

UNIVERSITY OF EDUCATION, WINNEBA

**A TRACER STUDY OF VISUAL SKILLS-TRAINED DIPLOMA
GRADUATES FROM KOMENDA COLLEGE OF EDUCATION**



UNIVERSITY OF EDUCATION, WINNEBA
SCHOOL OF CREATIVE ARTS

**A TRACER STUDY OF VISUAL SKILLS-TRAINED DIPLOMA
GRADUATES FROM KOMENDA COLLEGE OF EDUCATION**

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(200018956)



**A thesis in the Department of Art Education,
School of Creative Arts, submitted to the School of
Graduate Studies, in partial fulfilment
of the requirements for award of degree of
Master of Philosophy
(Art Education)
in the University of Education, Winneba.**

JUNE, 2022

DECLARATIONS

Student's Declaration

I, **James Herbert Bedu-Addo**, declare that this thesis entitled **A Tracer Study of Visual Skills-Trained Diploma Graduates from Komenda College of Education** is my own work towards the award of Master of Philosophy Degree in Art Education and that, to the best of my knowledge, it contains no materials previously published by another person nor material which has been accepted for the award of any other degree of any other University, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged.

.....

.....

Signature of Candidate

Date

Supervisor's Declaration

We, Agbeyewornu Kofi Kemevor (PhD), and Frimpong Kaakyire Duku (PhD) declare that we have supervised this thesis entitled **A Tracer Study of Visual Skills-Trained Diploma Graduates from Komenda College of Education** in accordance with the standard of research presentation adopted by the University of Education, Winneba, and confirm that is sufficient in terms of scope and quality for the award of the degree of Master of Philosophy Degree in Art Education.

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Signature of Supervisor

Date

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Signature of Co-Supervisor

Date

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DEDICATION

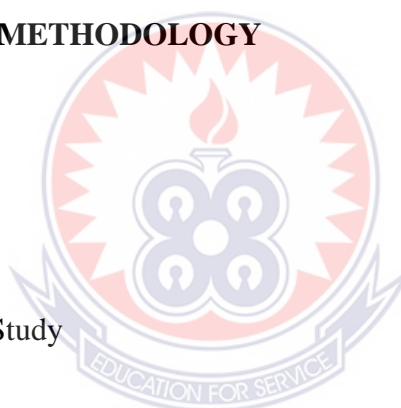
I dedicate this work to my wife Sophia Efua Cobbinah and my children.



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ABSTRACT

One of the major challenges facing Ghana is the provision of a pool of well-trained skilled artisans and technicians to meet the requirements of the country's socio-economic development activities. In the last three decades, the Ghanaian government developed vocational and skills training programmes as integral parts of broader strategies to promote development and employment. The emphasis is on training people for self-employment and the policy framework to promote science and technology and its curriculum design and delivery to meet the labour market. Despite efforts to revamp vocational training, challenges persist, including inadequate funding, outdated curricula, and lack of industrial partnership. Furthermore, technical and vocational education and training (TVET) programmes suffer from infrastructure, inadequate instructor training, and limited access to apprenticeships. Additionally, the prevalence of informal, unstandardized training programmes hinders the development of a competent workforce. This study is a tracer study that was undertaken at the Komenda College of Education, Komenda. It evaluates the outcomes or results of the education and training provided in the institution and gorges out information concerning experiences and the correspondence between educational qualification and required teaching skills. The study gathered that student-teachers encountered numerous challenges during their training at the school. It also identified that the experiences of student-teachers at the Komenda College of Education significantly influenced their social and cooperate life after completion of their programme at the above named institution. The training gained at the college of education made most of the Diploma Graduates fully employed by the government. On the other hand, the study recommends that Komenda College of Education (KMCE) and Teacher Education Division (TED) should pay attention to the Visual Arts programme under the Technical Vocational Education Training (TVET). Since TVET comprises Visual Arts, Technical and Home Economics. Again, much attention is on the Home Economics and Technical. If you take the Basic Design and Technology (BDT) curriculum, little is found on Visual Arts.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Pre-Vocational skills is a term that explains the subject as the vocation studied in the Junior High School (JHS) before the actual vocation learned in the Senior High School (SHS), Vocational Institutions and the Universities. It is made-up of two different aspects known as the Home Economics and Visual Arts related. The Home Economics is made-up of clothing and management skills, and food and nutrition skills. That of the Visual Arts related is made up of Picture Making and Graphic Design which constitutes the Two Dimensional Arts and Three Dimensional Arts; made up of Sculpture, Basketry, Ceramics, Jewelry, Leatherworks, Calabash Art, Assemblage and Construction, Textiles and Paper Craft. In all, ten aspects come together to form pre-vocational skills that is studied in Colleges of Education (CoE) in Ghana.

Vocational skills are practical or firsthand skills that help a person master a trade or a job. These skills may be obtained on the job or at a vocational school. In Ghana, the 1987 Educational Reform introduced pre-vocational skills into the CoE to educate student teachers to develop skills and knowledge to be used in teaching at the Junior High School (JHS) level.

By definition a tracer study or graduate survey is a standardized survey (in written or oral form) of graduates from education institutions, which takes place sometime after graduation or the end of the training. The subjects of a tracer study can be manifold, but common topics include questions on study progress, the transition to work, work entrance, job career, use of learned competencies, current occupation and bonds to the education institution (school, centre, university).

Various terms are used for graduate surveys:

- (a) Graduate survey/study
- (b) Alumni survey/study
- (c) Graduate (career) tracking
- (d) Follow-up survey/study
- (e) Transition survey/study
- (f) Tracer survey/study

Standardized surveys are usually conducted by means of a paper questionnaire or, more recently, online questionnaires. Telephone interviews are also sometimes used, where the interviewer enters the answers simultaneously into an online form termed as Computer-Assisted Telephone Interviewing: CATI.

