

THE CHALLENGES OF VISUAL ARTS EDUCATION IN GHANA'S COLLEGES OF EDUCATION

Johnson Kofi Kassah¹, Agbeyewornu Kofi Kemevor (PhD)²

¹St. Francis' College of Education P.O. Box 100, Hohoe – Ghana

²Department of Graphic Design, University of Education, Winneba – Ghana, P.O. Box 25, Winneba-Ghana

ABSTRACT

The focus of this paper was to find out rationale, scope, structure and the Challenges of Visual Arts Education in Colleges of Education in Ghana. The qualitative research approach with questionnaire, Interview guide and observation helped to sift the scope, structure and challenges of Colleges of Education Visual Arts Education. Simple random sampling procedure was used to select five colleges of education in the Volta region of Ghana namely St. Francis College of Education, St. Teresa College of Education, Akatsi College of Education, Peki College of Education, and Jasica College of Education. The paper unveiled that Visual Arts Education in Colleges of Education faces copious challenges. The problems ranging from low patronage of the programme, lack of studios, and training tools and materials, inadequate quality Visual Arts lecturers or facilitators, negative perceptions towards Visual Arts education. The paper also recommended that Colleges of Education stakeholders should find doable ways of addressing the challenges of Visual Arts Education in Colleges of Education.

Keywords: *Visual Arts, Colleges of Education, Vocational Education.*

INTRODUCTION

Education plays a crucial role in fostering self development as well as the development of human capital for national socio-economic development (Newman, 2014). Teacher education plays a crucial role in preparing individuals to facilitate the teaching and learning process in schools. According to European Union (2012), “within educational institutions, teaching professionals are the most important determinants of how learners will perform; and it is what teachers know, do and care about that matters.”

Education in Ghana began in 1529 when the Portuguese traders set up a school in the Elmina castle where real attempt was made to help their children and some African children to learn how to read, write and work arithmetic in Portuguese (Annoh, 1989). The Dutch after driving out the Portuguese from the castle also opened a school there in 1644. They trained some people and even sent some of their children to Holland for further studies. In 1722, the Danes established a school in the Christiansborg castle in Accra. The British also set up a school at Cape Coast in 1751 after settling there. This school was later called the ‘Colonial school’ and was known to have produced the first generation of English educated Africans (Annoh, 1989).

The extension of education to common Ghanaian folks was extensively done by the Missionaries of the Basel Mission, the Wesleyan Mission, the Bremen Mission, the Roman Catholic Mission and the African Methodist Episcopal Zion. The Ghana Governments later joined hands with the Missions to carry out the development and expansion of education throughout the country (Asare-Danso, 2014). The general growth of elementary education was inevitably accompanied by a corresponding need for professionally trained teachers.

The establishment of Teacher Training Colleges became a necessity when there was the need to get trained teachers and catechists to help the missionaries in the evangelization process. The effort to train professionally qualified teachers instigated in 1848 when the Basel Mission established teacher-catechist theological seminary at Akropong in the Eastern region. The Roman Catholic Missionaries joined the crusade and in 1909 established St. Augustine College now St. Francis' College of Education at Bla in Trans-Volta Region.

The colonial government later showed interest in teacher education in the Gold Coast and established Accra Training College in 1909. These were the only Teacher Training institutions in Ghana until 1924

when Wesleyan Mission opened Wesley Teacher Training College at Kumasi in the Ashanti Region. The Roman Catholic Mission in 1924 opened OLA Training College, the premier Female Training College at Cape Coast, in the Central Region. The opening of ladies Teacher Training College by Roman Catholic Mission had inspired the Basel Mission and in 1928, they opened Presbyterian Women Teacher Training College at Akropong and a second one later at Agogo in the Ashanti Region in 1931. Anglican Mission also opened St. Monica's a female Training College in 1930 at Mampong in the Ashanti Region.

The Colonial Government again in 1944 opened Bagabaga Teacher Training College. The Roman Catholic Mission continued the expansion of Teacher Training facilities. They opened St. John Bosco Training College at Navrongo in 1946 and St. Joseph Teacher Training College in 1948. The Basel Mission also in the 1946 opened Amedzope Training College in the Volta Region. The Methodist opened Komenda Training College in 1947 bringing the numbers of Teacher Training Colleges to twelve (12).

