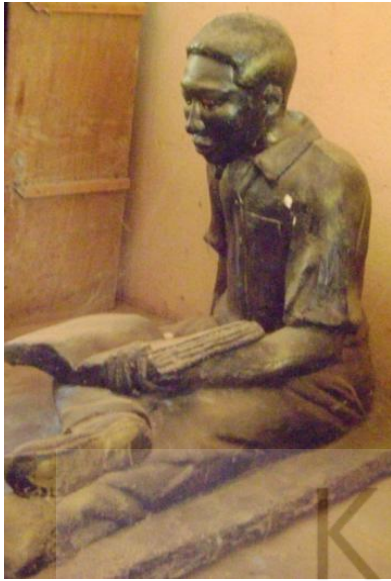
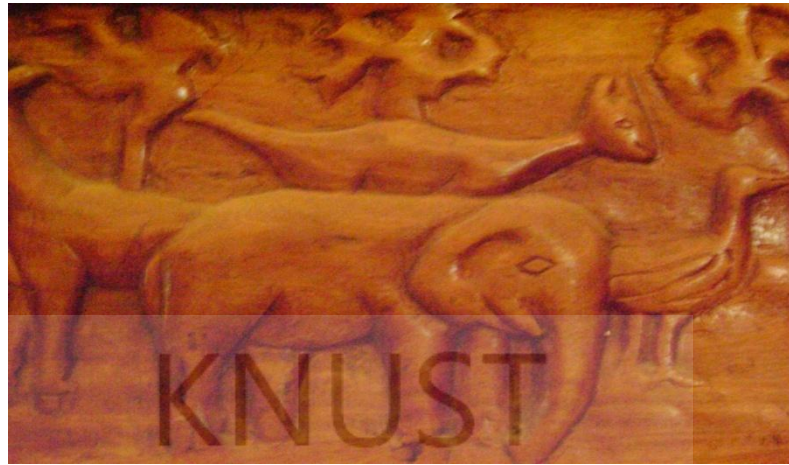


Plate 4.5 Sculptures In- the- Round



Wood



Clay



Clay

Plate 4.6 Relief Sculptures

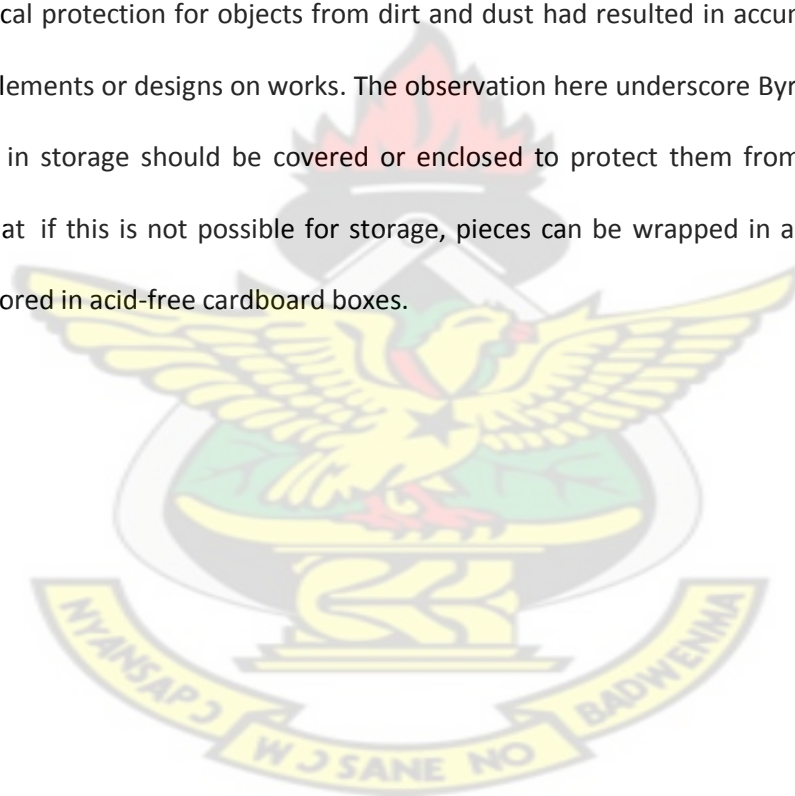
Ceramic wares:

Ceramic wares cover both hand-built and thrown wares. Hand-built techniques exhibited included coiling, slabbing and modelling. Wares produced range from table wares, vases, decorative wares, garden sculpture and indigenous pottery. Identified ceramic wares have simple shapes. Executed vases appear solid and stand upright and firm in position with high degree of proportion exhibited. Hand-built pots have all the grace and refinement of thrown pots. The surface textures of vases and pots are smooth and they take the natural colour that emerged from bisque firing, which are patches of dark and reddish brown. The shape of ceramic wares command space around them and are perfectly symmetrical in balance. The visual harmonies of the wares are enhanced by the soft sensuous contours and the smooth surface textures coupled with the shades and patches of the natural colour of the clay after firing. Some wares after firing were covered with a layer of glaze composition and given a gloss firing making the surfaces non-porous, visually and tactilely attractive.

Ceramic wares were executed with all the spontaneity possible in the clay medium and the compositions are firmly and beautifully unified in all parts. There is a correct relationship in size between the basic forms of objects depicting harmony and balance as well. There is evidence of incised relief patterns that flow around the surfaces of some ceramic objects which adds to the visual and tactile richness of compositions. Most vases have harmonious adjunct appendages that are perfectly and smoothly sealed and secured. There is an incorporation of indigenous traditional symbols and concepts in ceramic designs that gives objects a cultural identity. Ceramic work pieces have all the qualities a work takes to meet the standards. (See Plate 4.7, p 76)

Some ceramic wares have developed scratches, cracks or complete breakages which could be the result of how wares are handled, displayed or stored. The American Institute for Conservation -AIC (1998) stresses that, a major source of damage to ceramics and some sculptures can be improper handling and carelessness. Careless handling according to the AIC can lead to the formation of internal cracks that weaken the ceramic or sculpture structure. It is in view of this that the AIC recommends that a level space of adequate size must be ensured to place an object and also, soft padding must be used to prevent ceramic and other clay objects from clinking against each other in overcrowded conditions.

Inadequate physical protection for objects from dirt and dust had resulted in accumulation of dust on decorative elements or designs on works. The observation here underscore Byrne (1993) advocate that objects in storage should be covered or enclosed to protect them from dirt and dust. He reiterates that if this is not possible for storage, pieces can be wrapped in acid-free, lignin-free tissue and stored in acid-free cardboard boxes.



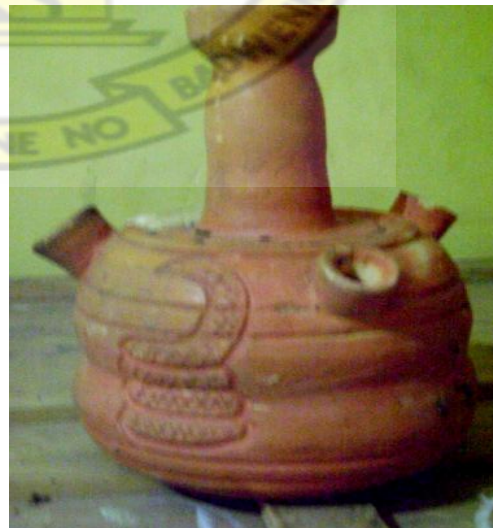
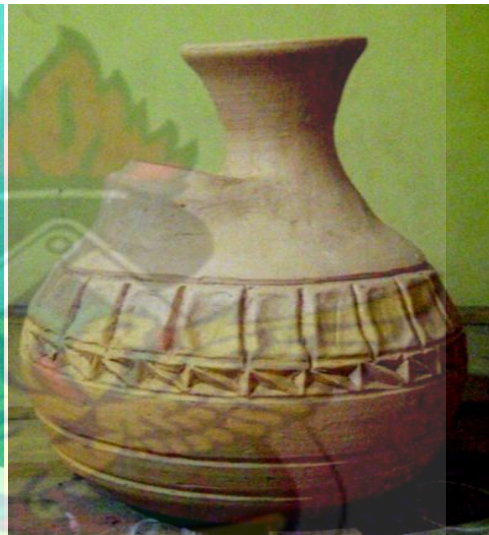