Readings from Peng and Zhang, (1997), indicate that the traditional type of tracer study is characterised by its centralised approach. A research institute (such as a private consultant or public research institute) conducts such surveys according to the needs of a ministry example; Ministry of Education or Employment). The individual institutions (TVET or higher education) provide addresses but do not play an active role in the research process apart from technical assistance. In some studies, they may send out the invitation letters. Such representative surveys in higher education have been carried out for about 30 years in some European countries like France, Germany, Italy, Norway, and Switzerland.

The authors further mention that the main objectives of such surveys are to inform ministries and other central bodies about the labour market success of the graduates. These studies use a national questionnaire (no adaptations for individual institutions) and they do not provide results for individual institutions (except in

Switzerland). They can however, be useful for analysis of skills mismatch at national level in combination with information from other data sources.

It is critical for any programme of study to constantly evaluate its curriculum to ensure that its content remains relevant, of high quality and is in tune with the demand of the job market (Peng and Zhang, 1997).

One of the ways institutions do this is through tracer studies. It is recommended that tracer studies be conducted at least a year after students graduate (Kumar, 1991). Loughbridge (1990), opined that ideally, the target students should not be too long on the job so as to achieve an effective tracer feedback since it is often difficult to remember courses taken up to 10 years previously.

Furthermore, tracer studies could indicate how far students from a particular programme could occupy jobs from their main domain. Genoni, Exon, and Farrelly's (2000) tracer study found that the graduates from the MLIS programme at Curtin University of Technology, Australia were occupying jobs in sectors outside the realm of information work. Ocholla (2000), also found this in a tracer study of graduates from South African University programme.

Kumar (1991), explains further that, a tracer study helps researchers to identify effective and ineffective components in educational and vocational programmes. The results of tracer studies may be quantitative and the data is easy to analyse. A tracer study in the field of education includes data from former students of learning institutions or vocational programmes. These studies are common research tools for educational and training programmes. These impact assessment tests and help identify the strengths and weaknesses of the programmes they measure. Institutions use the results of tracer studies to improve education and training programmes as well as enhance the learning experiences of future learners.

A study by Ansah and Kissi (2013) indicate that over the years, it is evident that the Government of Ghana (GoG) recognizes the role of Technical and Vocational Education and Training (TVET) as a means of developing the technical and skilled human resource base, which the nation needs urgently as a key strategy for achieving its industrial development. It is noted that, to achieve this objective, there is the need for a policy framework direction as well as a radical shift in the design and delivery of the TVET curriculum at all levels. The findings suggested that Competency Based Training (CBT) should be included in the TVET institutions to help promote skills acquisition and industrial development. It also highlighted that, it is the people with requisite scientific and technological education and technical skills, who can create wealth and help a country to attain economic prosperity and industrial development. In view of this, it has become imperative to conduct a tracer study on Visual Skills Diploma graduates from Komenda College of Education.

Komenda College of Education (KMCE) is an educational institution meant for the training of teacher trainees with the needed knowledge and skills that will empower them in teaching at the basic schools in Ghana. The college of education is one of the forty-eight (48) teacher training educational institutions in Ghana.

1.2 Statement of the Problem

Teacher education has undergone series of transformation since colonial rule in Ghana and various graduates with various certifications have passed through it. Although, teacher education began awarding trained teachers with Certificate B and to Certificate A, then to Diploma and Degree Certificates, little has been done on Tracer Study to track graduates of Visual Arts Skills education from the colleges of education to evaluate their performance after graduation. What exists is judging teachers through the results of their learners in the various West African examination

results, which are conducted at the end of their basic schooling. This study seeks to use tracer studies to track the performance of Visual Arts trained Diploma graduates from Komenda College of Education after graduation.

1.3 Objectives

The objectives of this study are outlined as follows:

1. To examine the progress of diploma graduates from Komenda College of Education in the Visual Arts Education programme.
2. To trace the graduates experience during training at Komenda College of Education from between 2014 to 2018.
3. To assess the experiences of graduates after the diploma programme in Visual Arts.
4. To gauge out the contributions of the programme of study of Visual Arts to the diploma graduates' personal development.
5. To examine the benefits of Technical and Vocational Education and Training (TVET) to graduates after training to harness support for improvement in TVET training facilities.

1.4 Research Questions

This study was guided by the following research questions:

1. What are the progress of diploma graduates in Visual Arts Educational programme at Komenda College of Education from 2014 - 2018?
2. What were the experiences of diploma graduates of Visual Arts Education during their training?
3. What were the experiences of diploma graduates of Visual Arts Education after their training at Komenda College of Education?

4. To what extent has the study of diploma in Visual Arts programme at the Komenda College of Education contributed to Diploma graduates of the programme?
5. What are the benefits of Technical and Vocational Education and Training (TVET) to graduates after their training and what strategies may be adopted to improve TVET training facilities?

1.5 Importance of the Study

The underlying significance of this research is to track the effectiveness of trained Diploma graduates of Visual Arts Skills Education in Komenda College of Education, with the view of generating relevant information that could improve the College's Initial Teacher Education (ITE) programme. It aims at offering Komenda College of Education, a retrospective look at the situation of a sample of diploma graduates and the opportunity to know their performance after passing out from the college. It conveys the benefits that seek to improve the quality of Visual Arts Skills Education in the college. It is aimed at motivating the interest of other Tutors (of other courses the opportunities) to track the performance of students even after their completion of their programme. The report gathered from this study serves as reference material for further research into tracer studies for stockholders in education in Ghana.

1.6 Delimitation

This study was limited to diploma graduates of Komenda College of Education who studied Visual Arts. It focused on Diploma graduates. Geographically, the study focused on selected diploma graduates of the above- mentioned educational institution who work within the Western and Central regions of Ghana.

1.7 Definition of Terms

Visual Arts- This refers to all the arts that can be seen. They can also be perceived by our sense of touch.

Visual Skills – This refers to the ability to organize and interpret the information that is seen and give it meaning.

Graduates – A person who successfully completed a course of study or training.

