

UNIVERSITY OF EDUCATION, WINNEBA

**IMPACT OF FREE SENIOR HIGH SCHOOL POLICY ON VISUAL
ARTS PROGRAMME: A CASE OF NEW ABIREM/AFOSU SENIOR
HIGH SCHOOL**



SACKEY, ALBERT SAMUEL NII

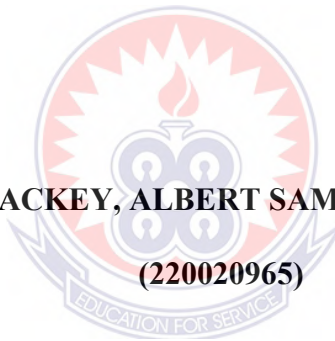
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SCHOOL**

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**A dissertation submitted to the Department of Educational Foundations,
Faculty of Educational Studies, submitted to the school of
Graduate Studies in partial fulfilment
of the requirements for the award of the degree of
Post Graduate Diploma
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NOVEMBER, 2022

DECLARATION

Students' Declaration

I, Sackey, Albert Samuel Nii, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

Signature:.....

Date:.....



SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis/dissertation/project as laid down by the University of Education, Winneba.

Dr. Paul K. Effrim (Supervisor)

Signature:.....

Date:.....

DEDICATION

This project is dedicated to God; the alter and finisher of my faith for His protection and substance during this thesis. Also, to my family especially the memory of my late father Mr. Albert Samuel Nii Sackey, my mum Mary A. Dodoo an epitome of selflessness, hard work and persistence. Not forgetting my beloved wife Mrs. Shizue Akufobea Sackey (Nee Sarpong) for her unflinching support and my heir Mantse Nii Saki-Dwomo Samuel Sackey (my personified concept of a 21st century genius) for direct and inadvertent roles they've played till now. And finally, to the fraternity of academicians and educators. May the good Lord bless you all.



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ABSTRACT

This study evaluated the impact of the Free Senior High School policy in the New Abirem/Afosu Senior High School in the Eastern Region of Ghana. An explanatory mixed method design was used for the study. Three instruments were designed and validated for data collection; these were (i) Questionnaire (ii) Interview (iii) Observation Instrument. The target population comprised all the visual arts teachers, students and alumni of New Abirem/Afosu Senior High School. The researcher employed stratified random sampling to access 114 respondents out of the targeted population and used Microsoft Excel and The Statistical Package for Social Sciences (SPSS version 21) for data analysis. Descriptive statistics was employed in analysing and answering research question 1,2 and 3. The results revealed that there has not been any improvement in the challenges confronting the visual arts department of the school especially the physical infrastructure (studio), requisite tools and equipment, despite a few materials supply. Though there was an upsurge in enrolment, it was also evident that the Free SHS policy has not realised its anticipated positive impact in terms of quality in education due to its complementary regulations and how the entire policy is being implemented.



CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter captures the background to the study, a brief profile of selected school, a statement of the problem, the objective of the research, the significance of the study, research questions, and delimitations of the study.

1.1 Background to the Study

Ghana's quest for development, satisfying its internal and external demands and positioning its citizenry to adequately participate/contribute enormously in global issues within a liberal world economic, among others has been one of the foremost driving forces behind its education which has constantly witnessed many reforms and policies since its inception. At the heart of most of these policies and reforms was the need to improve the standard/quality of education, increase enrolment, making access to education a fundamental right to all citizens etc. For these prioritized national agenda to bind the then Provisional National Defence Council (PNDC) government and for subsequent governments to give it the utmost accordance, it became a legislative instrument that is embodied by the letter and spirit of Chapter Six of the 1992 Constitution of Ghana. Titled "The Directive Principles of State Policy," required the provision of quality education for all citizens within the school going age. It further emphasised under Article 38, Clause 2 that "Government shall, within two years after Parliament and the coming in force of the constitution to draw up a ten-year programme for the provision of free compulsory and universal basic education (Manu: 2020). By this all-Ghanaian school-going child should be ready for the then secondary or high school education.

The constitutional provision for Senior High level of education as enshrined at Article 38 Clause 3 is that “the State shall, subject to the availability of resources, provide (a) equal and balanced access to secondary and other appropriate pre-university education, equal access to university or equivalent education, with emphasis on science and technology” (p.34). Article 25 Clause 1 (B) of the same 1992 Constitution profess that “Secondary Education in its different forms, including technical and vocational education, shall be made generally available and accessible to all by every appropriate means, and in particular, by the progressive introduction of free education”.

Indeed, there has been tremendous efforts by subsequent/past governments towards the fulfilment of this constitutional mandate to increase access and equity in secondary education through various programmes and interventions like: Cocoa Board Scholarship, Merit Scholarships for Secondary Schools, Hardship Scholarships, Senior High School Subsidy, free secondary education for students from the north and its extraction and Progressively Free Education among others (Tamanja and Pajibo: 2019).

Absorption of about 320,488 day-students’ expenses in public Senior High Schools, and later extension to include 120,000 boarding students by 2015/16 academic year characterised the initial implementation of the Progressive Free Senior High Education. In 2017, Ghana became the pace setter within the West Africa sub-region to implement Free Senior High Scholl Education as a fulfilment of a 2016 campaign promise made by the Nana Addo Danquah Akuffo Addo led New Patriotic Party (NPP) government. This saw the government paying all the required fees for the first year Senior High School students of the 2017/18 academic year numbering about

361,771 while providing subsidy for the continuing students (MoE, 2018). This led to a significant improvement in enrolment in subsequent academic years. An estimated 36% increase in enrolment was recorded at the commencement of the 2018/2019 academic year. The government was compelled to introduce the Double-Track system in about 400 schools (MoE, 201) to intervene on the deficits in accommodation, spaces for classrooms and teacher to student ratio. This led to the introduction of Green and Gold Track as a temporary measure to re-strategize and come out with a permanent solution. This temporary measure required students of the same academic level to come to school within specific periods for academic work while their counterparts were on break/vacation after which there were swaps. This development has generated a lot of discourses, debate and mixed reactions on its efficacies and quality of education it holds when compared to the pervious/regular system.

The discourse on quality and high standard of education especially under the Free Senior High School (FSHS) policy has led to a comparative study of Ghana's educational advancement which has countless times come under critical scrutiny. Not in any attempt to downplay similar ones that have occupied in the past which has led to various reforms. The significant success chalked by this policy by way of enrolment is however being dented with its implicated high rate of truancy, declining standards and quality, decadence in morals and discipline among others.

The current inquiry comes on the backdrop of countless discourses which have suggested a clarion need for a holistic review of the Free Senior High School programme with much emphasis on standards/quality and other implicated issues. These calls have concurrently come from various educational stakeholders, educational think tanks, concerned and well-meaning Ghanaians which include the

Eduwatch West Africa, various teachers' unions in the country, Conference of Heads of Assisted Secondary Schools (CHASS), University Teachers Association Ghana (UTAG), the Clergy, traditional authority and other opinion leaders. Aside citing various classical cases nationwide in support of their claims ascendancy of general indiscipline and physical attacks directed at authorities, there has been instances and yearly reports of poor and declining performances at the end of the West African Secondary Schools Examinations (WASSCE) conducted by West African Examinations Council. Despite these calls there is a fraction of Ghanaians who believe it's by far the best educational policy the pre-tertiary educational system has witnessed. Citing accessibility and enrolment as key indicators. This smoked screen has created a lacuna for contradictions, dilemma and flux. But within the 'ill-fated' scholastic culture under the current educational dispensation, there has been further skewness due to the philosophy, misperception and demands of the policy which despite its impact, has scholarly and practical put especially, the visual art programme on the weakening side.

1.2 Statement of the Problem

There has been very little impact of most educational reforms in the last two decades, these are partly due to the little attention given to its implementation and what happens in the schools/classrooms (Anamuah-Mensah, Mereku, & Ampiah, 2009).

An array of factors has been acknowledged through various studies as being contributory to the performances and for that matter the quality of education through various studies conducted in Ghana. They included the lack of motivation for most teachers, poor infrastructural facilities, inadequate textual materials, and attitude of students to learning and lack of teaching skills (Acquah, Adzifome & Afful-Broni,

(2013). Akyeampong, (2003) and Riske (2007), also found the shortage of funds for equipment and materials for fruitful practical work; especially in view of large class size in most schools was a problem.

Due to insignificant research effort so far dedicated to the potentiality and asset of the Free Senior High School programme on visual art, there is a general scarcity of scholarly framework and literature for interested researchers. Rather unfortunately, most editorials and few available texts which suggested such enthusiasm tend to be either prejudiced with political propaganda or just a general information to the reader (Abdulai and Ahmed, 2021). Often than not, they are either popular opinions and over-reliant on official accounts, or take a literal reportage than a critical inquiry methodology. Currently most literature available on FSHS lacks that in-depth scholarship and less palpable details on the visual art aside the over referencing of the chief examiners reported published by the West African Examination Council (WAEC) after its annual standardised West African Secondary School Certificate Examinations (WASSCE) from 2017 to 2021. This literature arguably might not be a true reflection due to the several shortfalls and challenges they are confronted with during the assessment process.

Hence, it would be desirable; to evaluate the impact of the policy in the New Abirem/Afosu Senior High School in the Birim North District of the Eastern Region, in other to provide a much reliable data and provide a precursor cue to plausible happenings in other schools in the hope of promoting the teaching and learning of visual arts to meet the expectations of the framers of the policy

1.3 Purpose of the Study

This purpose of this study is to ascertain the impact of the Free Senior High School policy on teaching and learning of visual arts in New Abirem/Afosu Senior High School.

1.4 Objectives of the Study

The objectives for the study were to

1. examine the challenges of the visual art programme prior and after the implementation of Free SHS Policy.
2. critically examine whether there has been a measurable improvement or otherwise in the competencies (knowledge, skills or/and attitude) among the Free SHS visual art graduate using the trend of students' WASSCE results
3. determine the impacts (positive and negative) of the Free Senior High School Policy on the teaching and learning of visual art.

1.5 Research Questions

In this study, the following research questions were answered

1. What are some of the challenges confronting the visual arts programme prior and during the current era of Free Senior High School policy in New Abirem/Afosu Senior High School?
2. How improved in competencies are students and graduates at New Abirem/Afosu Senior High School?
3. What are some of the impacts of the FSHS policy on the teaching and learning of visual art.

1.5 Hypothesis

1. There is significantly low frequency of progression into higher institutions that offers visual arts-oriented courses by the visual arts graduates.
2. There is significantly high frequency of truancy, ill-committed, less enthusiasm of students towards the discourse and practise of visual arts.

1.6 Significance of the Study

The pursuit of quality, improved and higher standards of education has been fundamental philosophy of the Ghanaian educational system. It is however very unfortunate how the current educational policy which is serving as a precursor for subsequent emulation by other countries within the sub-region has been greeted such challenges and discourse often inspired by sentiments and political biasness. This literature is not claiming to be the absolute on this issue but may be within the annals of significant examples or documents on the subject due to the various ‘scientific’, comparative and methodological approaches employed.

It is very worrisome how the visual art programme keeps ‘suffering’ under most policies at the implementation stages. It may not amount to prejudice to suggest similar fate under this new FSHS policy as well. With a very limited and inadequate literature available on such issues and studies we cannot rule out the fact that the challenges will persist. Through a meticulous evaluation of key issues, challenges and other relevant studies, this thesis has the ability to suggest alternative approaches. Additionally, it provides an avenue to document a wide range of issues that previous were not referenced sources.

With the Ghana Education Service's five years policy of reviewing and revising its literary contents by way of syllabi and other pedagogies, the new autonomous body, NaCCA formerly CRDD can consult this document as an important resource for future review due to its critical and comparative approaches.

1.7 Scope of the Study

The scope of this study encompasses an inquiry into the existing challenges confronting the visual arts programme of the New Abirem/AFosu Senior High Schools in the Birim North District of the Eastern Region prior and post frees senior high school dispensation. However, few insights deemed synonymous in other senior high schools nationwide have been cited for relative reasons. The study will further trace/evaluate the various performance/achievements of the visual art programme using the scores/grades obtained by students during the West African Senior Secondary Schools Examination from the 2019 to 2022 academic years. This will provide empirical evidence of how students' performance/achievements have accelerated or declined over the period under review. This will also provide the empirical and substantial data in analysing the impact of the policy on the quality of education based on the performance/achievements/grades scored by students after their three years of the programme. The researcher will be guided base on the evidence available in making benchmark projections and recommendation on the policy as far as the visual arts programme of the school is concerned.

1.8 Definition of the Terms (Operational Definition of Terms)

Some terms used in the study have been defined as follows:

Curriculum- Curriculum is the totality of learning experiences provided to students so that they can attain general skills and knowledge at a variety of learning sites. In this study the curriculum is the visual arts programme (graphic design, jewellery and general knowledge in art syllabi).

Evaluation- This is a decision about how significant or valuable an activity or a process is, based on its good and bad features.

Free Compulsory Basic Education - This is an educational policy in Ghana which allows all children at school-going age to attend school freely without any cost. This implies that government takes care of everything.

Free Senior High School Education - This is an educational policy in Ghana which allows all students at second cycle level to attend school freely without any cost. This implies that government takes care of everything.

Impact- This is the effect (positive or negative) outcome of a decision, a scheme or an activity

Implementation- This is carrying out a plan, decision or a scheme

West African Senior High School Examination. This refers to the examination taken by students after completing three years senior high education program.

Resources- In this study the term refers to the material, human and financial resources in the schools. These include infrastructural facilities

Visual Art Programme: creative art whose products are to be appreciated aesthetically by sight, such as painting, sculpture, and film.

Policy:

1.9 Limitations of the Study

The focus on New Abirem/Afosu Senior High School was due to inability to conduct extensive first-hand observation in other institutions coupled with time constraints and limited financial resource at the disposal of the researcher. The idea of using the survey was to understand the issues about the implementation of the Free Senior High School and the challenges within the school. Although there could be some differences in the challenges of the free senior high policy in various schools, focusing on that of the visual arts programme at New Abirem/Afosu Senior High School to make certain generalisation due to their similarities was not a fallacy of over generalisation from others, hence it would not compromise the validity of the study.

There are three (3) Senior High Schools offering the Visual Arts programme within the Birim North district, however the study confined itself to only the visual arts department of New Abirem/Afosu Senior High School situated in the Brim North District in the eastern region of Ghana. New Abirem/Afosu Senior High School is categorised under grade C per the Ghana Education Services school categories (2017, edition). Form three students of the 2022/2023 academic year, graduates/alumni from 2019 to 2022 year batches were used in this study as the population of interest since they constitute the two major and recent batches (non-beneficiaries and beneficiaries of the policy), hence in the best positions to share their view on the policy.

1.10 Organisation of the Study

This study is organized into five chapters, which have been logically arranged to provide insights into the issues raised in this section and to provide answers to the research

questions. Chapter one entails the study background, the problem statement, the study purpose, the study objectives, the research questions, the significance of the study, the delimitation of the study, and the definition of terms. Chapter two is comprised of the themes that caters for the objectives and the summary of the review of related literature. Chapter three contains the methodology to be used to find answers to the research questions. The chapter discusses the research design, the target population, the research instruments', the sample size, and the sampling technique that will be used in this study. This chapter has further elaborated on the Data collection procedure, limitations, and data analyses techniques.

In chapter four, interpretations of the results obtained from the respondents as per every research question of the study will be presented. The chapter gives a breakdown of the respondents' background information and the analysis based on the study objectives.

Chapter five presents the summary, the conclusions, and the recommendations made about the research questions and findings.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

The composition of this chapter focusses the literature review and studies that have been carried out on visual arts education. Among other things, the chapter is hinged on discourses of historical overview of visual arts education, visual art education at the senior high school level, challenges facing visual arts education at that level, double track system and its associated issues as well as assessment and evaluation (i.e. the meaning, types and purpose, who is evaluated, the teaching staff and when to evaluate), financing of education and overview of the visual programme at the senior high school (tracing its history, component and challenges).