Plate 4.7 Ceramic Wares

Textiles:

Textile art works were constructed by combining different techniques including tie-dyeing, batik, appliqué, printing and embroidery. Products identified ranged from fabric decorations, table cloths, table mats, chair backs and wall hangings. Motifs in textile designs were often made of traditional symbols and ideas developed from objects in the environment. Most decorated fabrics had bold “adinkra” symbols as motifs. The colours of the motifs in contrast to the backgrounds made the motifs more noticeable and prominent in character. Similarly, the colours and motifs adopted for the design of cloths readily indicated the significance of such products. Harmony in the design of textile products was achieved through the use of contrasting colours. They are decorated in contrasting colours of intensities that co-exist in harmony.

Woven fabrics were produced from dyed mercerized cotton yarn and the cloths had distinctive checker appearance with variegated patterns between stripes. The designs of woven fabrics derived their strength largely from the striking contrast of values. The woven fabrics draped well when hanged and therefore, could be suitable for table, cloth or curtains.

Dyed fabrics were characterised by subtle variations in colour and seeping of the dyes. The beauties of the seeping effect were enhanced by the emerging graceful patterns of fine lines that adorned the whole surfaces of fabrics which had a rhythmic and dynamic effect in flow. The dyeing effects possessed some translucent quality, and this came from the use of white cotton fabrics as the background. These dignified dyed designs show the artists’ level of creativity that goes beyond the mere dyeing techniques. Dyed fabrics also show the juxtaposition of contrasting colours to convey harmony.

The motifs on appliqué cloths appear bold and clear with neat and sharp stitches. The edges of the motifs for inlay and onlay appliqués had neat hemmed edges sewed using the whipped back stitches which in effect enhance the beauty of the cloths. Similarly, the appliquéd parts in contrast to the backgrounds harmonize the structural designs of cloths. Technically, the structural designs of textile products were pleasing in all aspects. The intensity of the background colours together with the motifs all accent to the beauty of the fabric.

Most textile products were not in sound condition. Some fabrics had become creased, crumpled or wrinkled because of how they had been stored. (See Plate 4.9, p 80). Others had also weakened and faded due to inappropriate environment for storage. Some of the physical dispositions of textiles were similar to what was reported by American Institute for Conservation (1998). It was observed that, as storage conditions deteriorate, the textile materials discolour, metal components get tarnished and the atmosphere produces a musty odour. There were also signs of insect infestation in some fabrics resulting in small, irregular shaped holes, and the presence of insect casings and excrement. This supports the assertion by the American Institute for Conservation (1998) that the deterioration of textiles is often due to a combination of physical, biological, and/or chemical factors working together to cause damage. The Institute explains that inappropriate lighting, high temperature and high humidity levels, excessive dust, dirt, insects, mould and mildew, and incorrect handling, all contribute to weaken, fade dyes and paints and damage of textile materials.

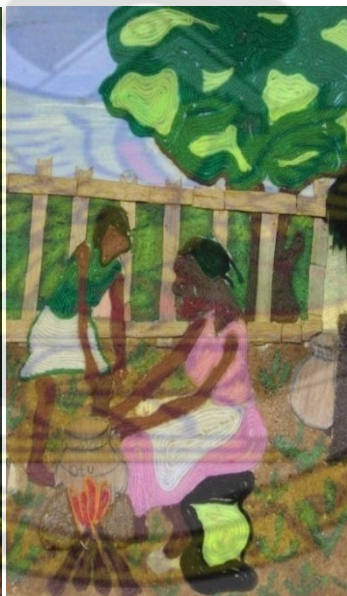


Applique/Tie-dye

Printed Cloth



Tie-dye/Printing



Embroidery



Batik/Printing



Tie-dye, Applique and Printing



Woven

KNUST

Plate 4.8 Textile Products





Plate 4.9 Condition of Sampled Textiles Product

Jewellery:

Jewellery items found included, necklaces, chokers, ear rings, rings and bracelets made from seeds, wood, clay, stone, sand, bone, shell and leather. Some necklaces were composed of a combination of different materials. Some of the necklaces, chokers and bracelets were enhanced with sequins. Designs were based on Ghanaian traditional symbols and concepts. The necklaces and chokers carried pendants that gave them a heavy visual appearance and adornment quality. Some pendants carry symbolic meanings, others have no cultural value and remained elusive.