Pre-vocational skills- It is a vocational subject studied at the junior high schools. Pupils are taught basic skills in various vocations, such as Picture Making, Graphic Design, Sculpture, Sewing, Catering etc.

Creativity- The ability to produce new and original ideas and things or improve upon old ones.

Rational- Reasons or intentions for a particular set of thought or action.

1.8 Abbreviations



CoE:	College of Education.
CATI:	Computer-Assisted Telephone Interviewing
CBT:	Competency Based Training.
ITE:	Initial Teacher Education
KMCE:	Komenda College of Education.
TVET:	Technical and Vocational Education and Training.
GoG:	Government of Ghana.
GES:	Ghana Education Service.
GHS:	Ghana Cedi
SHS:	Senior High School.
JHS:	Junior High School
BDT:	Basic Design and Technology

1.9 Organization of the Rest of the Text

The second chapter presents a review of related literature about the topic. Chapter Three follows and deals with the methodology adopted in undertaking the study while Chapter Four focuses on the presentation and discussion of the main findings of the research on the development of various activities in the tracer study. Chapter Five summarizes the discussion, results and findings, gives conclusions and makes recommendations for enhancing possible implementation of the findings of the tracer study.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

This chapter reviews some of the existing research literature relevant to this study. The following broad topics were identified and reviewed in line with the main terms related to the study: Tracer Study, Visual Arts Skills, Visual Arts Skills Education, Historical Perspectives of Visual Arts Skills Education, Komenda College and Visual Arts Studies and Technical and Vocational Education and Training TVET in Ghana.

2.2 Tracer Study

International Labour Organization (ILO) Thesaurus (2005) defines a tracer study as an impact assessment tool where the impact on the target groups is traced back to specific elements of a project or programme so that effective and ineffective project components may be identified.

In educational research, the tracer study is sometimes referred to as a graduate or alumni survey since its target group is former students. They provide quantitative-structural data on employment and career, the character of work and related competencies, and information on the professional orientation and experiences of their graduates. Biographical data on 'Where are our graduates now?' may supply information on income, job title, nature of employment, and years of employment.

It is critical for any programme of study to constantly evaluate its curriculum to ensure that its content remains relevant, of high quality and is in tune with the demand of the job market (Peng and Zhang, 1997). One of the ways institutions do this is through tracer studies and this is recommended to be conducted at least a year after students graduate (Kumar, 1991). Ideally, the target students should not be too long on

the job so as to achieve an effective tracer feedback since it is often difficult to remember courses taken up to 10 years previously (Loughbridge, 1990).

Furthermore, tracer studies could indicate how far students from a particular programme could occupy jobs from their main domain. Genoni, Exon, and Farrelly's (2000) tracer study found that the graduates from the MLIS programme at Curtin University of Technology, Australia were occupying jobs in sectors outside the realm of information work. This was also found by Ocholla (2000) in a tracer study of graduates from South African university programme. Furthermore, the ultimate objective of a tracer study is similar to that of other impact assessments, to systematically analyses the lasting or significant changes positive or negative, intended or not, in people's lives brought about by a given action or series of actions. Tracer studies are often compared to impact assessments and project evaluations. There are similarities, but impact assessments usually take a broader outlook and observe impacts outside the purview of the immediate beneficiaries. Evaluations emphasize the extent to which the intervention achieved the outputs it set out for itself.

A tracer study, in comparison, is concerned primarily with the changes at the level of the former beneficiaries' lives. It seeks to document changes but also to determine the extent to which the intervention contributed to the changes. However, it has important similarities with evaluations in the sense that it also seeks to influence decision-making or policy formulation through the provision of empirically driven feedback.

A tracer study or graduate survey is a survey (in written or oral form) of graduates from education institutions, which takes place sometime after graduation or the end of the training. Tracer studies are retrospective analyses of samples in order to

evaluate long-term impact of intervention programmes. The results of tracer studies highlight circumstances that produce meaningful change in the population.

2.3 Visual Art Skills

This refers to all the arts that can be seen and can be perceived by our sense of touch. The Visual Arts are art forms that create works that are primarily visual in nature, such as ceramics, drawing, painting, sculpture, printmaking, design, crafts, photography, video, filmmaking and architecture. Visual Art can be seen in many artistic disciplines such as performing arts, conceptual arts and textile arts. In addition, Visual Arts include applied arts, such as industrial design, fashion design, interior design and decorative art. Examples of Visual Art works include; advertisements, commercial prints, labels, artificial flowers and plants, artwork applied to clothing or to other useful articles, stickers, decals, cartographic works, such as maps, globes, relief models, cartoons, comic strips, collages, dolls and toys.

Visual Arts is everywhere. You may not know it but Visual Arts is the means we communicate, it is in the food you eat, the clothes you wear, the road you pass on, the car you ride on, the store you buy from, and practically anywhere, you set your eyes on. Visual Arts is an art form primarily perceived by the eye. Usually seen in painting, photography, printmaking, and even film making. Many people have different definition of the Visual Arts. Nevertheless, to put it simpler, Visual Arts takes nature and man's ability to capture the moment onto a piece of paper or on a surface so that other people may take time appreciating the captured image.

These days, we use Visual Arts in many ways. Landscapers use Visual Arts in most of their works, Website Designers use Visual Arts a lot in putting together content and eye-catching websites, dressmakers use Visual Arts to create a beautifully sewn gown for a particular occasion. Visual Arts is also used in designing posters, book

covers, food packages, clothing, apparel, jewelry, and a whole lot more. The world would be a very dull place to live in without Visual Arts. (No music, no movies, no paintings, no drawings, no designs, and crafts, etc.), “Arts is life, and life is Art” by Marcel Duchamp written by Jacquelynn Baas, published in 2019 by Thames & Hudson. The way we perceive the world and how we appreciate it. That is art and we actually live with it every day. Art is an outlet of our inner most feeling or self. A bridge that brings together gaps in our society, it is a bridge between man and nature, between countries, and continents, earth and universe.