2.1 Theoretical Framework

This study was built on the constructivism its theoretical framework, which argues on two belief systems. The radical constructivism and social constructivism. The formalization of the theory of radical constructivism, as suggested by Von Glassersfeld (1998) is mostly ascribed to Jean Piaget (1896-1980) according to Amoah (2018). Von Glassersfeld (1998), was emphatic on Piaget suggestion that through processes of accommodation and assimilation, individuals construct new knowledge from their experiences as cited in Amoah (2018). Learning is perceived as a process in which the learner actively constructs new ideas or perceptions based upon past and current knowledge experiences as held by the radical constructivists. This can be related to classrooms and learner's scenario as asserted by John Dewey (1859-1952), Jean Piaget (1896-1980) and Lev Vygotsky (1886-1934) as recognition to further development of radical constructivism cited in Amoah (2018). Social constructivism could be seen as an extension of the conventional concentration on

individual learning to addressing collaborative and social dimensions of acquiring knowledge. Hence to the social constructivists, knowledge is as a result of individuals engagement socially in conversation and activity about shared tasks (Jones, 1996) and that knowledge is intertwined with culture and society (Ernest, 1992). These theories emphasis that the learner's mind is not a vacuum (tabular rasa) that has be filled with knowledge but that a learner is an active learner who has the capabilities of constructing meaning of new knowledge from known and related experiences through social interaction with other learners of society. This has been the anchor of learner centred approach to learning through collaboration and co-operation. Similarly, the visual arts programme is based on this principle of learning. As argued by Vygotsky (1978), learners are capable of exhibiting higher intellectual performances through collaborative situations as against it opposite when working individually. This study therefore traces its roots from the grounded theory of radical and social constructivism of learning which is major concern of the visual arts programme curriculum

2.2 Senior High Education in Ghana

At the zenith of the United Nations Sustainable Development Goals is the achievement of universal primary and secondary education. This champing rides on the back of the educational assertion that, graduating from the secondary level of education provides individuals with the requisite skills, knowledge and competencies to establish businesses, seek employment, and save to secure their future. Seemingly higher levels of education plausibly translate into improved intergenerational mobility and sustained poverty eradication.

It is noteworthy that skills and knowledge acquisition as taught in institutions to students/youthful population (from age 15 onwards) is pivotal in economic development (World Bank, 2009). Hence the pursuit for universally accessible secondary and post-secondary education by most citizenry should be the ultimate priority of every government.

Ghana is still faced with an array of challenges in this sector, prominent among them include limited space for the ever-increasing admission/enrolment, insufficient infrastructure for senior high school education among others.

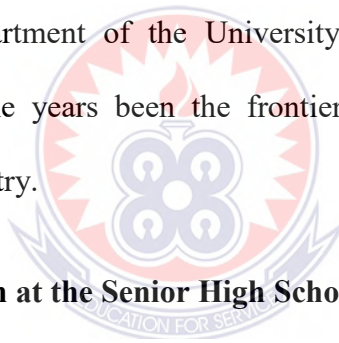
2.3 Historical Overview of Visual Arts Education in Ghana

Earlier efforts towards formal education seems to have low impetus if not disregarded and plausibly downplayed the pivotal role and need for arts in the development of a colonised nation/race. In a rejoinder, it was argued that Christian missionaries considered arts as an already intertwined subject within the indigenous culture (which were already perceived by those missionaries and fetish and primitive) (Edusei, 1991) as cited by Aidoo (2018).

The introduction of 1908's concept of Hand and Eye (Foster, 1967) (as it was initially termed) in the Gold Coast became the precursor of Visual Arts in Ghana's educational curriculum. A 'tactful' task of replication of various art work from basic shapes, lines according to Edusei (2004) to 'master pieces' at higher as also argued by Sied'ou (2006) was at the hub of this concept. On Antubam's (1963) account, the rationale for the hand and eye was to help learners develop the analytical coordination between their hand and eye to execute artistic tasks. The concept thrived to 1919 where there was introduction of art in schools (Antubam, 1963) as cited by Aidoo (2018). The establishment of an art department at Achimota in 1927 became the lifeline and

incubator for the development and sustenance of art afterwards. Achimota offered 3year Special Art and Craft teaching with emphasis on Ghanaian/African culture, mural painting, basketry, pottery, wood carving and clay modelling were later added to it subjects.

With Nkrumah's vision for holistic national development of which arts had an integral role to play, there was a clarion call for expansion of art training institutions among others. This quest birth the then School of Art and Craft at the then College of Technology, Kumasi currently College of Arts and Built Environment of Kwame Nkrumah University of Science and Technology. The teacher training section of the College of Technology was added to the then Special Teacher Training College at Winneba now Art Department of the University of Education, Winneba. These institutions have over the years been the frontiers of professional art training at various levels in the country.



2.4 Visual Art Education at the Senior High School level

Prior to the 1987 educational reform policy, art (considered as Art and Craft) was a compulsory subject for the first three years of secondary education which was made up of still life drawing, anatomical studies/life drawing, landscape, nature drawing, design and imaginative composition in colour (two-dimensional art). Batik, weaving, tie and dye, basketry, carving, modelling and pottery were offered for the three-dimensional component (craft). The General Certificate of Examinations at both the Ordinary and Advance levels granted arts and science students with desire or passion for creative expression the opportunity to include art as an examinable subject (Aidoo, 2018).

The 1987 educational reform birth and christened visual art under the vocational education programme, and that marked arts final stage of attaining some level of ‘autonomy’ (CoE, 2005) as cited by Aidoo (2018). Visual art as a programme currently encompasses nine subjects for its two-dimensional (graphic design, picture making & textiles) and three dimensional (basketry, ceramics, jewellery, leatherwork and sculpture) categories to select from, with general knowledge in art as a compulsory subject. The art history, appreciation, general art concepts and other indigenous African and Ghanaian philosophies are catered for through the general knowledge in art subjects (CRDD, 2010).

Prior to the introduction of the Common Core Programme by National Council for Curriculum and Assessment in 2019, the visual arts education had its fundamentals at the early childhood education, primary schools through Creative Arts and the Basic Design and Technology (BDT) at the Junior high school level. The Common Core programme now has Creative Arts and Design for all levels (KG – Basic 9). The curriculum was designed to enable learners through the standard based system to acquire various levels of artistic and aesthetic experiences, skills, knowledge, values and attitudes for a holistic personal development.

The general objectives of the visual art programme were outlined by Akyeampong (2002) as follows:

- The ultimate objective of visual art programme is to foster and promote creativity by encouraging students to think, act and feel creatively through a diverse art activity employing various tools and materials.
- The programme validates art activity as an integral part of human living.

- The learner is offered with variety of vocational and career opportunities so that he/she can develop a passion to engage in, and response to personal visual experiences in/towards vocational activities.
- It's to help instil in the student the desire and need to appreciate the value of his/her own arts so as to inspire pride, confidence and patriotism in him/her.
- The programme emphasis the skilful development and use of local materials and resources in promoting small-scale and rural industries.
- The learner will obtain knowledge and understanding of the meaning, significance and role of art in socio-economic development.
- The programme emphasis skills development in indigenous art technologies, aesthetics, beliefs, values, philosophies and attitudes.
- The student will acquire conceptual and analytic skills through art experience as well as self-expression and communication skills through response to art.
- Theoretical knowledge, practical skills and visual thinking in art provide the student with cognitive, psychomotor and affective modes of development.
- The programme is to student channel the competencies acquired in art towards national development.
- It's to provide the learners with visual literacy while developing his/her confidence and understanding of visual relationships in the changing environment.
- The programme is to help whip up and sustain the learner's interest in the arts.

- Art activities will stimulate and develop learner's analytical sense of subjectivity in harmonizing opposing/contradictions of ideas and inconsistencies as to cope with his/her external environment.

Akyeampong (2002) deductively summarised all the objectives into five skill developing categories which included:

- Provision of requisite skills in the use of local materials and resources
- Championing indigenous art technologies and strengthening aesthetics, beliefs, values, philosophies and attitudes associated with them.
- Developing perceptual and analytic skills
- Promoting communication skills and
- Developing basic practical skills.

2.5.0 Challenges Facing the Visual Art Programme

Challenges; inevitable component of humanity, a resolution to a problem implicitly birth another. Nonetheless a resolved challenge is a betterment of humanity. Indeed, the challenges facing the visual arts education in pre-tertiary cannot be solved with a magical wined. However, it is prudent to find sustainable answers to these perpetually existing challenges in are pre-tertiary level of art education in other to heighten or maintain Ghana's position on the global at stage.

Though visual art programme had already established deep roots in the Ghanaian educational system, Eshun (2013) as cited by Quarshie and Kpogo (2020) emphasised that the Anamuah-Mensah reform committee of 2002 was constituted with ultimate objective of addressing the shortfalls in the previous reforms which included intensifying vocational and technical education in Ghana. The reform birth a curriculum that will offer Junior High School (JHS) graduates the requisite

knowledge, competencies and employable skills. This concept happens to be same at the SHS level. As enshrined and championed by the Curriculum Research and Development Division's now National Council for Curriculum and Assessment (NaCCA) Teaching Syllabus for Visual Arts (2008), the programme has been designed to provide its students with requisite foundation knowledge, competencies and skills for further education in the respective elective subjects as well as for self-employment or apprenticeship in the respective subjects for those terminating their education at SHS.

Despite such efforts at a very early stage, there still exist an array of challenges confronting the teaching and learning of visual arts right from the stage of implementation. These challenges are not peculiar to the junior levels but the senior level as well. As argued by Quarshie and Kpogo (2020) visual arts education has faced numerous crucial and fundamental difficulties since its insertion that has stifled its progress from basic to tertiary levels of the Ghanaian education sector. These challenges seem to a common characteristic of most reforms and policies. As pointed out by Eshun (2013), they encompass inadequate infrastructure, teaching and learning resources (include raw materials for practical), qualified teachers, run-off students to teacher ratio (as recommended Ghana Education Service and National Accreditation Board) and the misperception shrouding visual arts as a field of studies (Duku, 2012; Essel, Agyarko, Sumaila & Yankson, 2014) as cited by Quarshie and Kpogo (2020).

Tracing the significance of art in other countries especially developed ones like the United States or other western nations, reveals how visual arts as immensely contributed to the socio-economic development of those countries. There are similar historically visible traits within the Ghanaian socio-economic space. It is therefore

disturbing, if educational stakeholders seem to show woefully inadequate commitment to its teaching, learning and development especially at its infant stages. Visual arts education remains the subject least spoken (Essel, Agyarko, Sumaila & Yankson, 2014) if not totally left off the hook.

For the purpose of this study, the researcher thematically categorised the challenges into tangible and intangible.

2.5.1 Perceptible Challenges of the Visual Arts Programme

As suggestive of the name, perceptible challenge refers to all ‘physically’ and often quantitative measurable inadequacies or variables that has/is directly or indirectly obstructing effective teaching and learning. These insufficiencies as pointed by Evans-Solomon (2011) as led to the inability of most schools and students in offering an array of preferred elective subjects to meet their needs. The choice of subjects by both the school and students is always limited due to the aforementioned technical inadequacies. It is note worth that subjects studied in schools and by students have a major influence of the educational system and future career prospects of its graduates.

2.5.2 Lack of Qualified Teachers

The role of teachers in facilitating teaching and learning cannot be downplayed especially at the pre-tertiary levels of education. The inadequacy of qualified teachers has been a problem traceable to the emergence of formal education within the gold coast era till date.

Visual arts education has been the worst affected with this inadequacy. It’s clear per the statistics available that right at the Colleges of Education, a very scanty percentage of teacher trainees opt for the visual arts options for various reasons. This goes a long

way to affect the entire percentage of specialised teachers and the teacher to student ratio at various levels of our pre-tertiary visual arts education system. Conspicuously, in most senior high schools a compulsory elective subject like General Knowledge in Arts has several challenges. A subject designed to cater for the concept, principle, history and philosophy components of art, as well as creativity, appreciation and requisite skills in their application to various practical art practise. However, such an important and ‘amalgamated’ subject has no specialist teachers (Opoku-Asare, 2008) as cited in Evans-Solomon (2011). It has been a common philosophy that any/all visual art teachers possess the competency required to teach such a subject. There are many other instances as reported by Opoku-Asare (2008) where teachers who did not specialise in specific subjects are compelled to teach those subjects due to understaffing or unavailability of such expert teacher(s) in the school. This situation sometimes has led to the school changing from the already existing electives to other electives that will suit the competency of the available staffs. These may have a detriment effect of the entire system of not handles with the needed attention.

This situation has intensified under the FSHS policy when government had to recruit and employ a significant number of staff with or without professional background to augment the high deficit of students to teacher ratio created by the double track system.

2.5.3 Lack of Teaching and Learning Resources

Teaching and learning resources (TLRs) are the ultimate request for effective teaching and learning. They encompass the most basic (e.g., marker, whiteboard etc.) to more sophisticated components (instructional materials, laboratories, libraries, studios etc.). These are major contributor towards high academic performance (Adadeji & Owoeye,

2002) resonated by Opoku-Asare (2014). The unavailability of appropriate TLRs often compelled teachers to use verbal explanation to expatiate how some techniques and procedures were employed to accomplish various tasks.

Most visual arts students do not always have access to the relevant tools, equipment, materials and facilities needed for the accomplishment of various assignments. A significant percentage of visual arts students affirmed they did not have brushes, shading pencils, lettering pens, poster colours, drawing papers which are the most fundamental tools as reported by Opoku-Asare (2014). It is therefore not surprising while others complain of their inability to acquire carving tools, skins and leather, chemicals and dyes, blow-torch, jewellers saw etc.

It was obvious most students are not exposed to knowledge of conventional tools and materials required for contemporary art practice. Aside the very few CRDD now NaCCA approved textbooks which are General Knowledge in Art by Amenuke *et al* (1999), books on other subjects are often very difficult to come by. Students therefore relied extensively on teachers' notes and other pamphlets (Quarshie & Kpogo, 2020) (Opoku-Asare, 2014). Such practice does not empower the students to take individual responsibility for their academic success.

2.5.4 Practical Activities

An ultimate philosophy of the visual arts programme is to enable students to develop the ability to combine the diversified information and ideas into the execution of artefacts. Per these objectives, the profile dimension of the visual arts subjects as highlighted by the Curriculum Research and Development Division (CRDD) is as follows; 15% to knowledge and understanding, 25% to application of knowledge and 60% to practical skills (CRDD, 2010). This translates into an allocation of five

instructional periods per week for teaching of practical components of the subjects on the timetable. Deductively, CRDD places more importance and premium on practical skills development throughout the visual arts education. However, Asare-Opoku (2014) lamented how teacher disregard these time allocations. Those who also engage students in practical activities can only boast of just one or very scanty assignments for a whole term. Teachers often blame the huge class population, lack of appropriate studios, poor enthusiasm by students who also complain of lack of funds to buy practical materials and items among others. Adopting a mixed-ability grouping provides the avenue for students to learn from one another by sharing and discussing communal topic as stressed by Mzokwana (2008) and emphasised by Opoku-Asare (2014). To make headway teachers (though often reluctant due to the stress involved in selecting appropriate group members based on students ability) are often compelled to make students work in groups, of which some students do not fully participate.

2.5.5 Inadequate Infrastructure

Most schools are caught in the web of inadequacies of classroom spaces, lack of exhibition halls, working studios, store rooms for materials, kilns for firing clay ware, looms, development boxes etc. Teachers often complained of oversized population in a classroom; a room supposed to accommodate thirty-five now caters for more than sixty. This has led to some many challenges which in the long run has affected the quality of teaching and learning.

2.5.6 Studio Space

Owing to the fact the visual arts education like its vocation and technical compatriots are practical oriented, the initial cannot boast of well-equipped studios and workshops. Though a few schools have improvised classrooms and other structures as

practical studios and workshop, they are however faced with countless challenges ranging from poor ventilation system to under equipment if not in deplorable state.

To meet the fundamental level of a 21st Century environment/physical resources for effective teaching and learning of art, Kemp (2013) cited in Quarshie & Kpogo (2020), recommended makerspaces as absolute remedy for many artist/creatives. It is argued that makerspaces, is a communal studio where individuals with interrelated skills converge for interdisciplinary and integrated artistic practice. As already operational in many advanced second cycle institutions in some developing countries, its integration into the senior high school system has promoted creativity, subjectivity of design teamwork/collaboration through interdisciplinary projects (Quarshie & Kpogo, 2020). A survey conducted indicated a developing country like Ghana cannot boast of such facilities due to scarcity of resources to support such quality of education (Adu-Agyem & Osei-Poku, 2012) cited in Quarshie & Kpogo (2020). It is however prudent to invest in the provision of makerspaces in the senior high schools. This will not only champion interdisciplinary creativity but also help in easing the financial overload as recommended by Quarshie and Kpogo (2020). Due to its cost effectiveness, it can be provided in most schools or selected schools in every district across the country just like the Science Resource Centre strategy.

2.5.7 Imperceptible Challenges

Imperceptible/intangible challenges denotes the non-physical/concrete 'variable' that cannot be measured 'quantitatively' but somehow 'qualitatively'. They are equally important for effective teaching and learning just like their tangible counterpart although much considerations are not often given to them. These category challenges though may not 'physically' evidential, have tremendous effects on effective teaching

and learning. They encompass issues of misperception/attitude of students towards the field of visual art, allowances (overtime, research, risk, motivation, travelling etc), exchange programmes, scholarships, awards of recognition/excellence and other incentives like conditions of service.

2.5.8 Society's misperception on visual arts education

As part of human development and upbringing, most children have childhood dreams of being a professional or another. These quest or passions are often inspired by personality, influence, inspiration, prestige, lifestyle, attitude or financial status, advice by either relatives or role models. It is however noticeable that most of these dreams are either substituted with others or totally abandoned due to a couple of reason. Such reason may range from shifted interest or financial inability in pursuit of those dreams.

