



# **EVALUATING THE POOR ENROLMENT OF STUDENTS OF ARTS AND DESIGN PROGRAMMES IN TERTIARY INSTITUTIONS IN KOGI STATE**

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## **ABSTRACT**

*This study is on the poor enrolment of Students in Arts and Design programmes in tertiary institutions in Kogi State. Art is not a study with definite limits, but rather an aspect of mental development which is all embracing. Art is imaginative, creative and aesthetic. We can define Art therefore as a means of self-expression. But for this expression to be really artistic, it must create pleasing forms—forms which satisfy our sense of beauty (Uzoagba, 1982).*

## **INTRODUCTION**

### **1.1 BACKGROUND OF THE STUDY**

Art and Design teach us about our own creative expressions and those of our past. Art and design also serves as a window onto human thoughts and emotion. For instance, Vincent Van Gogh's self-portrait is explicitly auto-biographical. Arts and design exemplify the variety of creative expression from one culture to another. The artistic impulse is inborn and this can be clearly seen in children tracing images in dirt, build snowman and sand castles and decorate just anything from their own faces to the walls of their houses in the adult world, creating art is a continuation and development of the child's impulse to play (Adams, 1999).

The values of art are not only by artists and patrons, but also by entire cultures. Works of art may be valued because they are made of a precious material. "Gold, for instance, was used in Egyptian art to represent divinity and the sun. The intrinsic value of art depends largely on the general assessment of the artist who created it, and on its own aesthetic character. One of the traditional ways in which arts has been valued is in terms of arts religious

significance through paintings and sculptures depicting gods and goddesses. The nationalistic value express the pride and accomplishment of a particular culture "(Adams, 1999).

Arts and Design are required for almost all causes of study as there is no profession that does not require the use of drawing for one illustration or the other. The study of arts and design enables one to develop basic drawing skill in whatever discipline such as architecture, medicine, agriculture and even social science courses require one form of drawing or the other. A basic drawing skill from art and design will be an advantage.

With the economic melt-down, there are lots of entrepreneurial opportunities in art and design. Options where one could avail himself of such entrepreneurial opportunities include:

Graphics design, Textile design, painting, sculpture, ceramics, photography, printing, fashion design to mention a few. One who is able to build up a career in any of these options could even be an employer of labour instead of being a job seeker.



## 1.2 RESEARCH PROBLEMS

Art and design is as ancient as man. Its practice has been since pre-historic era when man drew on the inside of the cave to show his hunting prowess. The enrolment of students into arts and design programmes in Kogi State tertiary institutions have dwindled over the years due to: cost of material and equipment procurement; lack of O' level background, knowledge of the subjects; admission policies of the tertiary institutions, financial handicap of the sponsors of students undertaking the programme, to mention a few.

Students undertaking the study are not too comfortable because of the closure of companies and industries.

These makes the study of arts and design programmes in Kogi State tertiary institutions stunted with very few studying the programme thus making the research study into the poor enrolment of students into the programme very expedient. Despite the entrepreneurial opportunities in arts and design, the enrolment is poor year to year or declining. This study therefore will undertake a comprehensive factors militating against Students enrolment in the tertiary institutions in Kogi State with ways of finding solutions to their problems.

## 1.3 OBJECTIVES OF THE STUDY

The broad objective of the study is to evaluate factors influencing poor enrolment of students in arts and design programmes in tertiary Institutions in Kogi state. The objective of the study is to arouse students' interest in preparing them for a professional career in art and design. Almost all professions – administrative, medicine, architecture, arts, education, pharmacy requires one form of drawing or the other. It is with this notion that Ladoke Akintola University of Technology, Ogbomoso makes it compulsory for all 100 level students to take fine art. The drawing skill acquired becomes relevant in solving whatever drawing problems they may encounter in their studies.

## 1.4 THE NEED FOR THE STUDY

This research study will help to identify problems militating against low students' enrolment into the arts and design programmes in Kogi state tertiary institutions, identify problems faced by students in the course of studying the programme and determine the number of students seeking admission into the programme on yearly basis. The research study will proffer solutions to the problems militating against low enrolment and make necessary recommendations based on the findings of the research study.

The fine art is a vocational course therefore one who takes a career in it stand to be self-reliant.