The edges of beads made from wood and bones were filed smooth to refine the shapes. Similarly, pendants made from calabash, wood and bones were smoothed by filing. Some beads were further decorated by scorching using the soldering iron before they were strung up on either strong cotton thread or elastic strand or nylon strand with metallic or plastic hooks for fastening. The threading of the beads followed a definite order and had resulted in a symmetrical balance of ornaments and enhanced visual harmony. The necklaces were finished by painting and lacquering. Some paintings were done with nail polish or enamel and had resulted in a glossy effect on the surface.

Some beads were modelled with clay and then given a bisque firing to become permanent. The most striking visual effect of the chokers was created through the use of varied shapes, value and colours. The component parts were well defined and the contrast in the shapes and colours enhanced harmony. Some necklaces and chokers were composed of different materials and the visual harmony was greatly enhanced by the rhythmically arranged gold sequins that linked the beads. The most interesting and attractive look at the bamboo necklaces was the natural colour of the bamboo which was not altered. The reasonable length of beads allows the necklaces to flex well on the neck.

The prevailing improper storage conditions had caused some of the jewellery items to develop mould and mildew, and dust had accumulated on the decorative articles and damaged their appearance. This condition extremely underscore the National Park Service Conserve (1997) call for cover shelving units with thin sheets of polyethylene plastic to keep out dust from art works and the storing of small objects in drawers.



Pectoral Ornament



Bamboo Necklace



Bone Necklaces



Clay Necklace

Paper Necklace

Plate 4.10 Jewellery Products

Graphic Design Products:

Graphic Design products identified include packages, multi-section case bound books, pennants, designed logos, posters, designed and printed T-shirts, certificates, and wall hangings. The words were compact, the spacing between letters and words were appropriate, the letter forms and type sizes were distinct, and the typefaces were bold and legible. This made reading easy. The works had also showed creativity, uniqueness, attractiveness and readability in the layout. They

also had relevant illustrations that clarify messages. The combinations of warm and cool colours were applied in designing the products to make them attractive and good-looking. (See Plate 4.11, p 84).

The packages produced were of primary and secondary types. They were aesthetically constructed using attractive shapes, dynamic typefaces, style and design features that made the design unique and easy to recognise. The packages designs were accurately labelled and this made the designs communicate effectively. **Posters carried brief, clear and skilfully worded messages. Typestyles adopted gave the letters and words the quality of completeness, compactness and stability. There is adequate breathing space around the texts, which enhances the legibility of the messages.** Hand painted wall hangings and posters **portrayed a creative talent of combining text and illustration to maximize the impact of the messages.** *They were characterised with a forceful compact and direct design with minimal lettering and text that is easy to remember.*

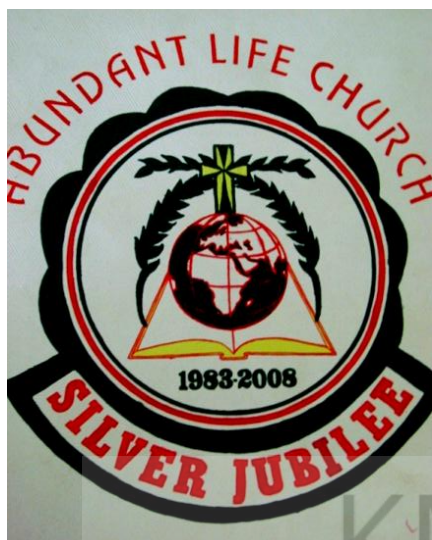
The motifs and illustrations on the graphic products were bold and clear. The graphic effects are soft, smooth and fluid. Most illustrations look as though they were drawn by mechanical means. They possess sharp graphic qualities that are especially strong and rhythmical. Legibility in the posters was achieved by contrasting the colours of the positive areas against the background colours. The books were usually hand bound from old newspapers and plain newsprint.