More often than not a large section of Junior High School (JHS) graduates are preview to career prospects of most course offered at the Senior High School (SHS) level by way of career counselling. Despite such efforts, most course or career path of these JHS graduates are strongly influenced/dictated by parents/guardians as consistently emphasised by Knowles (1998); Marjoribanks (1997); Mau & Bikos (2000); Smith (1991); Wilson & Wilson (1992) and Khajehpour&Ghazvini (2011) cited in (Moro & Eshun, 2018). There are three classifications of parental influences on children: positive involvement, non-involvement, and negative involvement as indicated by Middleton and Loughhead (1993) cited by (Moro & Eshun, 2018). Positive involvement category of parents were enthusiastic and supportive of their wards career path. While parents under non-involvement bracket had no knowledge or

cue of the ambition of their wards nor how to help (Middleton and Loughead 1993) cited in (Moro & Eshun, 2018).

Over the years a section of students and even teachers have directly or inadvertently expressed their several misperceptions about visual arts education. Typical among them is the misperception that visual art is meant for the less brilliant students or students with lower cognitive abilities. Such people hold onto believes that visual arts is just a talent that is effortlessly enhanced within the formal education sector. There has been a common practice were sports students enrolled to beef-up the school sports team are ‘offloaded’ from other programmes to the visual arts programme. The school ends up forcing students into undesired career choices on some of these students, hence not helping them to develop their talents and academic inclinations/interests. Such students could feel ostracised, disconnected from learning activities. This attitudes of such heads or authority indirectly suggests that the visual arts programme just emphasis on the hand-and-eye concept of education. Such people often hasten to glorify other programmes due to those students’ ability to memorise, ‘chew and pour’ facts and figures while overlooking the lapses in their flawed conventional system of learning. These so-called conventional pedagogies tend to arguably only train and develop one side of the brain whereas visual arts cater for all the psychomotor needs of the students.

2.5.9 Gender Biasness Disparity in Enrolment

The woes of gender disparity in society that triggered the Berlin conference of 19** still has traceable residue within the African terrain. In order to highlight the universal need for gender equity, the issue of gender disparity has been a prominent feature among the United Nations' Millennium Development Goal (MDG) 3 which aimed at eliminating gender disparity in primary and secondary education preferably by 2005 and all levels of education, no longer than 2015. This was recaptured in the ultimate goals SMDG. At the hub of this champion was the need to increase female enrolment in education across African and its sub-regions.

It is however pathetic to voice out that despite the few classical/breakthrough testimonies and the meticulous roles of successive governments and educational policies tailored towards realising such objectives, there are still pressing issues begging for attention as far as this issue is concerned.

Although the Ghanaian educational system provides equal opportunity for both genders, Evans-Solomon (2011) reveals that despite the independent will of female students in the pursuit of visual arts, there are significantly high percentage of female students that are compelled into the programme. Some were 'offloaded' from other programme of choice into the visual arts programme due to various reasons ranging for poor performance to over population or over subscription of the programme. Asihene (2009) as reported by Evans-Solomon (2011) highlighted that prior to the Computerised School Placement System, heads of various schools used this 'offloading' strategy to redistribute students across the various programme. Most female students often end up being 'pushed' into the Home Economics programme. Those who originally opted for other subjects are compelled to do visual Arts due to

their inability to make the cut-off grades or low grades scored during their Basic Education Certificate Examination (BECE). Such redirection of interest could result in passive learning or absenteeism. To compound issues, a significant percent among the few female students that gets enrolled sometimes drop out of secondary school

Despite the campaign to disabuse the minds of prospective female students on certain entrenched traditional concepts that seemingly ‘forbids’ them from engaging in certain career path like sculpture, it is however unfortunate that female students still shun away from ‘female-friendly’ subjects like basketry and ceramics.

It is evidential that very few teachers, school counsellors, family members and peers in Ghana possess adequate knowledge of the visual arts programme to provide proper orientation for students pursuing such creative quest (Evans-Solomon; 2011). There are woefully very small number of female teachers within the visual arts teaching staff. Similarly, most female students who were convinced to opt for visual arts programme in the SHS bemoans the insufficient and very little impact of professional female artists within the country who indirectly would have become inspiring role models. This according to Evans-Solomon (2011) does not motivate the female students in pursuit of visual arts.

Most female students feel marginalised with some content demands of some of the subjects. Evans-Solomon (2011) reported that most female students don’t like to subscribe for picture because of it demand of good drawing skills which is a phobia or challenge of most girls. The situation with sculpture is indifferent, due to its involvement with tedious work, time- consuming, using sharp tools, lifting and carving heavy materials, energy and other manual concentrated task.

Apart from gender disparity, there is also rural-urban disparity as argued by Siaw & Nortey (2011) where parents apparently hesitate or refuse to allow their wards enrol into some schools located in rural areas due to the poor performing standards of those schools. This is as a result of countless issues which includes disparity in allocation of teaching and learning resources and materials to school aside the enrolment of the best students into urban schools. Despite governments effort to equally place students fairly into deserving schools through the Computerised School Placement System, parent still and guardians find ways of transferring their wards from rural to urban and famous schools (Siaw and Nortey: 2011).

2.5.10 Educational Field Trips

A key recommendation that featured in the CRDD curriculum for the visual arts programme is the emphasis on educational field trips (CRDD, 2010). This is to help strengthen and concretise some issues taught/discussed during classroom lessons, it is often prudent for the learner/student to experience first-hand information or knowledge through occasional educational field trips to various appropriate place or institutions. Field trips to museums, galleries, artist's studio, industrial establishments, cultural establishments and tertiary institutions are of enormous benefit to students because it enables them to experience an original work of art with its aura and quality which can be a source of reference to comprehending a printed representation in a textbook or slide in the classroom Hurwitz and Day (2001) as cited by Opoku-Asare (2014). However, without the requisite resources and logistics it will be very difficult to embark on such trips which has been shown to promote effective teaching and learning of visual arts. Such trips does not only provide the avenue to students' to refresh their memories but also services as a means of inspiration and motivation that lit up the inert passion, morale, commitment required towards creativity. It also help

students to anticipate and make critical plans and projections towards their future prospects within the art industry. Opoku-Asare (2014) reported that though students are eager to embark on field trips, most teachers seem demoralised due the several bottle necks shrouding the entire quest. However, despite diverse efforts made by the very few willing visual art teachers to embark on educational field trips within very close proximities (within their districts or regions), realised no fruition due to financial constraints, lack of other resources and logistics. The situation definitely has a rippling effect on the quality of teaching and learning of visual arts in our senior high schools.

2.5.11 Art Exhibition

A purposeful public display of artefacts, discoveries, inventions or skills for aesthetical and remuneration can be termed as art exhibition. It can range from solo or group (class, community, district, regional or international) (CRDD, 2010). Most visual arts students do not get to hold nor witness any art exhibition of any sort during their three years of studies at the SHS. The very fortunate ones get to hold one group exhibition as argued by Opoku-Asare (2014). It surfaced that most heads of schools are very reluctant to release funds, space, logistics and other budgetary resources towards such exercise. The situation could partially be blamed on the woefully very few or no practical lessons in schools which affects the quantity and quality of works to exhibit.

2.5.12 Allowances

The open secret adage ‘the teachers reward is in heaven’ seemingly has been an indelible proclamation of hope within the unfair socio-economic tragic enclave of the Ghanaian teacher. This inevitably affirms a traceable dispiriting and disheartening

past history of how issue of teachers' remunerations has been treated till date. Despite various attempts and recommendations by virtually all the educational reforms the teachers' remuneration has been disproportional and woefully inadequate compared with their onus. It's not a coincidence that there have been numerous teachers' unions, all attempting to negotiate and 'fight' for the betterment of the teachers' condition of service and remuneration.

Comparatively Ghanaian teachers' salary, incentives and condition of service are demoralising and highly unattractive in resonance with others in non-teaching fields despite having equal qualifications (Seniwoliba, 2013). A teacher trainee who enjoys similar grants with a nursing trainee ends up earning lesser salary after their enrolment on the government payroll. Despite the generally known woes and plight of the Ghanaian teachers, art teachers are the worst at the base of the ladder.

Lunenburg and Ornstein (2012) emphasised by Quarshie & Kpogo (2020) explained motivation as triggers or processes within an individual that stimulates behaviour and channels it in ways that should profit an institute or society. When teachers are not well motivated, it affects their attitude, morale and output which has a tremendous effect on the learning outcomes of students (Perkins, 2010) as highlighted by Quarshie & Kpogo (2020). Arts teachers are often engaged beyond the stipulated periods or allotted time on the timetable. This is usually due to their immense involvement with students on the practical lesson which often 'travels' beyond the stipulated time. It prudent to motivate such teachers by way of incentives. Promotion of teachers with its associated allowances when done meticulously can help ease the teachers' frustrations and advance the efficacy of the art teachers.

Art teachers therefore need to be highly motivated through the provision of better remuneration, adequate motivational schemes and better condition of service. This will surely translate into better results.

2.5.13 Scholarships

A prominent feature of teachers' professional development is the need for teachers to pursue further studies to abreast themselves with current trends and pedagogies in their various fields of studies in education. Further checks revealed that most teachers are often solely responsible for the full funding of their further studies after struggle to get the needed approval. A section of these teachers often returns to post to face countless challenges that has to do with their reintegration unto the payroll, salaries and appropriate scale or rank of promotion and its associated allowances. However, there have been very few instances where an insignificant fraction of teachers had the privilege of enjoying study leave with pay.

The bureaucracies that shroud the access to scholarship has rather deter most previous beneficiaries and prospective applicants. Unfortunately, even the very few available scholarship/grants that are accessible are often reserved for those in the field of the sciences, mathematics and humanities. Scholarship/grants towards further studies and the development of Visual arts and its teachers seem not to be found on the scholarship secretariat's radar. This is not only demoralising the visual arts teachers and potential art practitioners but stiffening and 'killing' the future visual arts education and practice in the country.

It is hence prudent to set aside a reasonable quota of the available scholarships and grants to art teachers and educators. It is recommendable for the education sector and other relevant stakeholders to have an institutionalised scholarship/grant scheme

purposely towards the development and practice of visual arts nationwide. The availability of such scheme will be a beacon of hope and motivation to teachers, students and even practitioners of the visual arts in general. This will inevitably translate into efficient delivery/input by the visual arts tutors.

2.7.7 Exchange programmes

Beneficiaries of exchange programmes often have great testimonies to share. Most of these testimonies encompass diversity and cross-cultural experiences, hegemony and knowledge. Such programmes help the beneficiaries to broaden the knowledge, competencies, skills and experiences to be abreast with cosmopolitan trends. The tremendous merits of exchange programmes can never be under emphasised. Aside sending Ghanaians abroad, Ghana also gets reciprocal fellows whose positive influences and impacts are often felt in diverse ways. However, there isn't any of such programmes for the visual arts tutors especially in the senior high schools. Those that may be fortunate enough will even have to solely finance such trips as though it is for their personal gains. To promote high standards, passion and commitment among visual arts teachers, there can be a teacher's award scheme, where deserving/winning teachers can benefit from fully funded exchange programmes as rewards/award of excellence.

2.6.0 Meaning of Evaluation and Assessment

In tracking and/or measuring the level of progression, improvement or otherwise of teaching and learning requires the concept of assessment and evaluation. More often than not, assessment and evaluation have been confounding and interchanged. Though they are often categorised concurrently on a superficial level are however two different concepts with an array of differences. They both require collection of data

on/about performance but what the data is used for and the process are some of the distinguishing proponents from them. Another key concept worth noting is measurement (involves assigning actual measurement or a quantitative meaning to a quality) Manichander (2016). Further it refers to the assigning numerals to objects, quantities or events in order to give quantitative meaning to such qualities. These processes are pivotal instruments in determining or testing the quality of teaching and learning processes. This aids educational institutions to ascertain what can be done to improve the education system. For instance, one need to obtain quantitative measures on the individual scores of students when there is the need to determine the child's performance. A child's score of 90 in graphic design is his or her measure, which needs no interpretation (i.e., either failed or passed) Manichander (2016) emphasised.

2.6.1 Assessment

Assessment connotes appraisal, it also a fact-finding enterprise that describes existing conditions at a specific period. As already highlighted, assessment usual entails measurement to gather data. Within educational setting, it refers to the progress students have made towards a given educational goal at a period of time. It however does not concern itself with explanation of the reasons neither does it propose any recommendation though it may imply judgement as satisfactory or otherwise (Manichander, 2016). This provides useful feedback for the improvement of teaching and learning. This feedback is from the student to the instructor about the student's learning.

An array of instruments often used to collect measurement data from various sources include tests, aptitude tests, inventories, questionnaire, observation schedules etc.

2.6.2 Evaluation

On the account of the Yambi (2018), the purpose of evaluation is to judge the quality of performance or a product of a work against a standard. Further, Yambi (2018) explains evaluation as estimation or determining the value of something. Other scholars like Matiru, Mwangi & Schlette (1995) as cited by Quayson (2006) explains evaluation as a process intended to generate information for judgement of programme, processes, events and products for the purposes of appropriate decision making to improve upon them. Quayson (2006) further asserted that to evaluate is to tease the qualitative expression, or to ascertain numerical quantities, the value of something which is already known. Other authorities have defined evaluation as the gathering and use of information in decision making on educational programmes (Cronbach, 1982) as cited in Murphy and Torrance (1987) reported by Quayson (2006). Wimmer and Dominick (1988) cited in Aidoo (1995:9) and Payne (1992) cited in Quayson (2006) argue that educational evaluation is a process by which quantitative and qualitative data are processed to make judgement of value and worth of effectiveness of a programme, implementation and impact of what is evaluated. Guba and Stufflebean (1968) cited in Quayson (2006) also claim educational evaluation is ‘the process of obtaining and providing useful information for making educational decision’. It uses methods and measures to judge student learning and understanding of the material for purpose of grading and reporting. Brown (1990) cited by Yambi (2018) claims assessment refers to a related series of measures used to determine a complex attribute of an individual or group of individuals. It entitles collection and interpretation of data about student/individual level of attainment of learning goals. It

helps in identifying the weaknesses and strengths of student/individual so the educators can provide specialised academic support or social services. Evaluation is feedback from the instructor to the student about the student's learning.

It is an established fact that one needs in-depth knowledge or information of the programme, the process and the product to arrive at a good judgement or an appropriate or valid evaluation. Without periodic evaluation of performance of institution, organisation and programmes, there is the likelihood of eminent collapse or total failure or inability to achieve their aims, goals and objectives. The evaluation of the aims and objectives of a programme does not only help to analyse their achievement to arrive at a sound judgement but also help to identify the various challenges and highlights pertinent to those set aims and objectives. This helps in establishing national standards and a standardised system of measure for national development and quality. With this backdrop, it is therefore prudent to conduct periodic evaluation of our educational system. For instance, the National Council for Curriculum and Assessment (NaCCA) has a five-year periodic mandate to review (evaluate) its syllabi for pre-tertiary education system. Educational evaluation often focuses on selected attributes in judging the degree of proficiency, acceptability or suitability of that which has been described as emphasised by Alkin, Daillak and White (1975) cited in Quayson (2006). Such enterprise includes the structure, process and products of the programme (in this instance the visual art programme guided by its objectives, curriculum and pedagogies). As it implies, evaluation is meant to establish whether the aims and goals are been reached, and this involves analysing the pedagogies, results, programme and the teacher as well. Evaluation is a more complex task which goes beyond just seeking answers to a programme under study.

2.6.6 The Purposes of Evaluation

According to Oguniyi (1984), reported by Manichander (2016) educational evaluation is often conducted for the purposes of:

- i. Determining the efficiency of the programme in terms of students' behavioural output.
- ii. Coming out with reliable decisions about educational planning.
- iii. Determining the worth of time, energy and resources invested in a programme;
- iv. Identifying students' progression or otherwise in terms of acquiring desirable knowledge, skills, attitudes and societal values.
- v. Assisting teachers ascertain the effectiveness of their teaching techniques and learning materials;
- vi. Helping in the motivation and inspiration of students towards learning. This helps them to discover and track their progress or otherwise in given tasks.
- vii. Encouraging students to develop a sense of self-discipline and systematic study habits;
- viii. Providing educational administrators with adequate information about teachers' effectiveness and school need.
- ix. Informing parents/guardians of their ward's performances.
- x. Identifying challenges that either to might thwart the achievement of set objectives.
- xi. Anticipating the general trend in the development of the teaching-learning process.

- xii. Ensuring a prudent, cost-effective and efficient management of scarce resources.
- xiii. Providing standardise and objective grounds for determining the promotion of students from one stage/grade to another as well as the award of certificates
- xiv. Providing an appropriate justification to establish the suitable/correct level/stage of education the holder of a certificate should pursue a profession/career.