The study of fine arts enables one to develop basic drawing skills in whatever discipline. Architecture, medicine, agriculture and even social science courses requires one form of drawing or the other. A basic drawing skill acquired from fine arts will be an added advantage to all programmes in most fields of endeavour.

## 1.5 HYPOTHESIS FOR THE STUDY

With the economic melt-down, there are a lot of entrepreneurial opportunities in fine arts. Options in fine arts where one could avail himself of entrepreneurial opportunities are: graphic design, textile design, painting, sculpture, ceramics, printing, photography, fashion design. Anyone who is able to build up his in any of these options would even be an employer of labour instead of being a job seeker.

## 1.6 DEFINITION OF TERMS

ART: Is the creation or expression of what is beautiful especially when it can be seen with the eye.

DESIGN: Is the drawing or outline from which something may be made.

ENROLMENT: The process of being enlisted or become a member of a body.

STUDENT: A person who is studying as a college, polytechnic or University or anyone who is devoted to the acquisition of knowledge.

TERTIARY INSTITUTION: A centre of learning after secondary school such as college of education, polytechnic or university.

## 2.0 LITERATURE REVIEW

### 2.1 CONCEPT CLARIFICATION

Any attempt to define art cannot adequately embrace all that art can stand for. To the Greeks and Romans, art stood for not only aesthetics skills but also utilitarian ones such as agriculture, mining, medicine and war. Some people speak of liberal arts to include history, geography, literature and philosophy. Language arts refer to skills in listening, speaking, reading and writing. There are many arts as many as there are kinds of specialized activities of human beings.

Art can therefore be defined as a means of self-expression but for the expression to be really artistic, it must create pleasing forms – forms which satisfy our sense of beauty in a broad sense. Art is a human conception made manifest by the skilful use of a medium. It signifies a doing, a making, a fashion or putting together, and it usually implies that the thing is accomplished by human skill. They may have other functions as utilitarian, religious and political ends; but they are classed as 'arts' in as far as they aim at



beauty, visual interest or some other aesthetic values (Uzoagbe, 1982).

The artistic impulse is inborn as can be seen from children drawing in sand and doing moulds with mud. Art serves as a window onto human thoughts and emotions. In adults, creating art is a continuation and development of the child's impulse to play. (Adams, 1999)

Hornby (1982) defines art as the creation or expression of what is beautiful especially in visual form. He exemplifies fine art to include drawing, painting, sculpture, architecture and music.

Art is a wide human activity involving some skills. It is imaginative, creative and aesthetic in nature. One un-controversial thing about art is that, it affects almost every aspect of man's life (Banjoko, 2000:1). The word 'Art' originated from the latin word 'Arts' which means 'to do well'. Art activities could be traced back to the early man, who wrote and drew on cave walls, rock surfaces, wood and hides (Banjoko, 2000:1). The various techniques used in representing objects on such surfaces include scratching and engraving. We study the arts and their history because they teach us about our own creative expressions and those of our past. (Adams, 1999:1) He further stated "studying the history of Art is one way of exploring human cultures - both ancient and modern.

The values of a work of art are not only by artist and patrons but also by the entire cultures. The material value of art may be because they are made of a precious material. Gold for instance, was used in Egyptian art to represent divinity and the sun. Adams (1999) states that the intrinsic values depends largely on the general assessment of the Artist who created the art work and its own aesthetic character. Other than the above, art equally have religious values. Adams (1999) in his contribution opined "painting and sculptures depict gods and goddesses. Temples and churches have served as symbolic dwelling places of gods." One important way of communicating bible stories and legends of saints to a largely illiterate audience was through sculptures, paintings, mosaics, wall hangings and stained glass windows in Churches (Adams, 1999).

Before the colonial Masters arrived Nigeria to start the formal art school, a traditional education scheme was in place, it was the informal education based on the apprentice scheme and system. The system of education was a big legacy by the Nigerian traditional artists towards the art education and sustenance of traditional arts and crafts. The system was run usually by accepting an apprentice from the family of the craftsman. This was basically to ensure continuity of the craft within the family. Apprentices accepted from outside the family had to be guaranteed.

Adepegba (1995) states "the 19<sup>th</sup> and 20<sup>th</sup> centuries brought tremendous changes to African traditional life. Nigeria was exposed to various cultures and ideas which were alien. The early 19<sup>th</sup> century saw Islam wiping off traditional religions in the North".