The Colonial Government demonstrated more commitment to producing qualified professional teachers and so in 1952 established Jasikan Training College, Wiawso Training College and Akrokeri Training College. The Basel Mission again added Abetifi Training College in the same 1952. Other Teacher Training Colleges established by the colonial government before independence included: Berekum Training College established in 1953, Gbewaa Training College (1953) Peki Training College, (1954). The Basel Mission opened Offinso Training College in 1955. The last Teacher Training College opened in 1950s was Holy Child Training College established in 1957 by Roman Catholic Mission Fijai Takoradi.

The 1960 millennium witnessed massive establishment of Teacher Training Colleges in Ghana. The Roman Catholic Mission continued their expansion of Teacher Training facilities by opening St. Louis Teacher Training College for female in 1960 at Kumasi, St. Teresa Training College at Hohoe in 1961 and Mount Mary Teacher Training College, the only French Teacher Training College in the country in 1962. Seventh Day Adventist (SDA) Mission contributed to the Teacher Training facilities by establishing SDA Teacher Training College in 1962 at Asokore- Koforidua. The Basel Mission also in 1962 established Bimbila Presbyterian Teacher Training College and Tamale Teacher Training College in Northern Region. Nusrat Jahan Ahmadiyya Muslim also opened Nusrat Jahan Ahmadiyya Muslim Teacher Training College later at Wa in the Upper West Region.

The desire to produce qualified trained teachers continued to engage the attention of the government and in 1963, established Ada Teacher Training College and Akatsi Teacher Training College. The Basel Mission once again opened Kibi Training College in 1963 bringing the number of Teacher Training Colleges opened in that year to three (3). The government in 1964 added Enchi Teacher Training College. It continued exhibiting much commitment to teacher education and in 1965, opened Atebubu Teacher Training College and Fosu Teacher Training College. The need to produce technical and vocational teachers also attracted the attention of the government and in 1967, opened Mampong male Technical Teacher Training College at Asante Mampong to train technical teachers. By 1974, the government opened Dambai Teacher Training in the Volta Region and another one at Tumu in 1984. The table 1 below shows all the 38 public Colleges of Education in Ghana and their year of establishment.

Table 1: Identified Colleges of Education in Ghana.

	College name	Region	Town	Mission/ Government	Sex	Year Established
1	Abetifi Presbyterian College of Edu.	Eastern	Abetifi	E.P.	Both	1952
2	Accra College of Education	Greater Accra	Accra- Legon	Government	Both	1909
3	Ada College of Education	Greater Accra	Ada	Government	Both	1963
4	Agogo Presbyterian College of Edu.	Ashanti	Agogo	E.P.	Female	1931
5	Akatsi College of Education	Volta	Akatsi	Government	Both	1963
6	Akrokerri College of Education	Ashanti	Akrokeri	Government	Both	1952
7	Atebubu College of Education	Brong Ahafo	Atebubu	Government	Both	1965
8	Bagabaga College of Education	Northern	Bagabaga	Government	Both	1944
9	Berekum College of Education	Brong Ahafo	Berekum	Government	Both	1953
10	Bimbila E.P. College of Education	Northern	Bimbila	E.P.	Both	1962
11	Dambai College of Education	Volta	Dambai	Government	Both	1974
12	E. P. College of Education Amedzorpe	Volta	Amedzorpe	E.P.	Both	1946
13	Enchi College of Education	Western	Enchi	Government	Both	1964
14	Foso College of Education	Central	Foso	Government	Both	1965
15	Gbewaa College of Education	Upper East	Pusiga- Bawku	Government	Both	1953
16	Holy Child College of Education	Western	Fijai- Takoradi	R.C.	Female	1957
17	Jasikan College of Education	Volta	Jasikan	Government	Both	1952
18	Kibi Presbyterian College of Edu.	Eastern	Kibi	E.P.	Both	1963
19	Komenda College of Education	Central	Komenda	Government	Both	1947
20	Mampong Technical College of Edu.	Ashanti	Mampong	Government	Male	1967
21	Mount Mary College of Education	Eastern	Somanya	R.C.	Both	1962
22	N. J. Ahmadiyya College of Education	Upper west	Wa	Muslim		
23	Ofinso College of Education	Ashanti	Offinso	Government	Both	1955
24	Ola College of Education	Central	Cape Coast	R.C.	Female	1924
25	Peki College of Education	Volta	Peki	Government	Both	1954
26	Presbyterian College of Education	Eastern	Akropong	E.P.	Both	1848
27	Presbyterian Women’s College of Edu.	Eastern	Akropong	E.P.	Female	1928
28	SDA College of Education	Eastern	Asokore- Koforidua	SDA	Both	1962
29	St John Bosco College of Education	Upper East	Navrongo	R.C.		1946
30	St. Francis’ College of Education	Volta	Hohoe	R.C.	Both	1909
31	St. Joseph College of Education	Brong Ahafo	Bechem	R.C.	Both	1948
32	St. Louis College of Education	Ashanti	Kumasi	R.C.	Female	1960