2.6.4 Types of Evaluation

Evaluation is a basic request at all levels of the programme implemented. It noteworthy that assessment is embedded in the more complex and comprehensive process of evaluation. Scriven as cited by Quayson (2006) pointed out two major types of evaluation; formative (context input) and summative (product process). Ornstein (1995) cited in Quayson (2006) also proposed placement and diagnostic as the addition two.

2.6.5 Curriculum Evaluation

According to Ornstein and Hunkins (1998) Curriculum Evaluation is “a process or array of processes that people perform in order to gather data that will enable them to decide whether to accept, modify, or eliminate something- the curriculum in general or an educational textbook in particular” (p. 320). Worthen and Sanders (1987), further defined curriculum evaluation as “the formal determination of the quality, effectiveness, or value of a programme, product, project, process, objective, or curriculum” (pp. 22-23). Deductively the aim of curriculum evaluation is to identify weaknesses and strengths as well as problems encountered in curriculum

implementation; to improve the curriculum development process; and to determine the effectiveness of the curriculum (Gay, 1985).

Scholars are curriculum experts over the years have developed several models to guide and guard the choices of particular aspects of the curriculum to be evaluated. Among the numerous models are the Stake's (1967) Countenance Model that focuses on description and judgment; Tyler's (1949) Goal Attainment Model which focuses on formulation of goals through detailed analysis of feedback from students, society and subject matter; Stufflebeam's (1983) CIPP Model which evaluates context, input, process, and product of the curriculum; the Scriven's (1967) Goal Free Model which prescribes the minimum levels to be achieved by a programme. For the purpose of this study, emphasis was on the CIPP model. This was because the model identified resonates the variables of interest to the researcher. These included the school environment (context) in which the Free SHS policy is being implemented; the resources (inputs) that are available at the environments (New Abirem/Afosu Senior High School) where the implementation is being carried out; the circumstances under which the evaluation is being done and the final outcomes of the implementation as well as the evaluation process.

2.6.6 Formative Evaluation

Formative evaluation is often conducted at the end of learning experience to ascertain whether the student/learner was able to perform a task that he/she was not able to perform prior to that learning experience. The formative evaluation attempts to provide feedback to programme personnel with the goal of upgrading or improving an educational programme while at its developmental stages (Stenhouse, 1975). It often

intended to aid the student/learner to perform well at the end of a lesson. This type of evaluation helps the facilitator or teacher to:

- i. Make a reliable inference about his/her students than an external assessor.
- ii. Ascertain how high or low the cognitive process of the student/learner.
- iii. Select the most suitable pedagogies and resources suitable for the student/learner.
- iv. Ascertain the viability of a course within the classroom setting.
- v. find out aspects of a lesson that call for adjustments or improvement in the teaching-learning process.
- vi. Ascertain and predict the results of summative evaluation (Ogunniyi, 1984, p407).

In conduction formative evaluation the assessor is often guided by an established criterion. This is often reached by way of probing with the following questions

- i. What is/are the objective(s) of the lesson being evaluated?
- ii. What are the requisite resources for teaching/facilitating the lesson?
- iii. In what order will the different sections/components of the topic be treated?
What period of time could be allotted to those sections?
- iv. What are the appropriate pedagogies for conveying such knowledge or skill?
- v. What are the evaluation methods required to assess student accomplishment?
How effective will it be?
- vi. What assignment or project should constitute and compliment those give in class?
- vii. Has the objective been met?

- viii. Are students making any progress and at what rate? What challenges are they come across in relation to the topic?
- ix. Is there the need for other support system by way of facilities or resources required to improve the knowledge or skills acquired by the students and what are they?
- x. Were the needs and interest of the students met? Are the students able to transfer/apply the acquired knowledge or skills to other areas/subjects?

The spirit, letter and principle of Formative evaluation therefore geared towards:

- i. Identifying the challenging aspect of content for that matter the knowledge or skill which the students were unable to understand.
- ii. Reviewing the level of cognitive abilities which encompasses memorisation, classification, comparison, analysis, explanation, quantification, application and so on.
- iii. Stipulate the connections between content and levels of cognitive abilities. Hence valuable information on the strengths or weakness/challenges of the student can be extracted by the assessor.

2.6.7 Summative Evaluation

As suggestive of its name, it connotes the concept of amalgamation. With this type of evaluation, the assessor tries to establish the degree/level to which the broad objectives of a programme have been accomplished. It focuses on purpose, progress and results/outcomes of the teaching-learning pedagogies. This is captured in the concept of external examination (e.g., BECE and WASSCE) to which Manichander (2016, p. 7) termed 'judgemental' because students/learners are often not familiar with the assessor(s) hence being anxious. He further suggested that this leads to a high

level of failure among students. Arguably this could be plausible, applicable and one of the reasons why certain calibre of students fail to meet the required standards of the WASSCE. Comparatively summative evaluation is however more objective than formative evaluation (Manichander; 2016). The following are some key hypotheses of a summative evaluation.

- i. The programmers' or curriculum developers' objectives are attainable.
- ii. The teaching-learning process has been conducted effectively.
- iii. The teacher-student-resource interactions have been helpful to learning
- iv. The teaching pedagogies, learning resources and audio-visual aids are suitable and have been prudently meted out
- v. There is uniformity in classroom conditions for all learners. (Manichander; 2016)

2.6.8 Process Evaluation

Process evaluation offers statistical information about the strengths and weaknesses of a selected strategy under conditions of actual implementation, so that either the strategy or its implementation might be strengthened or neglected. Process evaluation make available periodic feedback to stakeholders of the implementation of plans and measures to anticipate or detect flaws in implementation for provisional adjustments to be made if necessary as explained by Amoah (2018). This is where the evaluator attempts to find out how well or otherwise the plan is being implemented, factors impeding its success or progress in the implementation, plausible revisions needed for successful implementation. Also process evaluation provides a complete description of the actual program activities. This encompassed explanation to support programme

replication and to contribution in determining why programme objectives were, or were not achieved.

Anticipated information to be gathered in process evaluation includes a daily monitoring of project activities with reference to variables identified in the outlining step. Process data should be provided frequently to project programme administrators. Such information should be provided whenever it is needed for pre-programmed decisions or the removal of procedural barriers.

2.6.9 Product Evaluation

Product evaluation offers data for determining whether objectives/goals are being accomplished and whether the change process, which has been employed to attain them, should be continued, modified, or terminated. Product evaluation provides temporary and final assessment of the effects of educational programs (Amoah, 2018). That is, product evaluation assesses the effects of the strategies adopted through input evaluation to meet the needs identified by context evaluation. Such assessment is finalised in the process evaluation data cited in Amoah (2018). In all, the reasons for product evaluation are to relate outcomes to objectives and to assess the overall worth of a procedure in terms of its effects. Product evaluation reports should be developed and communicated both during and after a project or programme cycle (Amoah, 2018). According to Scriven (1967), the ultimate objective of the evaluative model is to make credible judgments relative to the merit and worth of educational programmes.

2.6.10 Diagnostic Evaluation

Ornstein (1995) cited in Quayson (2016) postulate that diagnostic evaluation is a means for determining, monitoring and tracking learning difficulties. The need for remedial strategies can be realised through this type of evaluation. Inference for alteration or modification can occur as a result of diagnostic evaluation concept stemming from the responses collected from formative evaluation as argued by Quayson (2016). It is often actualised through teacher-made tests, published test, critical observation and analysis strategies.

This study will partly serve as a diagnostic evaluation of the visual arts education in the New Abirem/Afosu Senior High School in the Birim North District with focus on the challenge and impacts of the new Free Senior High School policy.

2.6.11 Who Can or Qualifies as Evaluators?

With reference to who can conduct evaluation, Matiru, Mwangi & Schlette (1995) stipulated three categories namely internal, external and participatory evaluators. When authorities within an educational institution conduct evaluation often through appointed administrators for the purposes of appraisal of the school, it is often considered as an internal evaluation.

Experts/professional of various fields purposely trained for evaluation of educational programmes are often called upon or appointed to evaluate other institution which they often do not belong to. These categories of evaluators (external) often tend to provide a more objective feedback or report since they do not have any personal interest to protect (Quayson: 2016)

Participatory evaluators are often a collaborative team of external evaluators/examiners, course participants and the staff of the programme under evaluation. This constituted team often decide what to evaluate and also determine the criteria as well as how to come out with a prudent decision. By this means the evaluators are able to source for data that could have escaped as external evaluators.

2.6.12 When Is It Prudent to Evaluate

Without periodic evaluation of a programme or an institution there will be high possibilities of eventual collapse or inefficiencies. There could be too many wastes of resource and engagement in unnecessary activities all in the name of trying to achieve success. The need for evaluation may stem from trends of challenges a programme is faced with and to ascertain if the programme is doing well or otherwise. Quayson (2016) argued that there is the need to conduct evaluation when students seem to shun away from the entire or section of a programme or unable to cope with it due to several challenges. It noteworthy that students are bound to stick to a programme due to its inadequacy of content or very little work load which results in scoring higher grades. Quayson (2016) further suggested that it is prudent to conduct an evaluation when the programme starts begging for answers to questions like:

1. Is the problem/challenge emanating from the course content?
2. Availability of satisfactory teaching and learning resources.
3. Are the right pedagogies been properly applied?

2.7.0 Challenges in the Implementation of Free SHS in Ghana

Policy implementation is a cluster of processes which requires ranges from setting goals and roadmap activities towards achieving them. It can also be explained as the link between the expressions and intentions of government and the actual results.

Dunn (2004), argues that implementation is when an adopted policy is carried out by administrative units that mobilize financial and human resources to comply with the policy.

The process of Ghana's Free SHS policy implementation was to consider a number of key issues. There include, the need for clearly specified tasks and objectives that accurately reflect the intent of the policy. The next is management plan that assigns tasks and performance standards to sub-units. The third is the need for objective means of measuring sub-unit performances. Lastly, there need to be a system of management controls and social sanctions sufficient to hold sub-ordinates accountable for their performance as argued by Bonsu (2019).

However, the processes of implementing the Free SHS policy was rather characterised by high political influences and other implicated issues. This according to Bonsu (2019), this stem from situation where those with interest in the Free SHS policy engage in negotiations over the goals of the policy and the conflict over the allocation of resources. This position agrees with Bell and Stevenson (2015). As cited in Bonsu (2019) Thus, according to Bell and Stevenson (2015, p.148), the socio-political environment of the nation shapes the context within which policy is framed and enacted because they define the issues that can arise and the policy solutions offered. They shape and constrain actors' strategies as well as the implementation plan.

The inputs required for policy implementations ranges from politics, funding, technology and skills or expertise available to industry players, clearly define path for the policy, strategic guide, enabling environment for stakeholder consultation among others. It is however debatable that a section of these could be missing within the Ghanaian context of the implementation of the Free SHS policy. Thus, the

implementation of the Free SHS policy has encountered several challenges including critical ones that require keen attention of policymakers and governments.

2.7.1 Political influences

At the heart of the challenges is the politicisation of the implementation of this policy. It was discovered in this study that the Free SHS policy from the onset has been the political advantage of the NPP governments claim to power. This has affected the conventional process involve in rolling out such public and social policy as argued by Bonsu (2019). Though policy implementation encompasses the functional and sector divisions of many institutions, the current government focused less in broader consultation and prior analysis of the policy. In instances of institutional placement of policies, ministries and departments share and compete for responsibilities and authority on the implementation. This results in duplication of effort, bureaucratic infighting, insufficient technical expertise in any single agency. Clear advices from the policymakers and “active participation of senior management (political leadership) as well as stakeholders through planning, are key to successful implementation of the free SHS policy argued Kielstra (2010), cited in Bonsu (2019). Policy implementation arrangement that suffers from political interference pose both the challenge of content and goal.” For instance, comparing the free SHS to the free basic education policy, some respondents cited in Bonsu (2019) had major concerns. The assistant head of Accra Girls Senior High School was quoted to have said:

“...education is the bed rock of every nation and development for that matter must be human centred. If you want to embark on any development that will have a far-reaching outcome, target that welfare of the people. So, since that basic level is already free, the next level is ideally the SHS. Or, it could also be political move to target students who will turn 18 during the next election for their loyalty to the government that made it possible for them to school for free” Bonsu (2019, p.71)

The quest for political advantage from populist and ‘social interventional’ policy is also shown by the government disregard for the fundamental needs of society such as the inability to address the challenges facing the basic education in Ghana to pursuing the free SHS policy. Although Ghanaians were enthused about the Free SHS since it has ease the financial burden of the shoulders of parents, they also think there is the need to focus on the basic level where a lot of unresolved challenges exist. For instance, there are still countless schools under trees, while those with classroom blocks lack desks, textbooks among others. Hence the argument to rather channel energy into basic education to help produce students that will be enrolled on the Free SHS policy on merits. However, driven by quest to sort political points, convenience and politicisation of issues, there has been a neglect on the calls for improvement and review of this novel policy.

2.7.2 Sustainable Funding and Infrastructural Challenges

It was evidential in other studies that financial constraints and infrastructural challenges ‘cripple’ effort of the implementing the Free SHS policy. The inadequacy in infrastructural deficit and supply of logistics has been a major challenge. While supplies lament over delayed payment, heads of schools also complain of no or delayed grants and monies to offset their debts. Most heads emphasis the non-negotiable need for equipping the schools with adequate amenities such as classrooms blocks, dormitories, laboratories, working studios, furniture, computers and other accessories among others, not forgetting means of transport. According to Bonsu (2019) the assistant head of Accra Girls’ Senior High School again remarked:

“since the free SHS is a policy that includes everything such as free books, school uniforms, cloth etc, these things are not adequate enough therefore it becomes a big challenge since the school is not required to sell anything extra to the students. Classrooms and boarding facilities to accommodate large student’s intake are the most pressing Infrastructural challenges for now” (Bonsu, 2019 p.73)

The amount, quality and distribution of these resources allotted to implementation to a very large extent determines how and whether a policy is implemented (Wurzburg, 2010; OECD, 2010) cited in Bonsu (2019). The require resource needed for the implementation of the Free SHS policy is funding, infrastructure and technology available to key players, not underrating their ability to use them. These resource constraints have stall and thwart the effort and success if the Free SHS policy which has translated to an arguable decline in the quality of teaching, learning and the productivity of teachers.

Other constraints which include both human resources and materials; ranging from inadequate number of staff who are well equipped to carry out the implementation, relevant and adequate information on the implementation process and the authority to ensure that policies are carried out as they are intended (Bonsu. 2019). The introduction of the Free SHS policy in 2017 resulted in an increase in enrolment by 33.2% (Ministry of Education, 2018). This has a great implication on the infrastructural and human resource capacity to absorb the overflow. According to Bonsu (2019), that students travelling long distances to school, overcrowding in classroom and dormitory has resulted in outbreak of diseases, and the overrated teacher/student ratios has led to poor supervision of students due to infrastructural deficit in most schools. According to Hewlett Foundation (2008), all these have a negative implication on the quality education. This was echoed by the school

administrator of Presbyterian Boys Senior High School, Legon. He was cited to have said:

“The infrastructural challenges have resulted in students travelling long distance as day students because the boarding facilities are not available, overcrowding of boarding facilities which leads to health issues, as a result of overcrowding students are not been adequately supervised hence, they engage in social vices etc” (Bonsu, 2019 p.74).

The quality of education is much higher and improves students’ achievement when the student-teacher ratio is lower in class Ankomah et al. (2005). This is because there is quality interaction when the ratio is low. Teachers also have ample time to attend to the unique need of every student.

2.7.3 Limited Stakeholder Involvement

For any policy to be effective, there should be a connect between policy adoption and implementation. According to Bonsu (2019), the institutional framework determines the nature of policy implementation and the connection between the key players and structures involved. A key objective of the institutionalization of the Free SHS policy is instilling the belief, norm, social role, particular value or mode of behaviour within an organization, social system, or society as a whole. Education is a multifaceted sector which require the role of various stakeholders for maximum efficacy. Bonsu (2019) indicated that there were instances of stakeholder involvement through seminars and workshops. He further explained that there were instances where stakeholders were not involved in the formulation of policies. Policy “implementation encompasses the functional and sector divisions of various Ministries, Departments and Agencies which further complicates institutional placement of policy if not well managed. According to Bonsu (2019), the remark below represents the thoughts of many stakeholders. Bonsu (2019) further quoted the Head of West African Senior High School has been said that:

“The process of consultation is not well represented and often politically influenced. I say this because, coordination and communication across board was only just about 35% which reflects the factor that so much more needs to be done” (Bonsu, 2019 p.71)

Roseveare (2008) notes “that designing good policies is not enough and that countries need to go beyond good policy designing to successful implementation. For a policy implementation to be successful or effective, policymakers need to create genuine consensus among all stakeholders for them to work towards an ultimate purpose or objectives.