2.4 Visual Arts Skills Education

Visual Arts skills education is the area of learning that is based upon the kind of art that one can see, (in drawing, painting, sculpture, printmaking, and design in jewelry, pottery, weaving, fabrics, etc.) and design applied to more practical fields such as commercial graphics and home furnishings. Contemporary topics include photography, video, film, design, and computer art. Art education may focus on students creating art, on learning to criticize or appreciate art (Edusei, 1991). This literature introduces the Visual Arts skills education from the 'school', which refers to the formal system of education introduced into this country by Europeans, which consists of a specific meeting place for learners and teachers who interact in the educational processes of teaching and learning. The educational process in such schools involving the acquisition of theoretical knowledge and practical skills about the creation of two and three dimensional artworks is what is termed as School Visual Arts Education as against the indigenous apprenticeship system where the youth learn to produce artefacts (Edusei, 1991).

Visual Arts was first introduced into the School curriculum in the then Gold Coast, now Ghana, in the year 1908, according to Foster (1967). It appeared as 'hand

and eye' on the timetables of schools and colleges as part of the attempt to infuse practical subjects into the school curriculum to change the mere bookishness of school instructions. 'Hand and eye' as a drawing exercise consisted of copying various shapes and lines by the learner with the objective of helping to develop the co-ordination between the learner's hand and eye. The Education Committee appointed by Governor Rogers in 1908 to consider various matters in connection with education in the Gold Coast recommended in its resultant Education Rules of 1909, compulsory industrial or Agricultural training (MacWilliam and Kwamena-Poh 1975). The industrial training was to begin with simple crafts developing progressively into advanced instruction.

The Education Committee of 1920 in a bid to solve the problem also strongly advocated a plethora of manual activities among which was clay work. The curriculum of the first school in this country began in the year 1529 at the Elmina Castle for Portuguese mulatto children and replicated by the other European merchants such as the Dutch, Danes and the British in their respective forts and castles dotted along the coast of Ghana involved mainly reading, writing and arithmetic. The Christian Missionaries, that is, the Basel, Bremen, and Wesleyan who took over the castle schools from the European merchants, failed to teach Art in their schools, even though they introduced new subjects such as carpentry, blacksmithing, shoemaking and bookbinding. The Missionaries considered Art in Ghana as a subject that was interwoven inextricably with the indigenous culture, especially what they termed the 'primitive' and 'fetishistic' indigenous religion to which they were vehemently antagonistic. Therefore, to them, Art could not be taught in the schools without referring to the 'paganistic' culture they so much abhorred. The implication of this antagonistic stance against African Art and culture was that, education in the Mission schools had no relevance to the indigenous life or culture of Ghanaians (Edusei, 1991). The unfortunate African Art-phobia

concept of the Christian Missionaries persisted until the year 1919, which according to Antubam (1963) was the time Art was introduced into the schools. From this period on, Art in the schools developed rapidly up to the establishment of an Art Department at Achimota in 1927. The fact that the content of education should reflect the culture of the society implies that, whenever and wherever the content and reorganization of education are different from the cultural background of the society, that society falters in its progress, and there is bound to be social unrest and the learner can develop a schizophrenic personality (Agyeman, 1986).

In order to avoid this cultural gap in school Visual Arts Education in Ghana, it is imperative to link its teaching with the indigenous Ghanaian Arts. This is because in the nature of the indigenous Ghanaian Arts is found the content for a culturally based curriculum, which can make students culturally educated. In order to appreciate fully the presence of Visual Arts education in Ghanaian schools and colleges the rationale, nature and scope of the subject need to be understood.

Rationale for School Visual Arts Education as already indicated in the school curriculum under the control of the missionaries was virtually bookish and devoid of any creative activities. The Basel 'Mission's attempt to introduce some practical subjects, failed. The failure resulted in the inclusion of crafts and clay work as part of the attempt to put the curriculum into practice in the early 1900's.

The introduction of Visual Arts Education into the schools and colleges in Ghana was meant to foster creativity in students to enable them solve problems of national dimension with relative ease. This is possible because it is largely in the Visual Arts Education class that a person thinks, acts and feels creatively. Another reason is that Visual Arts Education has an integrating effect on the learner's personality. It views the physical development of the learner. Art also develops intuitive and subjective

thinking, which are very relevant and necessary in this age of automation and computerization (Edusei, 2004).

Art helps as a therapy in the correction of psychological problems of mentally retarded children and it assists in the occupational therapy of mental patients, among others (Boateng, 1997; Peligah, 1999). Since Art is a record of the past and the present, its study increases the student's knowledge and appreciation of the past so that he/she can understand the present and the future. Art objects are visual sources of knowledge and are essential in human development (Chapman, 1978). Art products represent the beliefs, values and attitudes, as well as the history of the people. The study of aesthetics in Art develops appreciation of beauty in nature and thus increases pleasure and love for nature. At the Universities and other tertiary institutions of Art, the rationale for teaching Art goes further to include the production of high caliber professionals who contribute to the development of the country in a wide variety of fields. It is for these reasons that, it can be stated with conviction that, the decision to incorporate Visual Arts into the curriculum of Ghanaian schools is worthwhile. What then is the nature of School Visual Arts Education?

The School Visual Arts Education at the basic school level is mainly practical in nature with no vocational objective. At the Senior High School level however, Visual Arts consists of compulsory General Knowledge of Education (GKA) plus one Elective Two Dimensional (2D) and one Elective Three Dimensional (3D) and under each of them, students are examined practically and therotically for the final school certificate examination. GKA is mainly a theoretical paper, which is compulsory, and two practical electives from Picture Making, Ceramics, Sculpture, Jewelry, Textiles, and Graphic Design. This level is such that after graduating from school, an additional hands-on experience can make the learner practice his/her art as a vocation.