33	St. Monica’s College of Education	Ashanti	Mampong	Anglican	Female	1930
34	St. Teresa’s College of Education	Volta	Hohoe	R.C.	Female	1961
35	Tamale College of Education	Northern	Tamale	Government	Both	1962
36	Tumu College of Education	Upper West	Tumu	Government	Both	1984
37	Wesley College of Education	Ashanti	Old-Tafo Kumasi	Methodist	Both	1924
38	Wiawso College of Education	Western	Wiawso	Government	Both	1952

The Visual Arts Teacher education in Ghana started at Achimota School and was later transferred to College of Technology at Kumasi 1952. Later, the Teacher Training section of the School of Art and Craft in the College of Technology was transferred to Winneba as the present Art Education Department of the University of Education Winneba (Edusei, 2004).

As part of the then Specialist Teacher Training College, the Department continued as the only institution training specialist Art Teachers until the 1973-74 academic year. In that year, a three-year specialists course in Art was established in a number of existing basic Teacher Training Colleges such as Komenda, St. John Bosco at Navorongo, Asokore and Peki for two-year post-secondary and four-year trained teachers. These teachers were to organize the Art programmes in the new Junior Secondary Schools to be opened all over the country (Edusei, 2004).

The Visuals Arts programme was later made compulsory in all the current 38 public Teacher Training Colleges after implementing the 1987 Educational Reform. Colleges of Education (formerly known as Teacher Training Institutes) initially offered 2-year Post-Middle Certificate “B” programs , followed by 4-year Post-Middle Certificate “A” and 2-year Post–Secondary Certificate “A” programs . The 2-year program was later extended to a 3-year program, which ran alongside the 4-year certificate “A” programs until it was curtailed in the 1980s (Newman, 2014).

In the early 2000s, following a comprehensive review of the educational system in Ghana, the Government published a White Paper and declared that “all Teacher Training Colleges would be upgraded into diploma-awarding institutions and be affiliated to the education oriented universities” (Government of Ghana, 2004). In this regard, 38 Teacher Training Colleges operating at a level equivalent to level 4 of the International System of Classification of Education (ISCED 4) were re-designated as Colleges of Education (COE) to offer tertiary education in 2008.

Statement of the problem

Visual arts education is a vital and basic component in the development of all human beings. It is a necessary and legitimate part of public education for all students, regardless of their innate talent or academic ability. Visual arts education provides experience and knowledge not found in any other area of the curriculum. Education in the visual arts enhances our perception by teaching us to use our senses qualitatively. The visual arts allow us to develop and use our creative potential, to see the value of our own ideas and feelings, and to respect those of others. The visual arts gives us a chance to think divergently, to search out beyond the boundaries of what is known (Boulder Valley School District,2014). The visual arts involves students intellectually, personally, physically, and emotionally like no other subject in the curriculum. When students are engaged and involved in the educational process, they learn. Art offers all students the opportunity to express their own unique visions of the world. Art allows students to have expectations for dealing with divergent outcomes as well as opportunities to seek out creative solutions beyond the boundaries of accepted wisdom (Boulder Valley School District, 2014).