2.7.4 Lack of Knowledge and Clear Policy Guide for Free SHS

The inability to assess the outcomes and analyse the strength and weakness of different systems could pose challenges. A through look at such analysis could provide a forecast into what works and what policies can actually deliver results. It helps to ascertain if the policies are in line with the objectives and priorities of the country, taking into accounts the institutional settings and arrangements (Roseveare, 2008). Bonsu (2019), indicated that there are sections of society who suggested that the Free SHS policy had a clear objective which is captured in the action plan. According to Bonsu (2019) this was vehemently opposed by those who believe the policy lack a clear objective, hence the “back and forth” nature of the implementation process. However, there are questions bordering on sustainability, which arguably could be link to the absence of policy document, clarity of the policy goals and their order of priority.

Policy documents “are typically prepared by administrators with minute or no input from the implementer and other stakeholders who will be impacted either negatively or positively by the policy. In some instances, policy instruments are drafted and

stakeholders required to provide comments on the draft regulation or policy document. This makes it difficult for the stakeholders to own both the policy and the implementation process (Spratt, 2009).

2.7.5 Double track system

Completion of primary and secondary education equips individuals with the requisite skills and knowledge to establish businesses, seeks employment to secure their futures. It is therefore not an exaggeration and far from fetch as the UN Sustainable Development Goals emphasis on the achievement of universal primary and secondary education. In line with this vision, the NPP flag bearer during the 2016 election saw the need for its urgency despite the advance plans of the then John Dramani Mahama led NDC towards a progressively Free SHS system. The double track system became an inevitable feature of the Free SHS policy due to the significant raise in enrolment at the senior high level. This was as a result of limited space, insufficient infrastructure for the increased admission. In 2017, space constraints led to over 60,000 which translates as 15% of Ghana's students' population, not gaining admission in schools nationwide, despite passing their Basic Education Certificate Exams. In response to avert such discriminatory or depriving others in future, a multi-track year-round education under the banner of Double Track system was introduced. Splitting the students into two separate tracks (green and Gold) with distinct break-period rotation and increased contact hours on semester base instead of trimester without infrastructural expansion. This policy however led to increment in cost of maintenance and administrative charges and an indelible negative effect on students' academic performance (Ghana Priorities- Education).

As part of their mandatory task to evaluation of the entire Free SHS policy especially the double tract system, the Public Interest and Accountability Committee (PIAC) raised concerns of the challenges the system is facing as captured in the press statement touched on a few highlights of which include:

- i. Poor quality and un-wholesomeness of some supplies, delay in supply of food and other items.
- ii. The abolition of cut-off grades in the admission of students has led to a situation of dumping of poor-grade students in schools, particularly deprived schools.
- iii. Supplying of elective textbooks are not covered under the policy. However, this has not been clearly communicated to parents by government. This has led to a situation where some parents are reluctant or refused to take up the responsibility of purchasing recommended textbooks for elective subjects. This has impeded and negatively impacted the quality of teaching and learning in schools.
- iv. Funds allocated to most schools are delayed and sometimes transferred in tranches within or across the semester. This directly delay most activities in these school. 85 percent of schools had to rely on the funds of the non-free SHS students to cater for all streams of students.
- v. Majority of the schools visited had insufficient classrooms, beds, laboratories and equipment, poor or inadequate staff quarters, prevalence of bed bugs, lack of infirmaries and where they exist, there are no qualified nurses to man these facilities.

- vi. The abolition of PTA has also deprived schools of the additional infrastructure that the PTAs could have helped with. It has led to the abandon of existing developmental projects initiated by the PTAs.
- vii. The critical staff running the double-track system have no holidays or breaks as their service are need by both tracks. This led to fatigue and other stress related challenges. Support staff example kitchen staff, security and cleaners are inadequate, exerting additional stress of these staff.

2.8 Towards Quality SHS Education: Addressing the Challenges

The ultimate aim of education stress on access to relevant and quality education. Hence the access to quality education is a right of every child. The issue of quality is therefore a very paramount factor that determines enrolment, retention and achievement. The “quality education encompasses the following” qualities, “the learners (healthy, motivated students), processes (competent teachers using active pedagogies), content (relevant curricula) and systems (good governance and equitable resource allocation)” (UNESCO, 2006). Therefore, quality of education is expressed in terms of “inputs, processes, outputs and outcomes”. The adequacy of infrastructure, number and resourcefulness of teachers, textbooks and other teaching and learning resources constitute the inputs. The process caters for the duration of the instructional periods, active learning, pedagogies employed etc. The outputs include measurements of performances (examination marks and the rate of grading). Other aspect of the outcome is concern with the ability of individuals to use the knowledge and skills required to secure employment which has the potential to reducing poverty level (Chapman & Adams, 2002).

2.9 Empirical review

Siaw and Nortey (2011) evaluated the academic performance gap in visual arts of students in urban, peri-urban and rural senior high schools in the Ashanti region of Ghana. The mixed method enquiry (qualitative and quantitative) employed purposive and simple random sampling techniques involving six (6) schools – two in each setting. One hundred and twenty students and eighteen teachers responded to questionnaire, interview, and were observed to solicitation of data. It was evident in the study that urban schools perform better than rural schools because they have prestigious names, more qualified teachers and attract and admit high performance BECE applicants into the visual arts programme. It was also discovered that the geographical settings of the school and educational opportunities directly influenced the academic performance and achievement of students. Environmental factors, lack of studio facilities, and differences in teaching methodologies in the different geographical settings also influence students leaning and achievements. The researchers proposed equity in provision of adequate resourcing, infrastructure and effective leadership as remedy to address the disparity to enhance academic achievement for visual arts students nationwide. Siaw and Nortey (2011) echoed the current plight of schools in deprived or less endowed communities in the allocation of resources (material and human) and admitting/posting of students to such schools. The situation presented resonates that of the school being studied due to its deprived geographical setting and seeming low prestige compared with other schools within its catchment.

A study by Quarshie Benjamin and Kpogo Robert Richard Yao (2020) made an enquiry Art facility and learning outcomes in selected Ghanaian public high schools in the Central region. The researcher's observation that most senior high schools

offering the visual arts programme in Ghana are face with numerous challenges including adequate resources triggered the research that sort to determine if schools have what it takes to impact the requisite skills in students to meet the demands of the 21st Century job market. This qualitative reasearch saw a purposive sampling of thirty-two (32) respondents (comprising of eight (8) parents, eight (8) teachers, four (4) heads of Visual Arts departments and twelve (12) students) were selected purposefully using the stratified technique from four schools namely; Aggrey Memorial A.M.E. Zion, Aburaman, Abakrampa and Moree Senior High Schools represents the various categories (A to D) of senior high schools per Ghana Education Service's ranking.

collection of data through interview and observation (which was analysed using the thematic approach) The study revealed that facilities in schools were woefully inadequate, coupled with lack of basic learning resources by students while the visual arts teachers remained unmotivated, thereby casting a negative impact on the performance outcomes of both teachers and students. This puts the sustainability of visual arts programme as a practical oriented course in jeopardy as authorities over the years have failed to provide basic art facilities. This study remains relevant due the persistent presence of such challenges in most Ghanaian Senior High Schools offering visual arts, though this research didn't indicate if the Free SHS policy has had any impact. The research proposed the need for rapid practical steps by government to provide the need resources which included the building of makerspaces (state of the art multidisciplinary workspace for practical activity). The researchers stressed on government to motivate teachers through extra duty allowances and other financial incentives. This study had a good relation to present research all though this focuses on challenges pertaining to facilities. It is still evident

that teachers teaching all year round without vacation due to the structure of the academic calendar of the double track have not enjoyed any deserving incentives or proper motivation.

Abdulai Kuyini Mohammeda and Ahmed Bawa Kuyin (2021) evaluated the Free Senior High School Policy in Ghana. this evaluation encompassed the programme, process and political dimensions of the policy. this study employed a mixed methodology involving the analysis of interview of key stakeholder groups in the basic education sector, including senior bureaucrats, district directors of education, school principals, teachers' association members and parent groups and secondary information. The researchers adopted the Purposive sampling in selecting participants from these specified sectors, in order to extract relevant and diverse information relating to key domains of the school system where the implementation of the new policy was more likely to transform teaching and learning. The study presented data indicated that the programme and its political dimensions were over emphasised at the detriment of the process of implementation. Hence key fundament criteria of equity, efficiency and responsiveness were sacrificed for effectiveness and other propaganda. With reference to the programme dimension, focus was put on removing the cost barrier to increase access to SHS education, while little attention was paid to other programme elements like other cost variables (opportunity cost, expected return on SHS education), space and other infrastructure expansion, quality (curriculum reform, improved teacher–student ratio, Abdulai and Ahmed (2021) further discovered that the five stages of the process dimension (implementation) e.g., agenda setting and formulation, were poorly executed or were skipped, hence the numerous challenges characterised the implementation of the policy. The researchers recommended equitable

focus on all these variables, which will translate to graduating students who will be well equipped to pursue tertiary education or enter the labour market. In view of the cost challenges facing the implementation of the policy, a targeted rather than a universal approach to free education would have been most appropriate. Finally, the Double Track System (DTS) due to inadequate classrooms and other infrastructure to accommodate the huge numbers of students. Finally, the researchers recommended a long-term provision of infrastructure and training of teacher to handle the issues of the Double Track System (DTS) which arose as a result of a lack of classrooms and other infrastructure to accommodate the huge numbers of students has led to reduced contact hours and imposed additional costs on students in the form of private tuition fees and transport costs.

An enquiry by Mensah Kwaku Danso (2019) explored the teachers' opinion on the multiple stream system (double track system) with focus on the Effutu and Gomoa East District in Ghana. The study made use of interview and structured questionnaire to gather data for study of a population consisting of five (5) head teachers and ninety (90) teachers. The researcher resorted to the use of purposive and simple random sampling procedures. Majority of respondents were of the opinion that the implementation of the double track system has translated into increase in enrolment, reduced class sizes, increased contact hours, recruitment of new teachers and optimal use of school facilities. The research however highlighted its challenges which included inadequate stakeholders' consultation, inadequate provision of logistics and funds by government, quality of education being compromised, possible incompleteness of syllabus due to the numerous holidays/shift system and poor maintenance of school facilities. The study, thus recommended that policy makers (Ministry of Education and Ghana Education Service) should strategically involve head teacher and teachers

in the development of policies while ensuring provision of adequate resources and logistics to have a successful implementation. This research unlike the earlier researcher conducted the study from the perspective of the teacher (the pivotal implementer of the policy). The clarion call regarding the compromising quality education placed this study in the right perspective for consideration.

2.10 Summary of Reviewed Literature

The literature reviewed gave antecedents, beginning and the historical progression of visual art education in Ghana. The literature reviewed also examined the concept, components and challenges of the visual art program in Second cycle institutional level in Ghana. The Free SHS policy was also examined and the key challenges undermining its success and smooth implementation have been discussed. These challenges include political influence, limited stakeholder consultations, financial and infrastructural constraint, lack of clear policy guide, the double track system as well as brief components of quality education. To overwrite these challenges and to improve the success and quality of the Free SHS policy, this study proposes the need to “ensure that the ultimate concept, logic and ‘spirit’ of the policy are communicated effectively to key players, build consensus on the objectives, provide the requisite resources and other means to achieve the policy goals.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter provides an in-depth account of the research methodology, the reasons for adopting various research strategies, and the rationale for the sample selection process. It also tries to resolve, advocate and deal with the issues of why a particular survey instrument was preferred as being appropriate though not absolute for the current enquiry. The chapter elaborates and explains through a discourse the research design, the target population, instruments, sample, and the sampling technique used. The data collection procedure section will elaborate on the methods to be used to get the required information from respondents. The last section in this chapter describes the methods that will be employed to analyse the collected data ethical consideration.

3.1 Research Design

In conducting a study of social activity, especially one that is already cluttered with various and diverging political agenda, there is the need a meticulous and critical process.

Explanatory, sequential mixed method designs integrating both quantitative and qualitative data collection approaches was used for the study. According to Creswell (2009), social and health science researchers address multifaceted problems through research. Hence it will amount to inefficiency to use quantitative or qualitative approaches to address such complexity (p.203). Cohen, Manion, & Morrison (2011); Greene, Caracelli & Graham (1989); Strauss & Corbin (1990) echoed Creswell's assertion as he postulated that the use of both forms of data and data analysis allow

researchers to concurrently make generalisations about a population from the results of a sample and to gain a profound understanding of the phenomena under inquiry.

Bourdieu also highlighted some implied theoretical complications (seid'ou, 2006) in his critique of conventional social scientific approach of being away from the activity and keenly observing from a distance. This he argued cannot give an adequate or vivid picture of the study. As a remedy, Bourdieu proposes taking a further step and looking at, and interrogating one's own initial position in the spectating act. The unescapable difficulty of negotiating the dead end between human agency and the observed social structure is rekindled. Hence, in handling that conventional dichotomies between subjectivity-objectivity impasse, Bourdieu's 'theory of practice' and 'habitus' has been very handy despite its few theoretical challenges cited by (seid'ou, 2006).

However, there is some emancipation in Bergson's concept of *durée* (lived time) in which experience past, present and predictable future coexist in parallel and in a virtual but real matrix (seid'ou, 2006). This proposed means of negotiating that binary impasse will be an inherent approach for this study. It is note worth that in this study, as proposed by Bourdieu, the research was distance from the absolute mechanistic picture of society.

The conventional sociological research approach often antagonizes quantitative and qualitative methods of research against each other (Cohen and Manion, 1980/1996) as reported by (seid'ou, 2006). As seid'ou, (2006) advanced the argument, it is evidential that classical research practice takes either-or and stratified approach. The quantitative and for that matter statistical approach on one hand and the qualitative for that matter non-statistical on the other. However, both quantitative and qualitative methods may

be plausible in issues of cultural dispositions and competences. Quantitative methods will for instance be prudent in a cultural activity where it can be observed that certain forms/variable/character(istics) occur in certain groups or locations than others. Qualitative difference can equally be observed from the same cultural activity under study; for instance, how different groups approach the same practice/variable/character(istics) and what it meant to them.

The research design employed tools such as questionnaire, interviews and observation as the instruments. The explanatory sequential design was employed for collecting, analysing, interpreting and reporting data in this research study. This study intends to gather information with regards to impact of Free Senior High School Policy on the visual art programme at New Abirem/Afosu SHS in the Birim North District of the Eastern Region of Ghana.

3.2 Site for the Study

The Birim North District is situated in Eastern Ghana. It is bordered on the northeast by the Birim Central Municipal District with Oda as the capital. The Birim North District was carved out of the former Birim District Council in 1987 as part of the government's decentralization program to promote effective decentralized governance and speed up the development of the area according to the eastern regional coordinating council's website. After Akyemansa District was carved out of the Birim North District, its estimated total land area reduced significantly from 1270 square kilometers to 550 square kilometers. It has 78 settlements within its jurisdiction.

The selected school for this research is New Abirem/Afosu Senior High School situated in the district capital - New Abirem Township (Palm Producing area) of the Brim North District in the eastern region of Ghana. The map below shows exactly where Brim North District is located in the Eastern part of Ghana.



Figure 1. Map of Brim North

3.3 Population

A population refers to a group of individuals, items, or objects from which samples are taken for measurement (Kombo and Tromp 2008). It is also a group of people to whom the result of the research applies (Njeru, 2012). McMillan and Schumacher (2014) also postulate that a population is a group of individuals or events from which a sample is drawn and results can be generalized to other people. Fraenkel, Wallen, and Hyun (2012) also define it as the group of interest to the researcher, the group to whom the researcher would like to generalize the results of the study. In other words, the group the investigator wishes to make inferences from is contacted for the research.

There are two types of population in any study, the target population and the accessible population (Amoah, 2018). Amedahe (2002), explains the target population of a study as the aggregate of cases about which the researcher would like to make generalizations and it is the units from which the information is required and actually studied. Accessible population on the other hand is the group of individuals that are accessible to the researcher as a pool of research subjects for a study Amedahe (2002). However, researchers usually sample from an accessible population and hope to generalize to a target population

The target population comprised all tutors and current and past students (from 2019 to 2022-year batches) of the visual arts department of the New Abirem/Afosu Senior High School in the Birim North District of the Eastern Region. However, the accessible population comprise 215 respondents. The researcher hopes to use about 114 respondents for the study.

3.4 Sample and Sampling Techniques

In research, a sample refers to a small group of accessible populations (Mugenda and Mugenda, 2003). According to Kothari (2008), a researcher should select a sample size that is significantly representative of the study population. As such, sampling to verify a small size of the population may misrepresent the reality. In selecting a sample, two major alternative designs sufficed. The first was probability-sampling design that was based on simple random selection where each population element was given a known non-zero chance of selection ensuring that the sample would be representative of the population (Keppel, 1991) as cited in Amoah (2018). The second was non-probability sampling, which was arbitrary (non-random) and subjective (Cooper & Schindler, 2001). This study employed a probability sampling design. In

this design all teachers of the visual arts department had an equal chance of being picked.