Package Designs



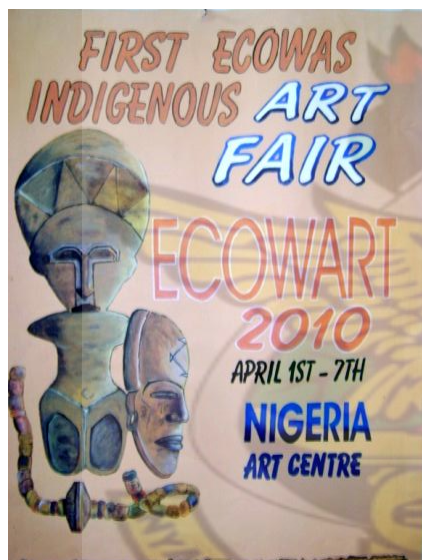
Bound Books



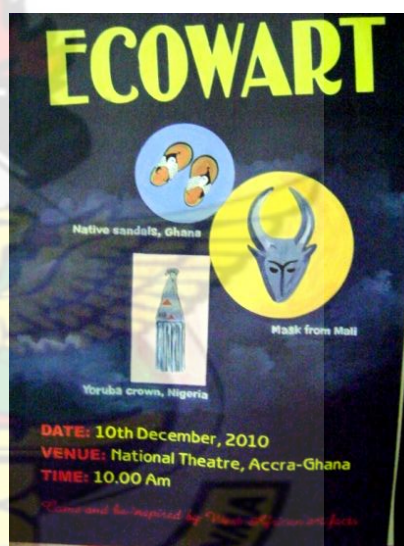
Logo Design



Pendant



Poster Design



Poster Design

Plate 4.11 Sampled Graphic Products

Paper Items:

Generally, the paper items had become weak, brittle, yellowed or darkened and were susceptible to easy tearing. These conditions actually confirm the submission of Whittier (1994) that nasty chemicals are often used in the making of paper products from wood and a

few other fibres. Some of these chemicals, as well as parts of the plant material, can remain in the paper, causing it to chemically change with age and turn yellow or brown, due to a build-up of acidity. (See Plate 4.12, p 85).