But over the years visual arts education in Colleges of Education has not been given much attention to enable the programme achieve its rationale. There is the need therefore to investigate into the challenges differing colleges of education visual arts education (CoEVA).

Purpose of the Study

The purpose of this study was to find out the scope or structure, rationales, and the challenges of Visual Arts Education in Colleges of Education.

Research Questions

1. What is the nature of colleges of education visual arts programme.?
2. What are the rationales for colleges of education visual arts programme?
3. What are the challenges differing the colleges of education visual arts education?
4. Will the aims of visual arts education be achieved if these challenges are addressed?

Significance of the study

The study will help to create awareness of the nature and scope of the CoEVA programmes in Ghana. It will help to identify the role of CoEVA programme as an ingredient in the poverty reduction machinery and as the engine of improvement of the Nation's Economic Growth.

It will help the ministry of education and other colleges of education stakeholders to identify the current challenges of the TVET programme and its implication for national development in Ghana.

METHODOLOGY

A descriptive survey of qualitative design was used for the study to obtain information concerning current challenges of Colleges of Education Visual Arts programme.

Population, Sampling and Techniques

According to Fraenkel and Wallen, (2000) “a population is a group to which the results of the study are intended to apply”. The accessible population for this research included Principals, Tutors and Students of Colleges of Education in St. Francis' College of Education, St. Teresa College of Education, and Peki College of Education as targeted population for the study. A total of hundred (100) respondents were contacted for the research through a purposive sampling technique.

Research Instruments

The research instruments used for collecting data were focused groups interview, questionnaire and observation which captured the challenges faced by Colleges of Education Visual Arts Education especially in equipping them with requisite skills to enable them teach the subject at the basic level of education in Ghana.

Data Analysis

The data obtained from questionnaire were presented and analysed with the help of frequency tables. Additionally, explanations were attached to the tables for clarity. As needed, frequency counts and valid percents were obtained. In the analysis, the Likert categories of strongly agree, agree, disagree and strongly disagree were used.

Table 2. Most of the Colleges of Education have studio for Visual Arts practicals

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	15	15.0	15.0	15.0
Agree	11	11.0	11.0	26.0
Disagree	34	34.0	34.0	60.0
Strongly Disagree	40	40.0	40.0	100.0
Total	100	100.0	100.0	

The data presented in table 2 is awe-inspiring to unearth that, 74% of the respondents disagreed that, most of the Colleges of Education have studio for Visual Arts practical while 26% of the respondents agreed. It is therefore overwhelming to say that majority of the colleges do not have studio to impart practical knowledge in the trainees to go out there to deliver. To make the students practically oriented, Colleges must build studios and those colleges that have studios but converted them into classrooms should build classrooms and release the studios for practical works. This might rather boost the interest of the students and they will also intend always boast of their skills as artists.

Table 3. The time and number of periods allotted to TVET programmes is sufficient for their practical works

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	10	10.0	10.0	10.0
Agree	8	8.0	8.0	18.0
Disagree	56	56.0	56.0	74.0
Strongly Disagree	26	26.0	26.0	100.0
Total	100	100.0	100.0	

The data presented in table 3, divulged responses to enquiry if the time and number of periods allotted to Visual Arts programmes was sufficient for their practical works. In all 82% of the responses indicated that the time and number of periods allotted to Visual Arts programmes was not sufficient for their practical works while 18% of the respondents were in agreement that the time and number of periods allotted to the programmes was sufficient for their practical works. It is now clear to say that the time and number of periods allotted to Visual Arts programmes is not enough to assist the students and trainees obtain the requisite skills they needed to deliver at the basic school level. This may be due to measuring success in terms of the number of candidates who pass the final theory examination to assessing the efficacy of the training programmes in relation to the expectations of the job market. Technical and vocational subjects need to be allotted sufficient time to satisfy their practical goals.