A sample of size 10 to 30 percent is fairly applicable. Hence both random and non-random sampling techniques were adopted for the selection of the sample size. These were purposive and stratified sampling. Purposive sampling is a non-probability (qualitative) sampling technique where subjects are selected because of their accessibility and proximity to the researcher (Castillo, 2009). A stratified sampling as a probability (quantitative) technique was adopted due to the proportional representation of the different sub-groups or strata required for this study. The Stratified sampling technique were used to identify the various year groups who would form the nucleus of the research. Thus, WASSCE results from the year groups (2019 to 2022). The students from the 2019 to 2022 year groups were selected because they had studied visual arts and/or its electives for three years, have taken both standardized and non-standardized examinations on the subjects, and have rich experience to share when it comes to answering the research questions posed for the study. To select a sample size from a total population of 215 students, from different year groups, there was the need to choose a sampling technique that could give a fair sample representation and not give undue advantage to any of the four selected years groups, hence, the stratified sampling was adopted. Simple random sampling was used to select proportion of the alumni from each year group which formed the strata.

Thus, 10 alumni from 2019, 20 alumni from 2020 and 20 alumni from 2021 were used. Simple random sampling was also used to select 60 students from current visual arts student population of 110. The names of the students were written on pieces of papers, folded and put in an urn. They were thoroughly shaken and a paper was

selected at random. The name was noted, the paper refolded and put back into the urn. The reason was to ensure equal chance of selecting the respondents. The procedure was repeated until 60 students were selected.

The head of department of the visual arts and three teachers from the same department were purposively selected for this study. This is because they possess the needed rich information for this study. The respondents selected for the study have been shown in Table 1.

Table 1: Distribution of Sample for the Study

Respondent	Frequency	Percentage
Alumni (2019)	10	8.9
Alumni (2020)	20	17.5
Alumni (2021)	20	17.5
Students	60	52.6
Teachers	3	2.6
Head of Department	1	0.9
Total	114	100

3.5 Research Instruments

This study adopted a questionnaire, semi-structured interview, results from the 2018 to 2021 WASSCE examination reports and observational approaches. The use of multiple data collection instruments ensured the validity and reliability of data generated through triangulation.

For the purpose of this study, two types of data have been considered under the categories of primary data and secondary data. Primary data consists of data sourced from interviews of students, teachers, in some cases documents such as teachers note, class exercises, drawings, practical works, studio and other available teaching and

learning resources, personal accounts, etc. on the other hand, secondary data were sourced annual WASSCE reports or analysis. Methods and instruments employed and adapted for data collection have gone through scrutiny and reliably tested for their validity and significance to the study. Similarly, sources of data for this study went through similar test to ascertain their credibility and reliability and those found to be credible, reliable and significant to the study have been analysed and discussed.

In instance where there were perceived shortfalls or weakness in the instruments used in gathering of data (interviews and questionnaires), they were augmented with further data taking or taken from 'un-manipulated' or 'authenticated' methods like (re)examination of data and other much reliable methods (content analysis of archival materials, private records/assignments, examinations, semester work, practical/projects etc.). It is therefore note worth to establish that this research design like many qualitative enquiries evolved through data accretion and as the study's progression. Triangulation method; which proposed the use of more than one method within the same study was also employed to avoid undesirable consequences. This employed some qualitative methods that encompassed the use of Naturalistic Observation, Content and Document Analysis, Focused Interviews and Historical Research among others.

Meticulous considerations to ascertain the effectiveness of each sampling method employed at every level of inquiry. With much attention on the necessity of sourced data to be representative of the population and the resourcefulness, significance and appropriateness of the sources of data to the study. The consideration includes the randomness of the sample selected, suitable sample size and related psychological factors (Hurley, 2000, pp. 546-549) as cited in seid'ou, (2006).

The adequate sample size provided the requisite avenue for teasing out sufficient/quality data, using diverse methods and frequency in data collection and enquiries. On the occasions of interviews, the use of purposive sampling method based on preliminary readings, observations and previous knowledge, though some relevant information were sourced during accidental interactions. Interviews and other interactions were recorded manually depending on its applicability.

There were other instances where questionnaires were administered to respondents (via internet links or hardcopy documents) for the purpose of sourcing responses from the entire visual arts students or/and staffs available during data collection.

3.5.1 Questionnaire

A questionnaire, according to Creswell (2002), is a form used in a survey that participant(s) in a study complete and return to the researcher. The author further asserted that participants mark choices to questions and supply basic personal or demographic information. Sidhu (2002) also postulates that a questionnaire is a form of inquiry that contains a systematically compiled and organized series of questions that are to be sent to the population samples. The questionnaires had both open and closed-ended questions. Questionnaires are easy to administer and have the potential to collect a large amount of information within a short period (Orodho, 2004). The items in the questionnaire were based on the objectives of the study.

3.5.2 Structured Interview Guide

Structured interview was conducted for the teachers on one-on-one basis at different times. The questions that were administered by the researcher to the students and teachers of the sample frame were well explained to retrieve the right data from them.

Also, the researcher assured them that, their answers to questions will be kept confidential.

According to Fraenkel, Wallen, and Hyun (2012) structured interviews are often best conducted toward the end of a study as they tend to shape responses on perceptions and how things are. Documents consisting of West African Senior School Certificate Examination results from 2018 to 2021 were collected and used. These documents helped a lot with the acquisition of the secondary data for further analysis. According to McMillan and Schumacher (2014), the five most significant advantages of using secondary data are the benefits of time efficiency, cost effectiveness, data quality and increased sample size.

3.6 Validity of the Instruments

As argued by Kothari (2012), the validity of research instruments is the degree to which the instrument constantly measures what is supposed to measure. This study adopted; content, and face validity. The researcher looked into the content validity of the research instruments through constant consultations with the supervisor with respect to variables and tests. This is important as it helped establish whether the chosen measurement tools include a sufficient and indicative set of items to cover the concept under study. Face validity was achieved by scanning through the surface of the research instruments. This involves the application of an objective and subjective overview of the questionnaire by the researcher's supervisor.

3.7 Reliability of the Instrument

Reliability, as explained by Kimberlin and Winterstein (2008), refers to the extent that the study instrument yields the same results over multiple trials. This was achieved by ensuring a consistent environment for respondents, enough questions administered,

and self-administering of the questionnaire by the researcher who responded to any concerns raised by the study participants.

3.8 Data Collection Procedures

In this enquiry, data were sourced by administering the questionnaires and interviews by the researcher and also the usage of secondary data. The respondents were requested to respond to questionnaires according to the guidance and not the under the influence of the researcher to undertake this research the research developed a formal contact with the headmaster and targeted staff members of New Abirem/Afosu Senior High School. This aimed at seeking permission to take the results of past students from 2019 to 2022 who studied visual arts.

With regards to the semi-structured interview, the interviews were conducted on a face-to-face basis. Much efforts would be made to meet the teachers on the dates and times agreed upon in their respective convenient places.

3.9 Data Analyses Procedure

Data analysis denotes to the entire process, which follows the data collection process (Kothari, 2008). The quantitative data obtained from the questionnaires were coded and analysed using Statistical Package for Social Science (SPSS) version 21. The qualitative data were subjected to thematic analysis or descriptive analysis. The descriptive analysis involved transforming raw data into tables, figures, frequency distribution, and percentages to make sense of the collected data. In trying to analyse the results obtained from WASSCE, the results were grouped into years, general knowledge in art and other visual arts electives. These results were arranged and coded using Microsoft Excel.

3.10 Ethical Considerations

As explained by Croucher and Cronn-Mills (2015) as cited in Issah (2017), in conducting research, especially with human subjects, in particular, ethics are of utmost importance. Croucher and Cronn-Mills (2015) propose three principles that researchers must adhere to informed consent, level of participant's privacy, and debriefing. Similarly, Creswell (2009) as cited in Issah (2017) points out that when such enquiry, researchers need to protect their research participants, acknowledge all sources, develop trust with the participants, promote the integrity of the research, guard against misconduct and impropriety that might reflect on them and also cope with new challenging problems.

In course of the research, this enquiry adhered to required ethical considerations as spelled out in the ethical review documentation approved by the Ethical Review Committee of the University of Leeds on 31st October 2011 to regulate this research. Ethics in research is an important issue, especially for research that directly affects human lives (Marshall and Rossman, 2006) which includes guaranteeing respondents of their confidentiality and also ensuring that statements and quotations are not connected with the names of respondents. The utmost level of social science ethics was observed at all times for the duration of this research project as the researcher aims to ensure that the research is conducted by the rigorous standards of academic research. The following are some of the important ethical requirements the researcher is obliged to adhere to:

The researcher sought the consent of the participants before the commencement of the research process by clearly explaining the objectives of the research project, the overall design and on top of that, the researcher explained whether there were any risks or benefits from participating in the project. The researcher explained to the participants their right to withdraw at any time they wish to do so from participation, as the research procedure is entirely voluntary.



CHAPTER FOUR

ANALYSIS AND DISCUSSION

4.0 Introduction

This chapter presents and discusses the results of data collected from the field as well as the analysis done concerning the existing literature. The presentation is done in the tabular form. The demographic data of participants who answered the questionnaire were first indicated, followed by each research question, its results and its discussions. Descriptive statistics such as frequencies, percentages, means and standard deviations were used to analyse the data. In all, 114 responds were captured for the study.

4.1 Demographic data of respondents

This section basically caters for the background information of respondents. It deals with the gender, age, professional qualification, subject-expertise and teaching experience of the respondents.

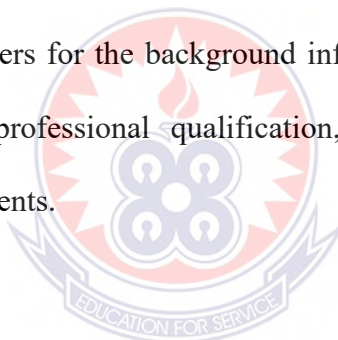


Table 2: Demography Data of Teachers

Variable	Frequency	Percent
Sex		
Male	4	100.0
Female	0	0.0
Age		
30 - 35years	2	50.0
35years and above	2	50.0
Level of Education		
Degree	3	75.0
Masters	1	25.0
Subject Teachers		
General Knowledge in Art	1	25.0
Graphic Design	1	25.0
Jewellery	1	25.0
Picture Making	1	25.0
Duration of employment with this organization		
Between 4 – 6 years	3	75.0
6 years and more	1	25.0

Source: field data, 2022

From Table 2, the results indicated that all 4 respondents (100%) were male. This clearly exonerates the assertion presented during the review of related literature which argued on gender disparity in the entire visual arts education in Ghana. This however will not affect the results since the research was not intended to be gender sensitive study. It was evident in Table 2 that majority of responding teachers, 3(75%) were first degree holders and 1(25%) is a holder of Master's in Art Education. This shows that all the respondents in the department possessed the requisite professional qualifications, skills, knowledge, competencies that are desirable to facilitate and

support quality and effective teaching of visual arts. It results also indicated that all teachers have been teaching their various subject areas for more than four years at the department. It means they just don't have only the experience but have had the opportunity of both era and tutelage of students prior to the Free Senior High School policy of which the study surrounds. They therefore possess the needed information for such comparative discourse.

Table 3: Demographic Data of Alumni and Students

Variable	Frequency	Percent
Sex		
Male	85	77.3
Female	25	22.7
Age		
Below 18 years	12	10.9
18-23 years	98	89.1
Year of Completion/ level		
2019	10	9.0
2020	20	18.2
2021	20	18.2
Form Three	40	36.4
Form Two	20	18.2

Source: field data, 2022

The result in Table 3 presents the demographic data of the 110 respondents. In the sex distribution category, 85(77.3%) were males while 25(22.7%) were females. This obviously indicates that the students were male dominated. The result further shows that 12 (10.9%) were below 18years and 98 (89.1%) were between the ages of 18 – 23 years.

Furthermore, the respondents comprised of 10 alumni (9.0%) from 2019, 20(18.3%) from the 2020 batch, 20(18.2%) from the 2021 graduating class, with 40(36.4%) form threes and 20(18.2%) form twos.

4.2 Research Question 1: Level of challenges in the Visual Art Department

Research question one sought to inquire about the level/degree of the persisting challenges that have confronted the visual arts department prior to the Free SHS policy till date. The results of the analysis to this question as presented by the teachers are as shown in Table 4.

Table 4: The level of Challenges in the Visual Art Department per the Teachers

Statement	Very Adequate	Adequate	Neither Adequate nor Inadequate	Inadequate	Very Inadequate
The Teaching and Learning Resources (TLRs)		2(50%)		2(50%)	
The size of studio space and its required equipment			2(50%)	2(50%)	
Quantity of materials supplied to students for practical lessons			3(75%)	1(25%)	
Variety of materials supplied to students for practical lessons		1(25%)	2(50%)	1(25%)	
Number of practical activities in an academic year	1(25%)	1(25%)	1(25%)	1(25%)	
Number of Exhibition in an academic year	1(25%)	1(25%)		2(50%)	
The number of teachers in the department	1(25%)	3(25%)			

Source: field data, 2022

The finds reveal that, 2(50%) of the teachers were of the view that there are adequate teaching and learning resources (TLRs) in the department while the other 2(50%) were also of the view that the TLRs are inadequate. With regards to the size of studio and its required equipment, 2(50%) indicated they were neither adequate nor inadequate with 2(50%) indicating their inadequacy. 3(75%) responded that the

quantity of materials supplied to students for practical lessons were neither adequate nor inadequate while one (25%) responded that it was inadequate. 1(25%) answered adequate, 2(50%) answered neither adequate nor inadequate and 1(25%) answered inadequate to variety of materials supplied to students for practical lessons. Again, 1(25%) responded very adequate, with regards to number of practical activities in an academic year, while 1(25%) responded adequate, 1(25%) responded neither adequate nor inadequate and 1(25%) responded inadequate to that query. As far as the enquiry on the number of exhibitions was concerned, 1(25%) indicated it was very adequate, another 1(25%) indicated it was adequate while 2(50%) indicated it was inadequate. 1(25%), 3(75%) responded very adequate and adequate to the number of teachers in the department.

Table 5: The level of Challenges in the Visual Art Department (results from the Alumni and Students)

Statement	Very Adequate	Adequate	Neither Adequate nor Inadequate	Inadequate	Very Inadequate
The Teaching and Learning Resources (TLRs)	25(22.7%)	42(39.1%)	16(14.5%)	17(15.5%)	9(8.2%)
The size of studio space and its required equipment	18(16.4%)	29(26.4%)	18(16.4%)	17(15.5%)	28(25.5%)
Quantity of materials supplied to students for practical lessons	21(19.1%)	25(22.7%)	19(17.3%)	14(12.7%)	31(28.2%)
Variety of materials supplied to students for practical lessons	31(28.2%)	38(34.5%)	26(23.6%)	11(10.0%)	4(3.6%)
Number of practical activities in an academic year	18(16.4%)	32(29.1%)	23 (20.9%)	30(27.3%)	7(6.4%)
Number of Exhibition in an academic year	33(30.1%)	36(32.7%)	24 (21.8%)	12(10.9%)	5(4.5%)

Source: field data, 2022

Table 5 shows the level of challenges persisting with the visual art department of New Abirem/Afosu Senior High School, the participants responded to their level of adequacy.

It results disclose that, a majority, 67(61.8%) perceived the level of the teaching and learning resources (TLRs) to be adequate, 16(14.5%) were with 26(23.7%) perceived them to be inadequate. Again 47(42.8%) affirmed the adequacy of the size of the studio space and its required equipment with 18(16.4%) respondents uncertain, while 45(41.0%) indicated its inadequate. With regards to the quantity of materials supplied to students for practical lessons, 46(41.8%) were of the opinion that it was adequate, 19(17.3%), neither adequate nor inadequate, and 45(41.9%) were also of the opinion it was inadequate. Again, a majority, 69(62.7%) responded that the variety of materials supplied to students for practical lessons were inadequate, 26(23.6%), and 15(13.6%) responded uncertain and inadequate respectively. Also, most respondents, 50(45.5%) affirm the adequacy of the number of practical activities in an academic year with 23(20.9%) replies indicated their uncertainty while 37(37.3%) indicated they were inadequate. With reference to the last query which sort the adequacy of the number of exhibitions in an academic year, a majority of 69(62.8%) responded declared its adequacy with 24(21.8%) indicated neither adequate nor inadequate, while 17(15.4%) answers indicated they were inadequate.

4.3 Table 5: How improved in competencies are students and graduates at New Abirem/Afosu Senior High School?

Research question two sought to find out the competencies graduates of the department by analysing their performance/ achievement trends using their various WASSCE results trend from 2019 – 2021. WASSCE results was selected as one of

the most reliable and standardised assessment models. The West African Examinations Council (WAEC) the sole organisers of WASSCE the only external and ‘placement’ assessment can boast of decades of credibility. Hence using results from their assessment give an assurance and guarantees high validity.