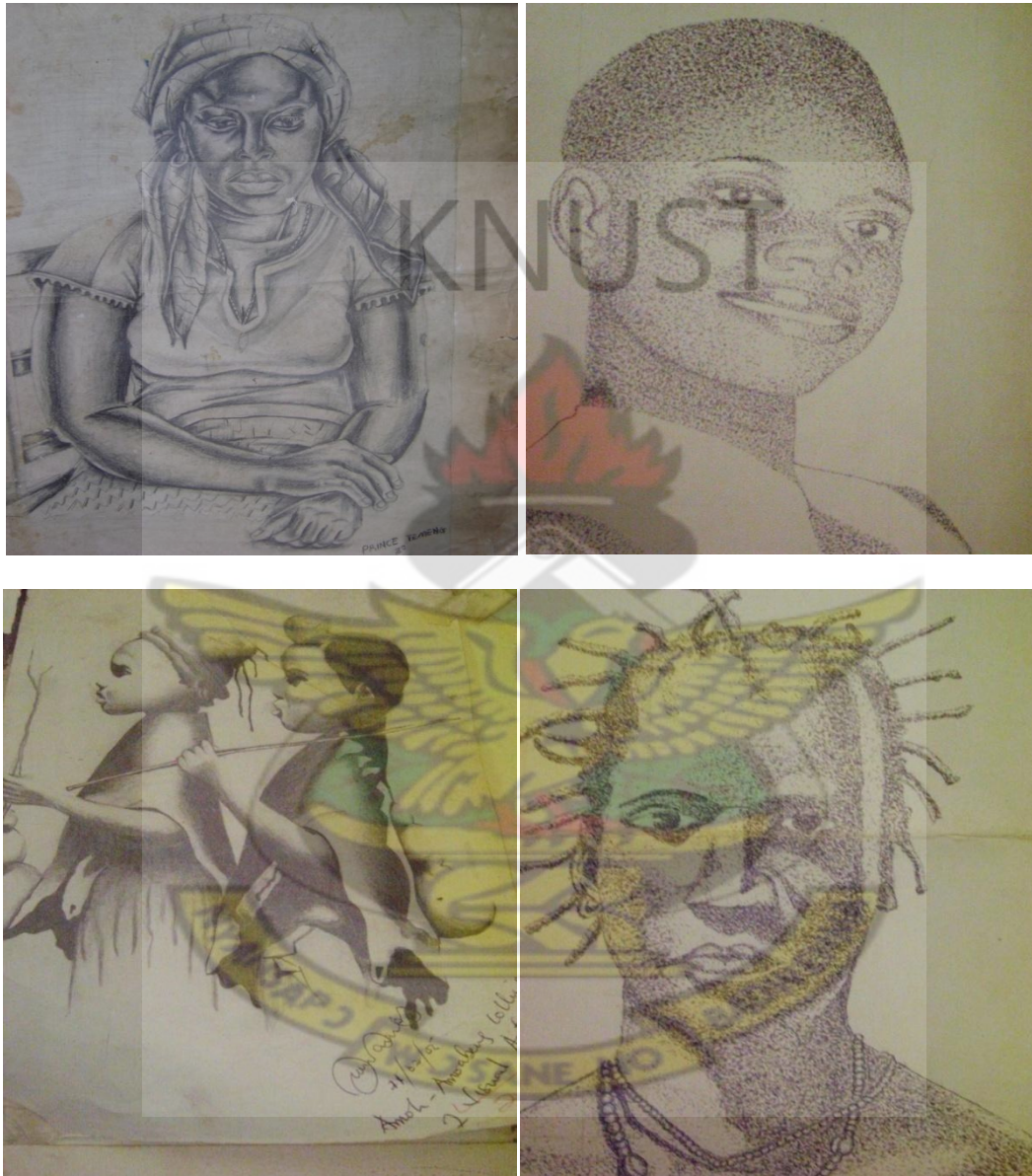


Plate 4.12 Drawings on paper that has changed with age and turn yellow or darkened.
Picture-Making:

Picture-making methods/techniques employed in the production of art works included drawing, painting, collage, mosaic, pyrography, montage and marquetry. Both realistic and

abstract pictures were composed with ideas from natural and man-made environments. Pictures were based on issues of personal, social, cultural, and educational importance from memory, imagination and observation. They depict the human form, facial features and expressions to perfection in drawings and paintings. Paintings were made of pigments in oil and acrylic on a wide variety of supports. The most common were canvas, manila card and plywood. Acrylic paintings portray fluidity of the brushstrokes with spontaneity and brilliant effects producing works of formal beauty that convey a sense of life. Most paintings were finished with a coat of varnish.

Some paintings had inevitably changed over time as a result of ageing. One of the common signs identified were darkened and yellowed surface caused by accumulated grime or discoloured varnish that obscures the artist's intended colours and the balance of lights and darks. Also, structural damages such as tearing, flaking paint and cracking with shrinking leading to lifted edges, or mould was observed in paintings. (See Plate 4.14, p 89). This supports the assertion by the American Institute for Conservation (1998) that it is important to maintain a proper environment for paintings since the structural components of paintings expand and contract in different ways as the surrounding temperature and humidity fluctuate. The AIC opines that flexible canvas may become slack or taut in changing environment, while the more brittle paint may crack, curl, or loosen its attachment to the underlying layers. Similarly, direct sunlight can cause fading of certain pigments, yellowing of varnish, and excessive heating of the paint surface.