Rachewitz (1959:150) in his introduction to African art states "It was iconoclastic influence of Islam that first infringed destructively on African concepts. Areas of moral debilitation, natural in so old a people facilitated the process of disruption. Adepegba (1995) also states that as Islam was spreading in the Northern Nigeria, Christianity started making inroads in the coast. European missionaries saw African art as magical images and object of worship. They saw African art as crude, barbaric and heathen. They, therefore, converted some African Artisans through preaching of the gospel and teaching them European themes, techniques and styles. Father Kelvin Carol and O'Mahoney set up the Oye-ekiti workshop in 1947 and the workshop made lasting impressions in wood carving (Willet, 1987).

The arrival of the missionaries to Nigeria had some impact on the country. The rich and cultures of Nigeria began to experience foreign influence. There was a shift from trade in products to slave trade which brought about serious disintegration to the values of the people. The people were brain-washed and Nigerians began to cherish the white man's life values. Schools were established in the 19<sup>th</sup> century to teach western art education. The Colonialists established schools to re-orientate the Students from previous beliefs. This affected the cultural life of the people and the style differs from the traditional educational set up because there were structures for the students called 'school'. Formal art education does two things which: mastery of techniques which involves time and practice and; specialised materials and equipment.

Art is both a process and a product. As a process, we give sensuous and concrete expression to our ideas and feelings about the world around us, and as a process, it is an inter-play of imaginative creativity, aesthetic consciousness and the use of materials translating into concrete items (Wangboje, 1990).

The language of art can be understood through the creation and enjoyment of its aesthetic objects. This makes our minds elevated and enables us to be more sensitive to the beautiful creations of life.

Art and Design have a very thin in-separable membrane. This is because talking art is talking design and vice versa. Every individual talks about design but they have little understanding on what constitute design. Therefore, design has been abusively used as everybody is a designer example being cake designer, fashion designer as "to plan and



make decisions about something that is being built or created". From this, we could see that design is a detailed graphic representative plan of products to be made or created. Therefore, design could be said to be innovation and creativity that translate into the creation of visual products and structures. A design may evolve to serve a functional purpose as in architecture or purely to provide aesthetic pleasure.

Graphic design is simply an art of visual communication which combines text matters and pictures to convey ideas or messages to the general populace. It begins as a problem solving strategy; a process of finding solutions to diverse communication problems that we face in our everyday life. Haruna (2003) stated that "graphic design is part of the graphic communication that deals with industries through the production of messages with visible images on varied surfaces.

As a good tool for visual communication, graphic design dates far back as the human history. Hollis (2001) opined "the imprints or footprints of animals found in the mud diving hunting by early man were graphic signs that communicated the presence and direction of movement of such animals." The cave dwellers, even though never had a distinctive language were able to communicate, express and record some of their feelings through drawings engraved or painted on the cave walls.

As man becomes more skilled in his ability to rationalise and draw, the need to expand his scope resulted in the development of standardised alphabets composed of symbols. With this development, man could write his thoughts so that others could comprehend.

Graphic design is a discipline classified as Applied or Industrial art. This gives the students undergoing this study in Tertiary Institutions the privilege of going through the Students' Industrial work experience scheme (SIWES) in relevant Industries to enhance their vocational and technical proficiency. The SIWES programme is a basic requirement for the award of various Certificates-diplomas and degrees as directed by supervisory agencies for tertiary institutions such as National Board for Technical Education (NBTE), National Universities Commission (NUC) and National Commission for Colleges of Education (NCCE). The training makes such Students potential entrepreneurs in a society with low employment opportunities for school leavers and equally provides technical and vocational manpower needs for industries.

It should be observed that both definitions of Art and design appear to be broad based. However, the use of Art and design is summarized to mean that art stands for aesthetics and visual rendition while design deals with these occupations by which changes

are made in the form of materials to increase their values and mass produce for human usages.

Part of the reasons for Students low enrolment in art and design programmes in tertiary institutions is the poor attention given by educationists and government across the globe. The government must encourage efficient training. Public training can be cost effective when it is able to respond to market forces with good quality training that results in higher placement rates and help Youth establish their own enterprises. Government Policy should focus on the inadequacy of art teachers in primary and secondary schools. Lack of teachers at these levels is part of the failure of Non-teaching of Art in most of these schools subsequently resulting in low enrolment of students seeking admission into tertiary institutions to read the Course.