Table 7: 2019 WASSCE Results Breakdown

SUBJECT	No of candidate	A	B	B	C	C	C	D	E	F	A1- C6	D7- F9
		1	2	3	4	5	6	7	8	9	%	%
General Knowledge in Art	97	1	2	22	7	19	30	12	4	0	84	16
Graphic Design	10	0	0	2	1	1	0	2	3	1	40	60
Jewellery	10	0	0	2	3	2	2	1	0	0	90	10

Source: WAEC WASSCE results (New Abirem/Afosu SHS)

Table 6 shows the WASSCE results for the 2019 examinations. The results revealed that 81(84%) of candidates passed while 16(16%) fail in the General Knowledge in Arts. With regards to Graphic Design 4(40%) of the 10 candidates passed with 6(60%) failure. 9(90%) of candidate that sat for jewellery passed while 1(10%) failed.

Table 8: 2020 WASSCE Results Breakdown

SUBJECT	No of candidate	A1	B2	B3	C4	C5	C6	D7	E8	F9	A1- C6	D7- F9
											%	%
General Knowledge in Art	87	1	2	20	11	9	15	8	7	14	65.5	34.4
Graphic Design	29	1	1	4	2	0	6	12	1	2	48.3	51.7
Jewellery	29	1	2	11	5	3	2	3	1	1	82.8	17.2

Source: WAEC WASSCE results (New Abirem/Afosu SHS)

Table 4.5.2 presents the WASSCE results breakdown of the 2020 graduating class. Out of the total candidate of 87, 57(65.5%) passed while 30(34.4%) failed in general knowledge in arts. Also 14(48.3%) passed in graphic design while 15(51.7%) failed and with regards to Jewellery, 24(82.8%) passed and 5(17.2%) failed.

Table 9: 2021 WASSCE Results Breakdown

SUBJECT	No of candidate										A1- C6	D7- F9
		A1	B2	B3	C4	C5	C6	D7	E8	F9	%	%
General Knowledge in Art	124			12	9	11	54	17	11	10	69.3	30.7
Graphic Design	46			1	1	3	2	4	26	9	15.2	84.8
Jewellery	46			3	2	1	4	13	11	12	21.7	78.3

Source: WAEC WASSCE results (New Abirem/Afosu SHS)

Table 9 revealed that out of the 124 candidates that sat for general knowledge in arts, 86(69.3%) passed while 38(30.7%) failed. Also, 7(15.2%) had pass with as far as graphic design is concerned while 39(84.8%) failed. With regards to jewellery, 10(21.7%) passed while 36(78.3%) failed.

4.4.0 Research question Three: Impact of the free SHS policy on teaching and learning of visual art

This question sought to find the effect of the free SHS policy on the students of the visual arts department. It employed the Likert scale of agreement to ascertain the level of influence on the respondents.

4.4.1 Impact of the free SHS policy on teaching and learning of visual art (results from teachers)

Table 4.6 revealed the impact of the free senior high school policy with regards to certain sections/regulations associated with its implementation. The results expressed

those views of the responding teachers with regards to their impacts using an agreement scale.

**Table 10: Impact of the free SHS policy on teaching and learning of visual art
(results from teachers)**

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
The inadequate resources in the studio facility have a negative impact on students' study	2(50.0%)	2(50.0%)			
The no entry cut-off points during admission did not encourage students to be serious with my studies	1(25.0%)	2(50.0%)	1(25.0%)		
The no repetition policy is not encouraging students to be serious/committed to their studies	1(25.0%)	2(50.0%)	1(25.0%)		
The no punishment (caning) has a negative effect on students' studies	2(50.0%)		1(25.0%)	1(25.0%)	
The double track/ semester system has a negative impact on students' studies	3(75.0%)			1(25.0%)	
The no supply of elective textbook has a negative impact on students' studies		2(50.0%)	1(25.0%)	1(25.0%)	
The supply of materials by government for practical lesson has a positive impact in students' studies	1(25.0%)	1(25.0%)	1(25.0%)	1(25.0%)	
The no vacation for teachers has negatively affected my (teachers') level of productivity	1(25.0%)	1(25.0%)	1(25.0%)	1(25.0%)	
Overall students' commitment/attitude towards their studies has declined	1(25.0%)	2(50.0%)			1(25.0%)
The repertoire of knowledge, competencies and skills acquired by students at the end of their three (3) years studies is declining among current crop of students	1(25.0%)	2(50.0%)		1(25.0%)	

Source: field data, 2022

The results of the study revealed 4(100%) of the respondents agreed that the inadequate resources in the studio facility have negative impact on the of the students' study. Also 3(75%) affirmed that the no cut-off points policy during admission did not encourage students to be serious while 1(25%) remained neutral. Again, 3(75%) agreed that the no repetition policy is not encouraging students to be serious/committed to their studies with 1(25%) neutral. With regards to the no punishment (caning) regulation of the policy, 2(50%) of the teachers agreed, 1(25%) was uncertain and 1(25%) disagreed. A majority of the responding teachers 3(75%) agreed that the double track/semester system has a negative impact on students' studies while 1(25%) disagreed. 2(50%) of respondents agreed that the no supply of textbooks has a negative impact in students' studies, 1(25%) was uncertain while 1(25%) disagreed. With regards to the supply of materials by government for practical lesson having a positive impact in students' studies, 2(50%) agreed, 1(50%) was neutral and 1(50%) disagreed.

2(50%) agreed, 1(25%) was uncertain and 1(25%) disagreed that the no vacation for teachers having a negative effect on teachers' level of productivity. With enquiry into the decline in the overall students' commitment/attitude towards their students', 3(75%) affirmed that there has been a decline while and 1(25%) disagreed. Again, 3(75%) while 1(25%) agreed respectively that the repertoire of knowledge, competencies and skills acquired by students at the end of their three years studies is declining among current crop of students.

Table 11: Impact of the free SHS policy on teaching and learning of visual art (results from the alumni and students)

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
The inadequate resources in the studio facility have a negative impact on my study	30(27.3%)	39(35.5%)	21(19.1%)	16(14.5%)	4(3.6%)
The no entry cut-off points during admission did not encourage me to be serious with my studies	18(16.4%)	50(45.5%)	21(19.1%)	16(14.5%)	5(4.5%)
The no repetition policy is not encouraging me to be serious/committed to my studies	17(15.5%)	51(46.4%)	23(20.9%)	11(10.0%)	8(7.3%)
The no punishment (caning) has a negative effect on my studies	33(30.0%)	32(29.1%)	11(10.0%)	17(15.5%)	17(15.5%)
The double track/ semester system has a negative impact on my studies	50(45.5%)	33(30.0%)	17(15.5%)	6(5.5%)	4(3.6%)
The no supply of elective textbook has a negative impact on my studies	36(32.7%)	37(33.6%)	15(13.6%)	11(10.0%)	11(10.0%)
The supply of materials by government for practical lesson has a positive impact in my studies	42(38.2%)	46(41.8%)	12(10.9%)	7(6.4%)	3(2.7%)

Source: field data, 2022

The findings presented in Table 4.7 was to ascertain the impact of the free senior high school policy per its implicated regulations during implementation. The outcome expressed the views of alumni and students on the impacts of the various regulations.

The enquiry established that 69(62.8%) of respondents agreed that the inadequate resources in the studio facility had a negative impact on their studies, 21(19.1%) were neutral and 20(18.1%) disagreed. Again 68(61.9%) agreed, 21(19.1%) were uncertain, and 21(19.0%) disagreed to the query that the no entry cut-off points during admission did not encourage them to be serious with their studies. Also, as to whether the no repetition policy not encouraging students to be serious/committed to their studies, 68(61.9%) respondents answered indicated their agreement, 23(20.9%) were neutral, and 19(17.3%) were in disagreement. Furthermore, 65(59.1%) responded that the no punishment (caning) has had a negative effect on their studies, 11(10.0%) were uncertain, 34(31.1%) disagreed. Again, a majority 83(75.5%) of respondents agreed that the double track/semester system has a negative impact on their studies, 17(15.5%) remained neutral, and 10(9.1%) disagreed. With regards to the no supply of elective textbook having a negative impact on students' studies, 73(66.3%) agreed, 15(13.6%) neutral while 22(20.0%) disagreed. With the last but not the least query, 88(80.0%) respondents agreed the supply of materials by government for practical lesson has a positive impact in their studies, 12(10.9%) respondents were uncertain, while 10(9.1%) disagreed.

4.5.0 Discussion of Results

The juncture deals with the thematic, critical, analytical and deductive discussion of the findings of the study based on the data present.

4.5.1 Educational Qualifications of the Visual Arts Teachers

It is quite obvious that one of the key purposes of reforms is often geared towards alleviating the plights of a previous system or improving on its strengths. It could further be argued that one of the core objectives of the free SHS policy encompassed

that as well as the improvement on the quality of teaching and learning among others. Teaching is the main medium of advancing learning and achievement/performances among students; however, teaching and learning are what affect knowledge, skills, attitudes and capacity of young people to contribute to present-day society (Mangal, 2007). Teachers possess the needed pedagogical knowledge in the implementation of syllabus (Norris, 1998) and other learning expectations formulated by the National Council for Curriculum and Assessment (NaCCA), other government institutions and stakeholders.

Table 4.1 clearly indicate that 3(75%) of responding teachers possess degree in art education with 1(25%) Master of art education. Deductively, it is obvious the teachers within the department were academically and professionally competent to stir up the interest and advance quality teaching and learning among learners and within the school. One of the key variables (teachers) in the advancement of quality education, in this instance has remained constant over the period (prior to FSHS till date). This means the change in output will be dependent on other variable with all things (pedagogies and other inputs from the teachers) being equal. Therefore, variations in can either be attributed to other factors that might include challenges beyond the teachers and/or learners' attitude.

From the same Table 4.1, the distribution of the teacher respondents by sex shows all male respondent of 4(100%). It is not so different from that of the alumni and students of 85(77.3%) males with 25(22.7%) females; which emphasises the male domination in the department. This reinforces the initial assertion of gender disparity in the study of the visual arts programme within the nation's second cycle institutions, with female

enrolment recording very low figures. More female teachers must be trained to handle girls and act as role models in this regard.

Table 4.1 also examined the number of years the respondents taught various subjects at post or/and the Senior High School. The years of teaching experience has an effect on teachers' competencies, pedagogical adaptations and other requisite for the implementation of quality education (Effah, 2014). This is seen in their demonstration of different meanings of dependability of delivery in their classrooms.

With respect to the age range Table 4.2, indicates that majority of the respondents fall within GES age categories of students (where students start kindergarten at four years). Hence it can be said that majority of respondents had smooth and normal progression in their educational ladder. This also affirms the no repetition clause of the FSHS policy.

4.5.2 Level of challenges in the visual art department

This research question focussed on the challenges pertaining to the teaching and learning resources (TLRs), infrastructural facilities, quantity and variety of materials, other important learning activities (practical lessons and exhibitions) as well as human resources. The TLRs referred to the requisite tools, equipment and state of the device/apparatus for the facilitation of teaching and learning in all the subjects accessible under the department. Ackon (2014), insisted that when materials (TLRs) are provided to meet the needs of a school system, students would have access to reference materials which in turn encourage individual students to learn at their own pace; thus increase their academic performance. Quantity of materials supplied to student here denoted the amount of paint and paper provide by the government to be given to students to aid in their practical activities. Variety of supplied materials was

making references to the differences in the materials and their ability to cater for other subjects offered in the department. The human resource in this instance included whether teachers were trained or untrained. Again, this research question was answered using the response of teachers in one category with alumni and students in the other category through interview, items in the questionnaire as well as observations.

It is however noticeable from the findings of the research, that, there are still some persistent challenges within the visual arts department of New Abirem/Afosu Senior High School as presented in table 4.4. results show that 2 (50%) of teachers were of the view that the TLRs were adequate while the other 2(50%) answered that they were inadequate. A majority of alumni and students 42 (39.1%) also answered that they were adequate. This translates to mean there are adequate TLRs within the department hence a high probability of positive impact in the quality of education as well as enrolment. This is consistent in a study conducted in Kenya which indicated that achievement in national school examinations were influenced by the kind of school one attended and the availability of resources in the school (Mucherah, 2008) as cited in Amoah (2018). This situation is indifferent from that of Ghana, where higher achievements of visual arts performances are often determined by the kind of school one attends with reference to location and facilities.

The results of the 114 responses analysis revealed an inadequacy of the size of studio space and its required equipment. This is consistent with Aidoo (2018), who argued that provision of instruction materials is woefully inadequate in majority of schools offering visual arts. Aside the response analysis this decision was also arrived based on observations and the number on enrolment of the first and second years as well.

The consistent increase in the number on enrolment also meant the classes the respondents belonged to were few than subsequent classes. Kennedy (2009) empirical studies conducted in relation to resource utilization in education discovered that essential facilities were not always available in schools. Hence, their inadequacy has been of serious concern to educators. The deficit in infrastructure has been a core challenge of the FSHS since its insertion.

In terms of the quantity of materials supplied to students for practical works, 3(75%) of teachers (responsible for rationing of materials) were not certain though 1(25%) said they were inadequate. However, majority 31(28.2%) of the alumni and students (beneficiaries of the materials) indicated that they were inadequate. A critical analysis of this responses is tracible to the 2019-2020-year batches who did not have the privilege of benefiting from material supplies and hence had to procure them by themselves.

Majority of teachers 2(50%) were uncertain about the variety of materials supplied to students for practical lessons. Nevertheless, majority 69(62.7%) of the alumni and students indicated their adequacy. This translated into the adequacy in the number of practical lessons as indicated by 50(45.5%) of respondents. This further resonates in the number of exhibitions students had/participated in within an academic year. It is obvious these variables are recipes for quality teaching and learning. Hence positive indications and remarks attained and recorded in the table should obviously translate into high achievements. The results of the analysis revealed that government intervention of the supply of o materials and other demonstrational items has not only mitigated the challenges within the visual arts department but has also helped in the advancement of teaching and learning.

4.5.3 Discussion of Results for Research Question 2: How improved in competencies are students and graduates at New Abirem/Afosu Senior High School?

This research question sought to ascertain whether there has been any improvement or decline in the competencies, repertoire of knowledge among the graduating classes prior and during the Free SHS policy. It is inferential from the results trend presented in Table 4.5.1, Table 4.5.2 and Table 4.5.3 that there was improvement in the performance of students who sat for general knowledge in arts. It surfaced through the interview that the candidature of the general knowledge in art consisted of both visual arts and home economics students. This could have plausibly influenced the student's performance in the subject. However, it is also evident that there was consistent decline with respect to the percentage of candidate who passed their examinations, and thus a constant upsurge in the percentage of those who also failed. It was also established that the decline in performances especially in graphic design and jewellery is traceable to the pre-free senior high school era. Deductively, this could be attributed to other factors which plausibly existed and has persisted through the free SHS era.

4.5.4 Discussion of Results for Research Question Three: Impact of the free SHS policy on teaching and learning of visual art

The current findings as presented in table 4.6 and 4.7, it can be deduced that most of the itemized regulations/clauses that characterised the Free SHS policy were considered by the respondents as militating against the effectiveness of the policy. For instance, regarding no entry cut-off points during admission into the senior high school not encouraging students to be committed to their studies, the study revealed that 68(61.9%) of the respondents agreed it had a negative impact on their studies. Aidoo (2018) lamented how the Computerised School Selection and Placement (CSSPS) low

criteria for visual arts contributed to its woes with quality. The no cut-off point policy though was to mitigate the bottlenecks preventing students from perusing higher education per this study could be said has also been a contributing factor to the decline of quality education. This resonates PIAC press statement which raised concerns about performance students. According to PIAC ‘the abolition of cut-off grades in the admission of students has led to a situation of dumping of poor-grade students in schools, particularly deprived schools’ the situation of New Abirem/Afosu Senior High School.

Concerning the no repetition policy, the study revealed that 68(61.9%) of respondents were of the view that it has not encouraged them to be serious with their studies. Also, the anticipated boom in enrolment that characterised the forecasting of the implementation of the Free SHS policy led to the double track and semester system which according to 83(75.5%) of respondents has had a negative impact on their studies. This is consistent with Mensah (2019) who bemoaned negative impact of the double track system.

Though the “free” concept of the Free SHS policy did not mean everything was free i.e., acquisition of learning materials for elective subjects among others, students wholistically depended on the government for all their educational needs. This could be due to how the policy was advertised and promoted by political communicators as consistent in Bonsu (2019) and Abdulai & Ahmed (2021). Nevertheless, on the impact of the supply of materials by government for practical lessons 88(80.0%) respondents affirmed its positive impact. However, responses from teachers 3(75%) indicated that there has been a decline in the overall students’ commitment/attitude towards their studies. Same can be said regarding the repertoire of knowledge,

competencies and skills acquired by students at the end of their three (3) years studies among the current crop of students, where 3(75%) of the responding teachers indicated it's on a decline as consistent in Bonsu (2019).