At the Teacher Training College level, the Art programme is called Pre-vocational skills. It comprises both theory and practical. There is some theory aspect of the two areas of discipline chosen as well as some practical component of the selected fields. In addition to studying these, students also take some lessons on methodology of Art teaching. At the University level, intensive theoretical studies in history of art, psychology of art, aesthetics, sociology and philosophy of Art are taken together with practical productions for the degrees of Bachelor of Art and Bachelor of Fine Art. Master's programmes in Art Education, African Art and Culture and Fine Art, and Doctorate programmes in Art Education and African Art and Culture. All these programmes run in the College of Art, in Kwame Nkrumah University of Science and Technology in Kumasi, Ghana.

The Department of Art Education at the University of Education, Winneba offers a Bachelor of Education in Art Education programmes, Graphic design, Masters degrees programmes in Arts Education and Arts and Culture. A description of the Visual Arts course, automatically leads to a discussion on the scope of the School Visual Arts curriculum. The scope of School Visual Arts education covers drawing and painting, sculpture, pottery and ceramics, textiles, graphic design and metal products design. Other areas are basketry, calabash designing, embroidery making, collage work and mosaic making at the Basic School (primary) level, some drawing and painting using coloured pencils, crayons and powder colours or some other water based colours are very popular. Some clay work involving modelling of animals, plants and domestic objects were also carried out. The introduction of the Junior High School (JHS) system in which Vocational Skills form an important element of the course has opened the way for a number of Art activities to be taught. These include basketry, clay work, leatherwork, graphic design, paper craft, picture making, sculpture, textiles and bead

making. These areas of study are continued in the Senior High School (SHS) Visual Arts programme, which is known as the actual vocation. However, they are not taken to a very high standard as is done at the tertiary level.

At the Teacher Training College, the University and Polytechnic levels, Visual Arts subjects are studied to the specialist or professional level. At these levels the theoretical aspects of the various branches of Visual Arts is given serious attention. These include history, philosophy, psychology of Art etc. as already stated, together with the study of the methods and materials of production of the Visual Arts objects. New Visual Arts areas such as Fashion Designing, Interior Decorating and Digital Art are gradually finding their way into the Visual Arts Curriculum at the tertiary level in Ghana. Modern Development of School Visual Arts Education in Ghana. The story of School Visual Arts Education in Ghana is a checked one. Starting from a period of disregard and exclusion from the curriculum, through indirect introduction as 'hand and eye' to its acceptance as a possible subject capable of ameliorating the unhealthy condition of the bookishness of the school course, up to its current position as a subject of study in the University as already indicated. Visual Arts education has had a turbulent history.

2.4.1 History of Visual Arts Education

The history of modern School Visual Arts education in Ghana however began at Achimota in 1927 when the Principal Rev. A.G. Fraser appointed G.A. Stevens as Art Masters, Stevens and Maclaren were European Art Masters who did not influence the art of their African students with their own ideas of life. They therefore introduced the teaching of history of West African Art as part of the Art course at Achimota. Another European Art Master. Gabriel Pippet, introduced woodcarving and basketry and craft hobbies as an extra curricula activity into the life of Achimota. This was a

great step forward for the development of Visual Arts education, because prior to this innovation 'Art teaching in Achimota was strictly academic and almost divorced from the crafts and also bore no relation to the life of the student's cultural environment and previous knowledge' (Antubam, 1963).

The year 1936 opened a new phase in the developing of Ghana's indigenous Art and Crafts at Achimota. With the appointment of a white South African. Mt. Meyerowitz as Art and Craft supervisor. As a talented sculptor, designer and ethnographical field research enthusiast, Mr. Meyerowitz revolutionized the approach to Art and Craft teaching in the country. He developed the Art Department of Achimota to a point where a three-year course in specialist Art and Craft teaching with emphasis on Ghanaian and African traditions were offered. Under Meyerowitz, the scope of Art and Crafts was widened to cover basketry, pottery, weaving, traditional woodcarving, terracotta, modelling, brick and tile making and mural painting. Through the suggestion of Mr. Meyerowitz, the Education Department instituted a scholarship scheme to train Ghanaian Art and Crafts specialist teachers abroad. These were Achimota trained specialists with three years post specialist teaching experience. After the death of Mr. Meyerowitz, Mrs. Eva Meyerowitz took charge of the Art and Crafts Department at Achimota for a short period. Mr. Machendricks who succeeded her continued the work until the establishment of the College of Technology in Kumasi in 1952 where the Art Department at Achimota was transferred. At the Kumasi College of Technology, Mr. Machendricks worked hard to turn the Department into the first real Art and Crafts School in Ghana. This Art and Crafts School has become the present College of Art in the Kwame Nkrumah University of Science and Technology, Kumasi. Later the Teacher Training section of the School of Art and Craft in the College of Technology was transferred to Winneba as the present Art Education Department of the University

of Education, Winneba in September 1992 under PNDC Law 322 ; <https://www.uew.edu.gh>.

As a part of the then specialist Teacher Training College, the Department continued as the only Institution training specialist Art Teachers until the 1973-74 academic year. In that year, a three-year specialists course in Art, was established in a number of existing basic Teacher Training Colleges such as the Komenda. St. John Bosco at Navorongo, Asokore and Peki for two-year post-secondary and four-year trained teachers. These teachers were to organize the Art programmes in the new Junior Secondary Schools to be opened all over the country. However, the establishment of the Junior Secondary Schools remained only at the experimental stages until 1987. As a result, the Art courses in the Teacher Training Colleges were unfortunately terminated in the 1975-76 academic year. Ghana has come to stay: What needs to be done now is to infuse aspects of the indigenous Visual Arts Education system into the school curriculum for it to assume a unique Ghanaian cultural and artistic identity.

This can be done by inviting indigenous master craftsmen into the schools and colleges to teach students about the indigenous tools, materials and methods of production. The philosophy behind their works of Art can also be explained during such visits. The schools and colleges can also take field trips to the workshops of the master craftsmen to enable students observe and understudy the craftsmen at work and interact with them.