Table 4. Some of the Visual Arts training received in the college classroom match the basic schools syllabi

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	9	9.0	9.0	9.0
Agree	15	15.0	15.0	24.0
Disagree	36	36.0	36.0	60.0
Strongly Disagree	40	40.0	40.0	100.0
Total	100	100.0	100.0	

It is obvious to note from the data presented in table 4 that, the sort of the Visual Arts training received in the college classroom do not match the basic schools syllabi. About 76% of the respondents sampled for this study indicated that some of the Visual Arts training received in the classroom do not match the basic school syllabi. Only 24% answered in the affirmative. As a result, majority of the college graduates were not able to handle every aspect of the basic school syllabi of the visual arts due to mismatch between the training they received in the classroom and that of the field. This might be due to the many courses being studied with the limited period. It might also be that, the right teaching techniques (lecture, demonstration and real life) were not followed.

DISCUSSION OF FINDINGS

Rationale for Visual Arts Education in Colleges of Education

In the Education Reforms, the new concept considered too broad categories of art; Visual and Performing arts. All creative activities which arouse both aesthetic and utilitarian response are considered ‘art’. This concept includes art history, two-and-three dimensional forms (indigenous and modern) as art. The concept is also consistent with the fact that African art and African life are inseparable.

The reason for studying Visual Arts in Colleges of Education was to let the trainees acquire basic skills in the art taught to promote creativity, so as to be able to teach or handle the art subjects effectively at the basic level of education. The visual Arts programme provides the learner with the three domains of education. That is Intellectual or cognitive skills (education of the head), Psychomotor skills (education of the hand) and Affective skills (education of the heart). Our arts are found in the home, on the body, on the farm, in the market, in the shrines, during festivals, puberty rites, marriage and funerals. The domains therefore help the trainees have fair knowledge in basic concepts and practical skills in fundamentals of visual arts. It provides career for the trainees. It helps to preserve our culture.

Scope/ structure of Visual Arts in Colleges of Education

Visual Arts education is compulsory for all first years except those reading Science. In all, general programme students (Non Science Students) study the fundamentals in Visual Art in first year, first semester only. In second year, the course becomes an elective for those who wish to continue with the art. Currently, there are five (5) scope of Visual Arts study in Colleges of Education as elective subjects. They include Assemblage and Construction, Fabric and Leather Decoration, Modeling, Casting and Carving, Visual Communication and Weaving and Stitching. A College is to select one of the above elective options as Visual Arts subject. The detail components of the core and elective options in first and second year are as follows:

First year

1. Nature and scope of Visual Arts

This topic covers Definition of Visual Arts, Scope of Visual Arts, Characteristics of Visual Arts, Characteristics of a Good Visual Arts teacher and Rationale for Visual Arts Education.

2. Basic Design

It comprises Definition of Design, Definition of Elements and Principles of Design, Classification of Elements and Principles of Design, Examples of Elements and Principles of Design, Characteristics of Elements and Principles of Design, Uses of Elements and Principles of Design and Methods of creating Elements and Principles of Design.

3. Colourwork

Colour covers Definition of Colour, Sir Isaac Newton Theory of Colour, Ghanaian Concept of Colour, Primary Colours, Secondary Colours, Tertiary Colours, Intermediate Colours, Colour Terminology, Colour Harmony, and Colour Symbolism.

4. Drawing

The Drawing topic covers Definition of Drawing, Importance of Drawing, Tools and Materials for Drawing, Care and Maintenance of Drawing Tools & Materials, Methods of Drawing & Shading, and Perspective Drawing (one-point perspective & two-point perspective).

5. Pattern/Printmaking

This topic covers Scribbling (doodling, frottage printing), Block printing, Stencil printing and Motif design and arrangement.

6. Perception

Perception topic covers, Definition of Perception, the Six Sense Organs, Role of Perception in Visual Arts, Perceiving with the Eye, Perceiving with the Ear, Perceiving with the Nose, Perceiving with the Tongue, Perceiving with the Skin, and Perceiving with the Muscle.

8. Creativity

This topic covers the concept of Creativity, Who a Creative person is, Qualities of Creative Person, Creative Process, Creative Environment, Creative Products, and Factors that affect Creativity.

10. Lettering

The topic covers the meaning of Lettering, Types of Lettering (Block Lettering, Free-Style Lettering, Free-Hand Lettering, & Calligraphy), Characteristics of Letters, Uses of Letters, Tools and Materials for Lettering, Spacing in Lettering, and Shape of Letters.