The study of Arts and Design programmes has some benefits among which are: Imaginative thinking, intellectual exploration and enhanced decision-making.

### **3.0 RESEARCH METHODOLOGY**

This chapter deals with research methodology. The specific areas examined in details include: Research design, sampling technique, method of data collection, Instrumentation, method of data analysis and model specification.

#### **3.1 Research Design:**

This study was designed as a descriptive survey. Description survey design are mainly concerned with describing event as they are without any manipulation of what caused the events or what is being observed. Specifically, this study used survey method, the study seeks to document the poor environment of students in arts and design programmes in tertiary institutions in Kogi State.

#### **3.2 Sampling Technique:**

A multi-stage stratified random sampling technique was used to select the sample for this study. In State One, three Secondary Schools were randomly selected from each of the three senatorial districts making a total of Nine Secondary Schools in all. In State two, tertiary institutions were selected from each of the senatorial district in the State. Kogi State Polytechnic, Lokoja, College of Education, Ankpa and Federal College of Education, Okene. The teaching Staff in the selected Secondary Schools were stratified into Male and Female Staff. In addition, the teaching Staff of the selected tertiary institutions comprises both Male and female of the whole Institutions selected. In all, this involved a total of 200 Male teaching Staff



and 100 Female teaching Staff from both the Secondary Schools and tertiary institutions selected for the study, bringing the total sample size to 300 Respondents.

### 3.3 **Method of Data Collection:**

Both Primary and Secondary sources of Data Collation were used for this. The Secondary data were collected from relevant authorities and published materials. The Primary sources of data collected borders on the staff age, qualifications, teaching experience, length of service, subject taught were collected from their various institutions. The Primary data were generated through the use of structured questionnaire. The distribution and collection of the questionnaire was done by the researcher with the assistance of the teaching staff in the various institutions and schools. All institutions successfully completed were analysed by the researchers.

### 3.4 **Instrument for the Study**

The major instrument used for this study was structured questionnaire. The questionnaire was constructed by the researcher to gather information from the Clientel of both Secondary Schools and tertiary institutions in the State.

The questionnaire was validated by the Experts in the field of Fine Arts and Design. All corrections made were also incorporated into the final copy of the questionnaire. Reliability test was also carried on a pilot study using test-retest method.

### 3.5 **Method of Data Analysis:**

Objectives I, ii and iii of this study were analysed using tables and simple descriptive statistics such as frequency, means and percentages. Objectives iv and v were analysed using a modified Likert type of scale. The scale consists of average mean score from a four-point scale.

### **Male Specification:**

Modified Likert type of scale used for the study was developed by Rensis Likert in the 1930s. A four-point Likert type of scale was adopted for this study as follows:-

Very effective = 4 point

Effective = 3 point

Fairly effective = 2 point

Rarely effective = 1 point

The mean response of each problem was calculated using the formulae below:

$$\bar{x} = \frac{\sum fx}{N}$$

Where:

$\bar{x}$  = mean response

$\sum$  = Summation

F = No. of Respondents choosing a particular scale point

X = Numerical value of the scale point

N = Total No. of Respondents to the items





#### 4.0 RESULTS AND DISCUSSION

The age distribution of the respondents is shown on table 1 while Table 2 shows the marital status of the Respondents. Table 3 indicates number of house-hold size while Table 4 shows the educational back-ground of the Respondent. Table 5 sets out the distribution of the Respondents based on years of working experience while Table 6 shows the requirement for admission. Table 7 sets out the distribution of Respondents based on the number of

applications while Table 8 shows the distribution of Respondents on awareness of programmes in the Institution. Table 9 sets out the distribution of the Respondents on the constraint encountered while Table 10 shows the distribution of the Respondents based on the attitudes of the Students. Table II indicates the distribution of the Respondents based on how to increase Students enrolments.