The teachers in the schools and colleges should ensure that the works of their students amply reflect the cultural values of the communities in which the students live. This approach will help promote Afro-Centricism in school Visual Arts to further enhance students' appreciation of the cherished values of Ghana in particular and Africa as a whole as viable authentic sources of artistic inspiration. What needs to be done

now is to infuse aspects of the indigenous Visual Arts education system into the school curriculum for it to assume a unique Ghanaian cultural and artistic identity.

The Visual Arts are art forms such as painting, drawing, printmaking, sculpture, ceramics, photography, video, filmmaking, design, crafts, and architecture. Many artistic disciplines such as performing arts, conceptual art, textile arts also involve aspects of Visual Arts as well as arts of other types. Also included within the Visual Arts are the applied arts such as industrial design, graphic design, fashion design, interior design and decorative art. Current usage of the term "Visual Arts" includes fine art as well as the applied or decorative arts and crafts, but this was not always the case. Before the Arts and Crafts Movement in Britain and elsewhere at the turn of the 20th century, the term 'artist' had for some centuries often been restricted to a person working in the fine arts (such as painting, sculpture, or printmaking) and not the decorative arts, craft, or applied Visual Arts media. (Edusei, 1991)

The distinction was emphasized by artists of the Arts and Crafts Movement, who valued vernacular art forms as much as high forms. Art schools made a distinction between the fine arts and the crafts, maintaining that a craftsman could not be considered a practitioner of the arts. The increasing tendency to privilege painting, and to a lesser degree sculpture, above other arts has been a feature of Western art as well as East Asian art. In both regions, painting has been seen as relying to the highest degree on the imagination of the artist, and the furthest removed from manual labour in Chinese painting the most highly valued styles were those of "scholar-painting", at least in theory practiced by gentleman amateurs. The Western hierarchy of genres reflected similar attitudes.

In the executive summary of a study authored by Winner and Cooper (2000), Hetland and Winner (2001) declared: The arts have been around longer than the

sciences, and cultures are judged on the basis of their arts. Most cultures and most historical eras have not doubted the importance of studying the arts. The arts are a fundamentally important part of culture, and an education without them is an impoverished education leading to an impoverished society, they are time-honoured ways of learning, knowing and expressing. Winner and Cooper concluded on the basis of a lengthy meta-analysis published in the Reviewing Education and the Arts Project Report (REAP) entitled "Mute Those Claims: No Evidence (Yet) for a Causal Link Between Arts Study and Academic Achievement," that study in Visual Arts does not significantly affect academic achievement. Furthermore, they stated that when justifying the arts instrumentally we make the arts vulnerable, (Hetland & Winner, 2001, p. 67).

Therefore, justifying the arts by their power to affect learning in a particular academic area is an elusive quest (Hetland & Winner, 2001). The authors and their REAP team found relevant studies, reports, dissertations, and resources from 1950-1999, published and unpublished. They reviewed 600 reports to analyze the possible relationship between study in one or more arts areas and achievement in one or more academic areas (Winner & Cooper, 2000). They calculated 275 effect sizes and conducted a set of 10 meta-analyses. Visual Arts programmes and instructions did not show a causal link to achievement in academics at this time. Studying the arts showed positive value, especially if self-selected, but not causation of cognitive skill development transferred to academic areas (Winner & Cooper, 2000). The recommendation applicable to this study is that, as Winner and Cooper (2000) wrote, "We must not discount claims. Rather, we suggest that researchers look closely and ethnographically at what happens to schools that grant the arts a central role in the curriculum" (p. 66). A study conducted in 2000 by Burton et al came closer to

connecting Visual Arts with the cognitive domain and, in particular, learning transfer. They wrote that transfer and sustained transfer through Visual Arts teaching and learning has "become a leitmotif of arts education" but one that lost some ground (p. 228). The author's theoretical research showed studies from the 80s and 90s narrowing transfer claims to learners attracting unidirectional and linear capacities through arts "travel" to other subject disciplines (p. 228). And if transfer exists it supports enhanced learning and possible retention. These theories have evidence of both successes and failures.

The purpose for the Burton et al. study was to determine if cognitive and disposition skills build and group together through arts curriculum and instruction and show a relationship between learning in other subjects. Their mixed-methods study, "Learning in and Through the Arts: The Question of Transfer," targeted 12 "real school settings," grades 4-8, testing 2,406 children to determine if higher order thinking skills and divergent thinking developed through arts have an effect on learning in other disciplines (p. 232). Teacher perceptions and views as experts were also identified in both "arts-rich and arts-poor schools" (p. 234).

The study went through five phases. The first phase addressed taxonomies of learning in the arts. The taxonomy was developed initially to find variables through field 16 research used in the quantitative phases of the study. The investigators reviewed literature, discussed with professionals, and summarized collective experiences of researchers and educators. Quantitative investigations incorporating two tests, several student and teacher questionnaires, and inventories followed. Qualitative explorations through observation, interviews and evaluation of artwork samples and performances in the classroom were also part of the investigation (Burton et al., 2000).

Three key themes emerged in this study and draw attention back to the Winner and Cooper (2000) meta-analysis summary. Burton et al. (2000) concluded that the search for solid transfer evidence in high quality Visual Arts education (HQVAE) is worthy of continued investigation. They stated that HQVAE offers (a) "a constellation of cognitive competencies and dispositions" which imply dynamic and interactive impacts (p. 253); (b) the relationships "to other domains of knowledge in terms of the flow of effects from the arts to other subjects" cannot be ignored (p. 253); (c) the contextual factors to consider such as personalities, home, school climate, district support and exposure to the arts are further recommended as avenues of investigation.

The above three themes are thought to be characteristics that could lead to transfer, but any firm conclusions regarding the possible effects of Visual Arts teaching and learning and on other subjects requires continued research (Burton et al., 2000, p. 253; Catterall, 1998).