The study also revealed simple mosaic made from small bits of torn coloured papers from magazines and collage made of pieces of fabric, sand and the strips of dried plantain trunk mounted on plywood and cardboard. Plywood was the main support for pyrography and marquetry. Different inlaid veneers were fitted to form the compositions. Similarly, pictures

were cut out from magazines and were used to construct montage scenes. (See Plate 4.13, p 88).

Generally, most picture-making art works produced before the year 2005 had experienced some structural damages. This might have been the result of unsuitable environmental factors and improper handling procedures as asserted by American Institute for Conservation (1998).

KNUST





Marquetry



Pyrography



Collage



Painting



Mosaic



Montage

Plate 4.13 Sampled Picture Making Products.





Plate 4.14 Paintings with Structural damages.

4.3 Storage and Preservation of Artefacts

The study revealed improper storage and preservation conditions in almost all the schools because of inadequate or lack of storage cases, supports, frames, and other display structures or facilities. Works were either kept or locked up in boxes, cabinets, sacks and bags, stacked on tables, shelves or on the ground. (See pp, 94-95). The Museum Services (1998) maintains that storage location is an important factor in preservation and providing a properly controlled and stable environment is critical to the long-term preservation of art works. It was observed that these measures were not strictly adhered to rather, objects under storage were packed in ways that can destroy them. Some objects had therefore begun to deteriorate for a variety of reasons, such as improper lighting, high temperature, high humidity, polluted air and pests as indicated by the American Institute for Conservation (1998). For example, textile materials were not properly protected from too much light and high temperature, therefore the rate at which fibres, dyes, and other component materials of textiles were deteriorating was quite high. Textile materials in general were not best displayed and stored in clean, well-ventilated areas that were routinely and adequately maintained. Hence, dust, clutter and accumulation of

other extraneous material were not controlled to reduce the possibility of damage caused by insects and micro organisms such as moulds and fungi. The findings largely confirm the Museum Services (1998) assertion that the major environmental conditions that affect the storage and preservation of art works are light, high temperature, high humidity, air pollution and pests. To remedy the above conditions, collection of art works need to be stored in suitable containers that will protect the art works from light, dust, harmful pollutants and pests as emphasised both in the findings and by the Museum Services. The findings give more credence to the fact that these measures as ascribed by the Museum Services were not adhered to in the schools. Therefore there is no doubt about the deterioration and damage of some art works.

It was also discovered that art works were in some instances stored together with cleaning tools like mops and brooms. Broken furniture and other office supplies were also kept together with the art works in storage, and this too, had adverse effect on the art works. Placing items on top of others had led to differential fading, staining (especially textiles and paper materials) and other damages.

Some clay objects (ceramics and sculpture) had cracks or were completely broken. They were not suitably padded to cushion them especially those on display to prevent direct contact as recommended by the National Park Service Conservation (1997).

Inadequate physical protection for objects from dirt and dust was observed. This had resulted in accumulation of dust on decorative elements or designs found on works. It was observed that the surrounding areas were not vacuumed regularly as needed and as a result, dust had embedded in the pores of objects causing discolouration and in effect, promoting mould and mildew. This observation really accent the National Park Service Conserve (1997) recommendation of cover shelving units with thin sheets of polyethylene plastic to keep out dust from art works and also storing of small objects in drawers.

In situations where art works were displayed, there were no protective sheets placed between the objects and their supports, and this had caused scratches, cuts, and staining. Also there was no information on the art works on display to help viewers learn about the goals of the assignments that occasioned the works, why a work was created and moreover to assist them in artistic thinking or discovery. Barry (1991) holds the view that critical encounters with works of art can stimulate a variety of creative ideas that may later be applied to the making of art.

There was an evidence of placing too many pieces of graphic works within a folder, causing them to be crushed against each other. The findings also revealed that drawings and other paper items were not well protected and secured on backing or mounting boards causing aging of paper and fading colours. Similarly, there were no protective backing board attached to the paintings to help in reducing vulnerability of the support to environmental changes that will lead to cracks in paint, scratches, cuts and accumulation of dust. Earlier submission by the American Institute for Conservation (1998) indicates that, to have a protective backing board attached to a painting is an important preservation step. It further explains that when a backing board is secured to the entire reverse of a painting, it reduces the exposure of the canvas or support to rapid environmental changes, to keep out dust and foreign objects, and protect against damage during handling.