**Table 4.1: Age distribution of the Respondents**

Age	Frequency	Percentage
30 – 40	20	6.67
41 – 50	80	26.67
51 – 60	120	40.00
61 – above	80	26.67
Total	300	

Source: Field Survey, 2015

**Table 4.2 Sex distribution of the Respondents**

Sex	Frequency	Percentage
Male	220	73.34
Female	80	26.76
Total	300	100.00

Source: Field Survey, 2015

**Table 4.3 Marital Status of the Respondents**

Status	Frequency	Percentage
Single	60	20.00
Married	220	73.34
Divorced	10	3.34
Widow	10	3.34
Total	300	100.00

Source: Field Survey, 2015

**Table 4.4 House-hold size of the Respondents**

Number of household	Frequency	Percentage
1 – 5	40.00	13.34
6 – 10	200.00	66.67
11 – 15	60	20.00
Total	300	100

Source: Field Survey, 2015

**Table 4.5 Educational qualification of the Respondents**

Qualification	Frequency	Percentage
B.Sc/HND	50	16.67
M.Sc/PGD	240	80.00
Ph.D	10	3.34
Total	300	100.00

Source: Field Survey, 2015

**Table 4.6 Working experience of the Respondents (Years)**

Years	Frequency	Percentage
1 - 10	45	15.00
11 - 20	80	26.67
21 - 30	160	53.34
31 - above	15	5.00

Source: Field Survey, 2015

**Table 4.7 Requirements for Admission**

Requirement	Frequency	Percentage
WAEC/NECO	280	93.34
WAEC/NECO/ARTS	20	6.67
Total	300	100.00

Source: Field Survey, 2015

**Table 4.8 Respondents view on awareness of the important of the important of Arts and Design programme**

Awareness	Frequency	Percentage
Aware	20	6.67
Partially aware	60	20.00
Not aware	220	73.34
Total	300	100.00

Source: Field Survey, 2015

**4.9 Distribution of the Respondents on attitudes for Arts and Design programmes**

Attitude	Frequency	Percentage
Positive	20	6.67
Negative	180	60.0
Neutral	100	33.37
Total	300	100.00

Source: Field Survey, 2015

**4.10 Distribution of the Respondent based on the Constraints**

Problems	Frequency	Percentage
Funds	100	33.34
Ignorance	120	40.00
Believe & Value	80	26.67
Total	300.00	100.00

Source: Field Survey, 2015

**4.11 Respondents view on ways to increase Students' enrolment in Arts and Design programme**

Strategy	Frequency	Percentage
Voluntary	20	6.67
Compulsory	180	60.00
Persuasion	100	33.34
Total	300	100.00

Source: Field Survey, 2015

The result on table 4.1 showed that 40 per cent of the respondents are between the age bracket of 41-60 years and 73 per cent are male signifying that both male and female were employed for the teaching of Arts and Design programmes in various

Institutions. The result also showed that 73 per cent are married with house-hold size means that the Respondents are responsible Individual capable of handling the programme efficiently. The study also



indicate that 80 per cent of the Client had Master degree having 21 to 30 years of working experience as indicated in table 4.6 having 53 per cent.

The study also revealed that the requirements for admission is the same with other programmes but a knowledge of fine arts from Secondary will enhance the willingness of people to apply for the programme and most people 73 per cent are not aware of the contribution of arts and design programme to their self-reliance in future and therefore has negative attitude as indicated in table 4.9 having 60 per cent.

The major problem revealed by the study was ignorance 40 per cent and this could be sowed by making arts and design compulsory at the secondary school levels and persuading their parents to encourage their children by financial and material supports.

## CONCLUSION AND RECOMMENDATION

The study examined the poor enrolment of Students in Arts and Design programmes in tertiary institutions in Kogi State. The study revealed that arts and design programmes were not taught in most Secondary Schools in the State, this means that most people don't have the basic knowledge for arts and design programmes in Tertiary Institutions in the State.

However, making arts and design programmes at the secondary school level will enhance their awareness based on the outcome of the study the following recommendations are made:

1. Since the mean age is 45 years, there is urgent need for the government of Kogi State recruit and train more art and design teachers.
2. The State government should encourage the teaching of Art courses at Secondary School levels by means of special allowances.
3. The State government should make Arts courses compulsory at the Secondary School levels.
4. The State should motivate the teachers by means of sponsoring them on Workshops, Seminars and Conferences.
5. Provision of adequate infrastructural facilities to enhance the teaching and learning of the Arts and design courses.
6. The State government and other educational agencies should ensure adequate dissemination of information on the contribution of Arts and design programmes to economic development of the State.

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