Second year first semester

In second year first semester, the students study Principles and Methods of Teaching Visual Arts. Some of the methods are derived from General Education, while others are peculiar to Art Education. The course presents trainees with alternative teaching strategies in preparation for high quality performance at the Basic Education level. Below are the Teaching Methods they cover:

1. Motivation Method of Teaching

Here the students learn on concept of Motivation Method of Teaching, Types of Motivation (direct/intrinsic/internal & Indirect/extrinsic/external), Advantages and Disadvantages of Motivation Method of Teaching.

2. Lecture Method

This covers Nature of Lecture Method, Types of Lecture Method (formal oral essay, provocation lecture, lecture-demonstration, lecture-questions, lecture-discussion, lecture-recitation & lecture laboratory), how to use the lecture method in teaching Visual Arts, and Advantages and Disadvantages of Lecture Method of Teaching.

3. Discussion Method of Teaching

The topic covers Nature of Discussion Method, Types of Discussion (plenary and panel), how to use the lecture method in teaching Visual Arts and Advantages and Disadvantages of Discussion Method.

4. Demonstration Method of Teaching

The Demonstration topic covers Concept of Demonstration Method, Advantages and Disadvantages of Demonstration Method of Teaching.

5. Discovery/Research Method of Teaching

The Research method covers Concept of Nature of Research Method, Steps in Discovery –Learning method, Advantages and Disadvantages of Discovery-Learning Method.

6. Project Method

The topic covers Concept of Project, Principles of Project Method, how to use the lecture method in teaching Visual Arts Advantages and Disadvantages of Project Method of Teaching.

7. Group work/Individual Approach

In Group Work /Individual Approach, what the students study are Nature of Group/Individual Approach, Advantages and Disadvantages of Group work/Individual Approach.

8. Exhibition as a Method of Teaching

The topic covers Meaning of Exhibition, Types of Exhibition, How to Plan Exhibition, Factors to be Considered when Planning Exhibition, How to use Exhibition to teach art aporeciation, Assessment of the Exhibits and Advantages and Disadvantages of Exhibition Method of Teaching Visual Arts.

9. Field Trip Method of Teaching

This covers Meaning of Field Trip, Pre-trip activities, Field-trip Activities, Post-field trip activities and Advantages and Disadvantages of Field Trip Method of Teaching.

10. Perceptual Approach to Teaching

This covers concepts of the perception and the perceptual approach, Perception with six human senses and Advantages and Disadvantages.

11. Experiential Approach to Teaching

This covers concepts of the perception and the perceptual approach, Difference between Perceptual Approach to Teaching and Experiential Approach to Teaching

Second year second semester

During the second year second semester, the following options are available for a college to select one: Assemblage and Construction, Fabric and Leather Decoration, Modeling, Casting and Carving, Visual Communication and Weaving and Stitching. A College is to select one of the above elective options. The detail components of each of the above electives included:

12. Assemblage and Construction

This subject covers concepts of Assemblage and Construction, the Rationale for Teaching and Learning Assemblage and Constructions, Vocations/Careers in Assemblage and Construction, Brief historical Development of Assemblage and construction, basic Tools/Equipment and Materials, Products of Assemblage and Construction, Socio-Economic importance of Assemblage and Construction, Making artefacts in Assemblage and Construction, Costing/Pricing and Marketing, Setting-up an Enterprise in Assemblage and Construction and Managing an enterprise in Assemblage and Construction.

Challenges of Visual Arts Education in Colleges of Education

Visual Arts Education in Colleges of Education faces a lot of challenges. This paper discovered that majority of the Colleges of Education in Ghana do not have permanent studios for Visual Arts practical lessons. The few Colleges that have studios converted them to classroom due to increase in students' intake. Training materials, basic tools and equipment are not supplied to both students and tutors for practical training. As a result, tutors normally use lecture method to teach practical lessons instead of demonstration method which can make students fathom and become practically oriented. The large class sizes do not allow the instructor to attract and retain the interest of the students during practical lessons. The period allotted to Visual Arts Education in Colleges of Education is not bounteous to equip the students with requisite knowledge in the subject at basic level of education. For instance, General Knowledge in Art which is the entire Basic Schools Visual Arts syllabi is studied merely a semester to equip trainees to teach the course in basic level. Meanwhile Ghanaian languages and other courses are studied for two or three semesters. The mode of assessing Colleges of Education students at the end of the semester is purely theoretical. There is no practical examination at the end of the course, so students concentrate on the theory than practical when reading the course. The number of students that major in Art is woefully inadequate enough to fill the vacancies of Art teachers in Basic Schools due to the perception that art is for academic feeblest. Those that major in the art too are reluctant to teach the subject because they have shortfalls in practical experience. Students choose the art course because they think it is easy to read and pass with good grades. Also, art tutors in Colleges of Education do not have periodic workshops to update their skills.