The operative phrase is "solid transfer evidence" which is desirable but not easily found and perhaps will not be found. Implications from this study do show real concern for how "we think about learning and thinking possibilities within broad and flexible pedagogy contexts" such as are present in the arts (Burton et al., 2000 p. 253). As Burton et al. discussed the study of transfer of learning as a result of arts experience in the context of all subjects and their own potentials to affect transfer, their research indicated, "to 17 diminish one is to diminish the possibility and promise of them all" (p. 255). Students learn science, not so much, because we expect and can conclusively demonstrate transfer of learning to the arts, for example. However, this in no way diminishes the importance of science as a school subject.

Looking at student engagement in Visual Arts skills, Catterall and Pepler (2007) conducted a study of Visual Arts attributes testing treatment and comparison

groups with pre- and post-survey measures and through investigators' use of an observation instrument to explore engagement in art and specific social views of cognitive and affective (motivation) development. Catterall and Pepler choose non-random samples of grade three students from two inner city schools with low socioeconomic status for a five-month Visual Arts curriculum intervention. Measurements were taken using pre and post-survey instruments administered to programme participants and compared to non-participant students using general motivation and creativity scales. The authors redesigned a self-concept, self-efficacy belief scale, success attribute scale, as well as creativity scales for elementary students based on the Torrance Test of Creativity (TTCT; Torrance, 1984).

Formal observation instruments were used to record student focus, student engagement, and social development in the Visual Arts classrooms compared to their home classrooms. Self-concept is an unstable construct but was measured using a four-point Likert, global self-concept survey conflated into one with self-efficacy and success attribution 20 statements (Ames, 1990; Catterall, 1995). Three findings emerged within participant and non-participant group differences related to Visual Arts study and student achievement (Catterall & Pepler, 2007). Over a sustained period of time in HQVAE programmes, significant associations were noted with growth in the indicators of general student self-efficacy and original thinking under the creativity dimension. The Visual Arts students out-gained comparison students 55% and 33% in creativity.

In addition, increased positive gains were shown through observation procedures of social development, up to 30% more in Visual Arts classrooms (Catterall & Pepler, 2007). The authors suggested that these outcomes show benefits for children and have positive effects on children's view of themselves, their future achievements,

and the world they face, especially for "underprivileged children for whom educational and social advantages are scarce" (Catterall & Pepler, 2007, p. 559). Sustained, high quality curriculum and instruction such as a discipline-based approach to teaching, and socially constructed classrooms in Visual Arts is founded on researched pedagogy, evidenced, and valued in this study.

2.5 Historical Perspectives of Visual Arts Skills Education

In Ghana, Visual Arts has been an integral part of the school curriculum from pre - primary through to pre- tertiary level for many years. The role of the Ministry of education has been to: Prescribe the curriculum policy (a national one) for the implementing body the Ghana Education Service, Organize the preparation of Visual Arts syllabus, provide funding for Visual Arts materials and Prepare teachers at both present and inset levels.

2.5.1 Historical background

Before the major policy change and reforms in Ghana, Visual Arts was perceived as art and craft the two-dimensional works being the Art and the three-dimensional being the craft. Art and craft was limited to drawing and painting, dyed and printed textiles and ground work. The study of Art and craft led to the 'O' and 'A' levels Certificate Examinations administered by the West Africa Examinations Council. At the Basic Education level though there was an Art and Craft syllabus in place very little teaching took place. Most children made brooms during the Art and Craft period.

In the 1987 Education reform programme, Visual Arts was introduced under the vocational Education programme and since then it been given more attention than ever.

One reason is that Visual Arts making is perceived as important subject through which creativity can be fostered. Ghana needs creative citizens to solve national

problems. In this regard, much credit should be given to the ministry of education for available a greater variety of vocational opportunities for Visual Arts at the Basic and Secondary level.

2.6 Komenda College and Visual Arts Studies

Diploma graduates of Komenda College of Education, as part of their study for the award of diploma certification take practical courses within each semester throughout their study and they produce a minimum of sixteen or more art (project) works depending on the programme the student offers. Art unlike other theoretical inclined programmes, require extensive time and studio practices to become competent enough to teach the subject. The study of art in Ghana dates back to 1909 when Visual Arts as a subject was included on the school time-table as "hand and eye" to change the mere bookishness of the school course, (Edusei, 2004). Before Visual Arts was introduced to the school time-table in 1909, it had first been introduced in the then Gold Coast, now Ghana in 1908 (Foster 1967 as cited in Edusei, 2004).

Visual Arts skills education began in Komenda College of Education with a 2-year specialist certificate then to 3year certificate A, then to diploma certificate programme which started from 2004.

2.7 TVET in Ghana

TVET in Ghana is provided through several ministries, with the Ministry of Education (MoE) and the Ministry of Employment and Social Welfare (MoESW) being the most prominent. The Ghanaian government established a legal framework for TVET and a Council for Technical and Vocational Education and Training (COTVET), which has "the objective of coordinating and overseeing all aspects of TVET in the country" (The Council for Technical and Vocational Education and Training Act, 2006). The Council for Technical and Vocational Education and Training (COTVET)

is the most significant government body responsible for TVET co-ordination. The Council (COTVET) has formed three different committees, which focused on Industry Advisory, Qualifications and Quality Assurance.