It was also inferred from observation that art works in storage were not inspected periodically to assess their condition or any signs of deterioration and for evidence of pest activity. As a result some art works had deteriorated completely in storage. Byrne (1993) affirms that if regular monitoring and inspection of art works are conducted it can help detect any presence of pest activity or signs of deterioration before a major infestation occur.

There were no accurate and thorough records kept on art works in the schools collections. For example, there were no records on how art works were acquisitioned accessioned, de-accessioned, catalogued and maintained. Similarly, some art works were without labels,

making identification of works difficult. All these conditions made it difficult for the schools to determine even what they had in their collection and in what condition the art works were. These findings buttresses the Museum Services (1998) assertion that providing adequate care for the long-term preservation of artefacts also require accurate and thorough records keeping on every art work in the collection. The Museum Services emphasised that records should be considered as an important part of the object itself but this was not the case in the schools.

The above observations are a clear indication that the schools do not keep good track and proper preservation measures of students' art works. It could be inferred that they are more concerned about the creation of the art works than caring for, storing and preserving them. This could be attributed to the fact that Art teachers in the schools lacked basic skills and knowledge in the proper handling, display, storage and preservation measures of art works. The findings therefore give credence to the fact that the scope and content of the visual art syllabi at all levels in the Ghanaian education system is silent on storage and preservation of art works. The main emphasis is to provide students with artistic experiences that result in the creation of two-dimensional and three-dimensional forms. The question is: if students acquire all the manipulative skills and create the artworks, should art teachers look on unconcerned and become passive at the very works done under their supervision to go bad or waste? It is a clear indication of a big lapse in the system that needs to be addressed.

The implication of the above findings portrayed that Art teachers lacked the skills and knowledge in general principles and guidelines for exhibit design and display of artworks. The study therefore recommends that much premium be put on the handling, display, and preservation measures of artworks to enable posterity to benefit from their use. It is hoped that a study of this nature is a move in the right direction and decisive for the preservation and documentation of many aspects of recent material culture.



Plate 4.15 Artefacts Kept and Locked up in Boxes.



Plate 4.16 Artefacts Kept and Locked up in Cabinets.



Plate 4.17 Artefacts Kept in Sacks and Bags.



Plate 4.18 Artefacts Stacked on Shelves.



Plate 4.19 Artefacts Stacked on Tables.



Plate 4.20 Artefacts Stacked on the Ground.

4.4 The Extent to which Artefacts are made Accessible and Utilised.

This was an attempt to find out the extent to which artefacts kept in the schools were made accessible and utilised to complement teaching and learning. All the 30 respondents admitted that artefacts were made accessible and utilised through exhibitions and

classroom teaching. The exhibitions according to all the 30 respondents were held during Annual Speech and Prize Giving Days of the schools, Open Days and Orientation weeks for first year students at the beginning of each academic year. Further investigation revealed that such exhibitions were held for a day. This is a clear indication that art works were not fully utilised through the exhibitions when one take into consideration the short duration as mentioned and also the fact that some of these schools anniversaries were often not celebrated. Art exhibitions in the schools should therefore be held regular and should also aim at presenting the art works in a perspective that would make sufficient meaning to the viewers.

It was also realised from the findings of the study that, during demonstration lessons, some of these art works were often used as visual aids to enhance teaching and learning. The question here is: how many art works could be brought to the classroom at a time looking at and also taken into consideration how art works were kept and locked up in boxes, cabinets, sacks and bags, stacked on tables, shelves and on the ground. It is therefore obvious that the same few art works repeatedly would be brought to the classroom as teaching aids. This could also imply that art works were not fully utilised to enhance teaching and learning in the schools. Therefore, it is recommended that teachers look for more convenient ways of utilising students' art works to promote teaching and learning. This could be done through display of art works in classrooms, school library, and other vantage places in the school.