CONCLUSION

It can be concluded that the success of the Visual Arts depends partly on how stakeholders in Colleges of Education lay emphasis on the Visual Arts. Colleges of Education in Ghana do not have studios for Visual Arts practical lessons. Training materials, basic tools and equipment are not supply to both students and tutors for practical training. As a result, tutors normally use lecture method to teach practical lessons instead of demonstration method which can make students fathom and become practically oriented. The large class sizes do not allow the instructor to attract and retain the interest of the students during practical lessons. Some of the art courses in study in Colleges of Education no more study in Basic School. This has resulted in mismatch with job field expectations. The period allotted to Visual Arts Education in Colleges of Education is not bounteous to equip the students with requisite knowledge in the subject to deliver our Basic Schools. All the above problems needed to be addressed to make the Visual Arts programme vibrant which in the long around can create jobs for both teacher trainees and the Junior High School graduates.

Recommendation

1. Government and other Colleges of Education stakeholders should ensure that every college has a well-furnished Visual Arts studios for practical and safe keeping of tools, materials and uncompleted project works.
2. Visual Arts department in colleges that have their studios converted into classroom should reclaim them.
3. Stakeholders (government, principals and parents) should contribute provide adequate training tools, equipment and materials for practical training in the colleges
4. Large class sizes should be discouraged in the colleges. Efforts should be made by government in securing more facilities to match the upsurge of student intake into the Colleges of education.
5. Colleges of Education stakeholders in charge of allotting lesson periods should ensure that Visual Arts is allotted three credit hours. Also, the core aspect of the programme should be studied for two semesters so that trainees can be well equipped with practical skills in other to deliver at the basic school level.
6. Apart from General Knowledge in Art, Colleges should introduce first and second subject major system so that trainees can specialise in two Visual Arts subjects.

REFERENCE

- Amenuke, S.K. (1995). *Art and Vocational skills: For Senior Secondary Schools and Teacher Training Colleges*. Kumasi: Department of Art Education, KNUST.
- Asare-Danso, S. (2014). *Effects of Educational Policies on Teacher Education in Ghana: A Historical Study of the Presbyterian College of Education*. International Journal of Humanities and Social Science. Vol. 4, No. 6;
- Annoh, C. (1989). *Education*. Kumasi: Cita Printing Press.
- Boulder Valley School District, 2014. Philosophy and Rationale for Visual Arts Education. Curriculum Research and Development Division (CRDD), (2014). *Teaching syllabus for Fundamentals in Visual Arts*. Accra Ghana: Ministry of Education.
- Curriculum Research and Development Division (CRDD), (2014). *Course Outlines Volume 3 (Years 2&3)* Accra Ghana: Ministry of Education.



Government of Ghana (2002). Meeting the challenges of education in the twenty first century: Report of the President's Committee on review of education reforms in Ghana. Accra: Government of Ghana.

Edusei, K. (1991). Significant Ghanaian Educational Innovations and Landmarks and their Socio-Cultural Impact. (Unpublished PhD Thesis). College of Art, Kumasi: KNUST.

European Union (2012). Supporting the Teaching Professions for Better Learning Outcomes, European Union.

Frankael, J. R. & Wallen, N. E. (2003). How to Design and Evaluate Research in Education (5th Ed.). New York: McGraw-Hill Companies.

Government of Ghana (2002). Meeting the challenges of education in the twenty first century: Report of the President's Committee on review of education reforms in Ghana, Accra: Government of Ghana.

Newman, E. (2014). *The Upgrading of Teacher Training Institutions to Colleges of Education: Issues and Prospects*- unpublished work.