An interviewee who had taught for more than four years had this to say when quizzed about whether there has been an improvement in the competencies among current graduates:

“Per my evaluation the quality in teaching and learning in someway has improvement. I wish to put it under two perspectives. The theory aspect which is about 30 – 40% component of the visual arts programme has improved since the teachers. The practical aspect forming a large chunk of it is faced with too many challenges. For example, in the field of jewellery for instance the government did not provide any materials for practical lessons and demonstrations. Students are also reluctant in acquiring the requisite tool and material due to several reasons. They often become observers while those very few having tools and materials work. This makes it difficult to grasp the content and concept into details.”

Another interviewee (whose submission summed up that of the other interviewers), gave this remark based on his more than four years teaching experience:

“The perception that there has been a decline in the quality of teaching and learning especially among graduates of the Free SHS to me is not a fallacy though I'm yet to conduct any scientific enquiry into that. However, per the years of experience and exposure to various groups of students, I can attest to the fact that there has been a decline in the quality of education which has translated into low competencies among graduates. The Free SHS is a novel policy but its beauty has been marred with a few uncertainties”

It is evidential from the data gathered and results available from the study that the responses from the interviewees were not far from fetch. The assertions were in consonance with the finds of the study.

CHAPTER FIVE

SUMMARY, CONCLUSION, RECOMMENDATIONS

5.0 Overview

This chapter offers summaries and details of additional finding, conclusions and recommendations. It also seeks to provide suggestions for further research

5.1 Summary of the Study

Generally, the research was aimed at finding the impact of the free senior high school policy on the visual arts programme at New Abirem/Afosu Senior High School. It specifically sought to find out:

1. the level of challenges of the visual art programme prior and after the implementation of Free SHS Policy.
2. whether there has been a measurable improvement or otherwise in the competencies (knowledge, skills or/and attitude) among the Free SHS visual art graduate using the trend of students' WASSCE results
3. the impacts (positive and negative) of the Free Senior High School Policy on the teaching and learning of visual art.

An explanatory sequential mixed methods research design was used. This design provided the needed system to aid the analysis of both quantitative and qualitative data to determine the challenges of the visual arts programme, competencies, skills and knowledge repertoire of students as well as the impact of the free senior high school policy. A stratified and simple random sampling was used to access 114 respondents comprising of teachers, alumni and students. The respondents provided answers to a three-section questionnaire which sought for their biodata (section A), persistent challenges (section B) and impacts of the FSHS policy (section C).

Teachers were carefully selected for structured interview. Additionally, WASSCE results of students were analysed.

5.2 Key Findings

This section recapitulates the major findings and the theoretical contribution of this study

1. The study revealed that there are persistent challenges within the visual arts department. Despite their ability to manage the studio space in the face of continue increase in enrolment, the facilities within the department remained inadequate. The sole studio which served as the practical space for all electives offered within the department was not fully equipped with equipment, devices, tools and demonstrational materials especially for the jewellery subject. Though teachers handling graphic design and general knowledge in art expressed seeming satisfaction with regards to an array of materials supplies. The department's inability to embark of fieldtrips also came ashore. Aside the tangible or physical challenges, there still existed an array of intangible challenges that has got to do with teacher and student motivation.
2. Students WASSCE results trend available also indicated a continuous decline in the general performance of students, especially in jewellery and graphic design. However, jewellery saw a little improvement in the 2020 performance. General Knowledge in Arts also witnessed a diminutive improvement though. The research could hesitantly attribute this contradiction to a plausible influence/performance and achievement among the home economics populace who were more than 66% of the candidature or plausibly to other factors.

3. Another major finding from the study revealed that most of the policy that characterised the free senior high policy have had a jeopardizing effect the studies of students. it is recommended that government and the relevant stakeholder in education should re-introduce the cut-off grades (threshold) system for admitting students. Also, the GES should focus on the basic schools to improve the quality of students for the senior high schools. Again, the re-sit for poor performing BECE candidates should also be restored.

5.3 Conclusion

This study provides credible empirical evidence on the impact of the Free Senior High School policy on the visual arts programme in the New Abirem/Afosu Senior High School. Data accrued in this study provide vital information to policy framers, educationist, policy implementors and quality assurance organisations just to mention a few, with the aim that the findings will be tailored to address the inadequacies in other schools nationwide.

In this study, from the data gathered, despite teachers' indication of the adequacy of materials supplies, they also complained of its infrequent supplies since those available happened to be the first of which non has been added till date.

Also, it was realised that there have been various highlights as far as the free senior school policy is concerned. However, there are challenges with its implementation at various levels as far as the visual arts programme in the New Abirem/Afosu Senior High School is concerned. This has resulted in a seeming decline in the quality of education among beneficiaries despite the upsurge in enrolment.

5.4 Recommendation

Based on the finding of this study and the conclusion arrived at, the following recommendations are made for the purpose of the successful implementation of the free senior high school policy nationwide:

It is worth commending the efforts and intervention made by government through the supply of basic art materials which led to an appreciable upsurge in the number practical lessons per an academic year especially in subjects like graphic design and general knowledge in art. It was however bemoaning as it was revealed through the study that neither materials nor tools were provided/supplied for the benefit of jewellery practical lessons. We therefore recommend an equitable distribution and supply of relevant materials and tools to advance the quality of teaching and learning.

Low level of female enrolment was observed among the students in the selected department. This was echoed by a no female staff member as well. This does not provide the right psychological and gender balance environment for the maturing of the female student artists who will not be having an immediate mentor or role model to serve as inspiration. It is recommended that much efforts should be put into the training of more female teachers within the field of arts to negate that age long misconception that art is a male profession. This will go a long way to boost the female student selection, enrolment and participation in arts program nationwide. Also, postings of the few available female teachers should be done equitably.

It is recommended that swift and feasible approach should be taken by the government to beef up other resources and equipment required for the advancement of effective teaching and learning e.g., state of the art studio equipment, ICT devices, makerspaces etc. Government, Ministry of Education, GES and relevant stakeholders

should prioritise taking of the infrastructural deficit in the schools to curb the double track stream system which has metamorphosis into 'transitional system' to curb the jeopardy effects. Also, the Ghana Education Service and Ministry of Education should kindly pay heed to the clarion call of teachers and other stakeholders to reverse the schools' academic calendar to a trimester instead of the semester base.

Again, the study revealed that the accompanying policies of the FSHS policy have had detrimental effects on the teaching and learning of visual arts in the school. It is recommended that government, GES, Ministry of Education and other relevant stakeholders should as a matter of urgency review the no entry cut-off point policy especially to categories C and D schools. Similarly, the no repetition policy needs a review, because it was revealed that it was among the contributing factors that has led to high level of truancy decline of commitment towards learning and for that matter decline in the quality of education. It was notable in the enquiry how the issues of indiscipline have been a constituent canker eating into the core fibre of our educational system especially among the current crop of FSHS students. It is recommended that government, Ministry of Education and GES should through the appropriate means find a lasting solution to how 'gross' indiscipline has raised its ugly head in recent times.

5.5 Suggestions for Further Studies

It must be emphasized that this study forms part of a cluster of similar researches that have been conducted in different areas. With regards to a consideration limitation, the researcher wishes to suggest that further research should be conducted in the following areas:

- i. The perception of decline in the quality of education under the free senior policy
- ii. The effect of the various policies characterising the implementation of the free senior high school policy
- iii. The perception of high level of indiscipline among current students under the free senior high school policy
- iv. Factors that influence students' achievements in the visual arts programme
- v. Factors that influence the difference in the performance and achievement in General Knowledge in Arts among the visual arts and home economics students.



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APPENDIX

QUESTIONNAIRE

UNIVERSITY OF EDUCATION, WINNEBA
DEPARTMENT OF EDUCATIONAL FOUNDATIONS
STUDENTS QUESTIONNAIRE

Dear Student,

I am Albert Samuel Nii Sackey pursuing a programme leading to the award of Post-Graduate Diploma in Education. As part of the requirement, I am conducting a study into '*Impact of Free Senior High School Policy on Visual Arts Programme: A case of New Abirem/Afosu Senior High School*'. The outcome of this study will help stakeholders in Education understand the impact of the Free Senior High Policy and the way forward. I will be very grateful if you could help respond to this questionnaire. You are highly assured of confidentiality and anonymity in the responses you provide for this questionnaire. Thank you very much for your time and participation.

QUESTIONNAIRE

Instructions

This research is being undertaken as part of requirements for the award of a Post graduate programme. The questionnaire is aimed at finding out the impact of Free Senior High School Policy in Visual Arts Education. The purpose of this study is to collect data for an academic exercise. The responses would strictly be used for that purpose only and the identity of the respondents would be confidential.

Tick (✓) the appropriate answer where applicable to you.

SECTION A: BIO DATA

1. What is your sex:
a. Male b. Female
2. Age:
a. Below 18 yrs b. 18-23yrs c. 24 – 29 yrs d. 30 years and above
3. What is your residential Status:
a. Day b. Boarder
4. Which level are you
a. Form 2 b. Form three

SECTION B: CHALLENGES IN THE SCHOOL

Using the scales assigned to each statement below, indicate by ticking (√) the appropriate box that answers the questions on the challenges existing within the visual art department of your school

VA=Very Adequate A= Adequate N=Neither Adequate nor Inadequate I=Inadequate
VI=Very Inadequate

SN	STATEMENT	VA	A	N	I	ID
1	The Teaching and Learning Resources (TLRs) e.g., textbooks, handouts, tools, materials etc. available in your department					
2	The size of studio space and its required equipment					
3	Quantity of materials supplied to students for practical lessons					
4	Variety of materials supplied to students for practical lessons					
5	Number of practical activities in an academic year					
6	Number of Exhibition in an academic year					

Which other challenge did you face in your departments as far as teaching and learning is concerned.....

**SECTION C: IMPACT OF THE FREE SHS ON TEACHING AND
LEARNING OF VISUAL ART**

Using the scales assigned to each statement below, indicate by ticking (✓) the appropriate box that answers the questions on how the underlisted factors/statements have affected the study of Visual Arts under the Free SHS Policy.

SA=STRONGLY AGREE, A=AGREE, NU=NEUTRAL, D=DISAGREE,
SD=STRONGLY DISAGREE.

SN	Statement	SA	A	NU	D	SD
1	The inadequate resources in the studio facility have a negative impact on my study					
2	The no entry cut-off points during admission did not encourage me to be serious with my studies					
3	The no repetition policy is not encouraging me to be serious/committed to my studies					
4	The no punishment (caning) has a negative effect on my studies					
5	The double track/ semester system has a negative impact on my studies					
6	The no supply of elective textbook has a negative impact on my studies					
7	The supply of materials by government for practical lesson has a positive impact in my studies					

QUESTIONNAIRE ALUMNI

Dear Alumni,

I am Albert Samuel Nii Sackey pursuing a programme leading to the award of Post-Graduate Diploma in Education. As part of the requirement, I am conducting a study into '*Impact of Free Senior High School Policy on Visual Arts Programme: A case of New Abirem/Afosu Senior High School*'. The outcome of this study will help stakeholders in Education understand the impact of the Free Senior High Policy and the way forward. I will be very grateful if you could help respond to this questionnaire. You are highly assured of confidentiality and anonymity in the responses you provide for this questionnaire. Thank you very much for your time and participation.

QUESTIONNAIRE

Instructions

This research is being undertaken as part of requirements for the award of a Post graduate programme. The questionnaire is aimed at finding out the impact of Free Senior High School Policy in Visual Arts Education. The purpose of this study is to collect data for an academic exercise. The responses would strictly be used for that purpose only and the identity of the respondents would be confidential.

Tick (✓) the appropriate answer where applicable to you.

SECTION A: BIO CHARACTERISTICS

1. What is your sex:
 - a. Male
 - b. Female
2. Age:
 - a. Below 18 yrs
 - b. 18-23yrs
 - c. 24 – 29 yrs
 - d. 30 years and above
3. Which year did you complete
 - a. Completed 2019
 - b. Completed 2020
 - c. Completed 2021

SECTION B: CHALLENGES IN THE SCHOOL

Using the scales assigned to each statement below, indicate by ticking (√) the appropriate box that answers the questions on the challenges existing within the visual art department of your school

VA=Very Adequate A= Adequate N=Neither Adequate nor Inadequate I=Inadequate
VI=Very Inadequate

SN	STATEMENT	VA	A	N	I	ID
1	The Teaching and Learning Resources (TLRs) e.g., textbooks, handouts, tools, materials etc. available in your department					
2	The size of studio space and its required equipment					
3	Quantity of materials supplied to students for practical lessons					
4	Variety of materials supplied to students for practical lessons					
5	Number of practical activities in an academic year					
6	Number of Exhibition in an academic year					

Which other challenge did you face in your departments as far as teaching and learning is concerned.....

.....

**SECTION C: IMPACT OF THE FREE SHS ON TEACHING AND
LEARNING OF VISUAL ART**

Using the scales assigned to each statement below, indicate by ticking (✓) the appropriate box that answers the questions on how the underlisted factors/statements have affected the study of Visual Arts under the Free SHS Policy.

SA=STRONGLY AGREE, A=AGREE, NU=NEUTRAL, D=DISAGREE, SD=STRONGLY DISAGREE.

SN	Statement	SA	A	NU	D	SD
1	The inadequate resources in the studio facility had a negative impact on my study					
2	The no entry cut-off points during admission did not encourage me to be serious with my studies					
3	The no repetition policy did not encourage me to be serious/committed to my studies					
4	The no punishment (caning) had a negative effect on my studies					
5	The double track/ semester system had a negative impact on my studies					
6	The no supply of elective textbook had a negative impact on my studies					
7	The supply of materials by government for practical lesson had a positive impact in my studies					

Teachers' Questionnaire

Dear Teacher,

I am Albert Samuel Nii Sackey pursuing a programme leading to the award of Post-Graduate Diploma in Education. As part of the requirement, I am conducting a study into '*Impact of Free Senior High School Policy on Visual Arts Programme: A case of New Abirem/Afosu Senior High School*'. The outcome of this study will help stakeholders in Education understand the impact of the Free Senior High Policy and the way forward. I will be very grateful if you could help respond to this questionnaire. You are highly assured of confidentiality and anonymity in the responses you provide for this questionnaire. Thank you very much for your time and participation.

QUESTIONNAIRE

Instructions

This research is being undertaken as part of requirements for the award of a Post graduate programme. The questionnaire is aimed at finding out the impact of Free Senior High School Policy in Visual Arts Education. The purpose of this study is to collect data for an academic exercise. The responses would strictly be used for that purpose only and the identity of the respondents would be confidential.

Tick (✓) the appropriate answer where applicable to you.

SECTION A: BIO CHARACTERISTICS

1. What is your sex:
a. Male b. Female
2. Age:
a. 30 - 35years b. 35years and above
3. Status of Teacher
a. Subject Teacher b. HOD

SECTION B: CHALLENGES IN THE SCHOOL

Using the scales assigned to each statement below, indicate by ticking (√) the appropriate box that answers the questions on the challenges existing within the visual art department of your school

VA=Very Adequate A= Adequate N=Neither Adequate nor Inadequate I=Inadequate VI=Very Inadequate

SN	STATEMENT	VA	A	N	I	ID
1	The Teaching and Learning Resources (TLRs) e.g., textbooks, handouts, tools, materials etc. available in your department					
2	The size of studio space and its required equipment					
3	Quantity of materials supplied to students for practical lessons					
4	Variety of materials supplied to students for practical lessons					
5	Number of practical activities in an academic year					
6	Number of Exhibition in an academic year					
7	The number of teachers in the department					

Which other challenges do you think influence the teaching and learning of visual arts in your school?

.....

SECTION C: IMPACT OF THE FREE SHS ON TEACHING AND LEARNING OF VISUAL ART

Using the scales assigned to each statement below, indicate by ticking (√) the appropriate box that answers the questions on how the underlisted factors/statements have affected the study of Visual Arts under the Free SHS Policy.

**SA=STRONGLY AGREE, A=AGREE, NU=NEUTRAL, D=DISAGREE,
SD=STRONGLY DISAGREE.**

SN	Statement	SA	A	NU	D	SD
1	The inadequate resources in the studio facility have a negative impact on studies					
2	The no entry cut-off points during admission have a negative impact on the quality of teaching and learning					
3	The no repetition policy has a negative impact on the quality of teaching and learning					
4	The no punishment (caning) has led to high level of indiscipline among learners					
5	The double track/ semester system has a negative impact on teaching and learning					
6	The no supply of elective textbook has a negative impact on teaching and learning					
7	The supply of materials by government for practical lesson has a positive impact on teaching and learning					
8	The no vacation for teachers has negatively affected my/teachers' level of productivity					
9	Overall students' commitment/attitude towards their studies has declined					
10	The repertoire of knowledge, competencies and skills acquired by students at the end of their three (3) years studies is declining among current crop of students					

What other strengths or/and weaknesses of the FSHS policy have you identified.

Structure Interview Guide with Teachers

1. Which aspect of visual art do you teach?
2. For how long have you been in your present post?
3. Has there been any improvement with regards to the challenges in your department?
4. In your evaluation has the quality of teaching and learning of visual arts improved or decline after FSHS (considering the competencies of the current crop of students)