Following a request from the government, a fourth committee, responsible for traditional apprenticeship has now also been put into place. The main responsibility of the Council is to formulate national policies on skills development (pre-tertiary, tertiary and informally), whereas the different ministries are responsible for implementing the policies within their TVET institutions. The overall goals of the Council are to ensure that the unemployed particularly the youth are given competitive, employable and entrepreneurial skills nationally and globally within the formal and informal sectors. Graduates coming out of our formal, informal and non-formal TVET institutions are endowed with employable and entrepreneurial skills. Operating as part of the Ghana Education Service (GES) under the Ministry of Education, the Technical and Vocational Education Division (TVED) is responsible for the implementation of public pre-tertiary technical and vocational education. TVED's mission is to provide the youth with quality demand-driven TVET, employable skills and general education to enable them fulfil the country's technical human resource requirement, (Ghana Education Service, 2007). As policy implementers, TVED is responsible for the monitoring and evaluation of 26 public Technical Training Institutes (TTIs). TTIs are tertiary education driven rather than industry-driven, meaning it is expected that students continue to Polytechnic or even University. Apart from being responsible for co-ordination of the TTIs, TVED is responsible for developing and reviewing the curriculum for TVET programmes, and conducting TVET examinations and awarding corresponding certificates. Finally, TVET needs to oversee those private TVET institutions that follow their programmes.

The National Vocational Training Institute (NVTI) was set up in 1970 with the mandate of coordinating all aspects of vocational training, NVTI continues to be a well recognised and established TVET institution in Ghana, and operates under the Ministry of Employment and Social Welfare. NVTI aims 'to provide demand-driven employable skills and enhance the income generating capacities of basic and secondary school leavers, and such other persons through competency based Apprenticeship, Master craftsmanship, Testing and Career development' (NVTI in Perspective, 2009). In addition to being responsible for the co-ordination of 37 vocational training centres, NVTI is also a widely recognised institute responsible for testing and certification.

2.7.1 Teacher Education

According to documents cited at the National Teaching Council (NTC), record indicated that the NTC shall;

1. Co-ordinate and regulate teacher Education and Training programmes. Education oriented universities shall be responsible for the certification of teachers.
2. Ensure that untrained teachers in Basic Schools will have access to remedial Courses through Distance Education. Continues teacher development will be undertaken to upgrade and update the competencies and skills of serving teachers.
3. See through that special attention will be given to the training of teachers in Technical, Vocational, Agricultural, Special Needs Education, Guidance and Counselling, Information and Communication technology (ICT) and French.
4. Ensure that Teacher-training programmes for kindergarten teachers shall be developed.
5. Improve the conditions of service for teachers.
6. Establish Open Universities and distance learning colleges to train and retrain teachers.

7. Provide a curriculum on special needs education in teacher training colleges which shall be enhanced to ensure early identification and effective management of children with special educational needs.

2.7.2 External Inspectorate of Schools

The National Inspectorate Board (NIB) is an independent body mandated to perform the under-listed tasks;

1. Set and enforce standards in all pre-tertiary schools.
2. Operate under the Ministry responsible for Education, and shall undertake an external evaluation of all first and second cycle institutions.
3. The NIB Secretariat shall be headed by a Chief Inspector of Schools.
4. The NIB shall ensure that schools are inspected at least once every three years by trained Inspection Panels to ensure quality standards.
5. The Inspection panels will liaise with Regional and District Directorates of Education, which will be responsible for all routine internal inspection and supervision.
6. The NIB shall make recommendations to the Minister on issues of quality assurance and set up mechanisms to enforce its recommendations.
7. The Board shall submit annual reports to the Minister and advise on the formulation and review of policy on quality education issues
8. The board will make public its annual findings on the state of education in the country.

2.8 Technical and Vocational Education and Training (TVET)

TVET shall provide employment skills through and informal Apprenticeship, Vocational, Technical and Agricultural Institutes; Polytechnic and Universities.

Pre-Tertiary TVET shall be provided at the following levels: Technical Institutes (Agricultural Institutes, Vocational Institutes and Apprenticeship (formal and Informal). It shall also be offered at the basic education and as elective subjects in secondary schools.

The council for Technical and Vocational Education and Training (COTVET) shall be established to develop policy co-ordinate and regulate all aspects of TVET.

Industry shall play a major role in all aspects of TVET. Technical Institute training shall produce crafts men at intermediate and advanced levels, as well as technician levels of VOTVET qualification for the job market. Interested graduates could further education at the Polytechnic level to take higher courses.

Vocational Institutes shall offer courses, which will lead to tradesman, artisan and master crafts person levels of COTVET qualification for the job market. Vocational Institute graduates could continue their education at technical Institutes level to take higher courses. Agricultural Institutes shall offer courses, which will lead to COTVET level qualification for the job market. Agricultural institute graduates could continue their education at higher level Agricultural Institutes.

There shall be two types of Apprenticeship training regulated by the national Apprenticeship Training Board;

- i. formal scheme, to be made up of classroom and on the job training
- ii. On-the-job training (informal) under traditional master crafts person.

All TVET institutes, both public and private, shall be registered and accredited in order to operate. The Competency Based Training (CBT) curriculum delivery methodology has been adopted for the TVET system. In this approach, strong emphasis will be placed on students acquiring practical skills for employment.

The service conditions for TVET teachers shall be improved to attract qualified and experienced teachers from industry. TVET shall be resourced and promoted as a viable alternative to general education.

2.9 Rational Behind TVET Education

According to the definition by UNESCO and the International Labour Organization (ILO), TVET refers to "aspects of the educational process involving, in addition to general education, the study of technologies and related sciences, and the acquisition of practical skills, attitudes, understanding and knowledge relating to occupants in various sectors of economic and social life" (UNESCO and ILO, 2001). In addition to technical knowledge and aptitude, increasing emphasis is on "softer" skills, communication, negotiation and teamwork.

TVET is dispensed in public and private educational establishments, or other forms of formal or informal instruction aimed at granting all segments of the society access to lifelong learning resources. Traditionally, so-called "intellectual" work is often contrasted with "manual" work. Thus there would be, on the one hand, white-collar (office) professions and, on the other, traders, technicians, etc. Nowadays, such a distinction is no longer possible, even though society continues to undervalue and minimize technical education. Consequently, pupils facing difficulties in their studies are those usually sent to vocational streams. This vision of TVET is attributable to the crisis that Africa went through in the eighties. The serious economic and financial crisis that the continent faced at the time generated far-reaching changes in the production system and the labour market, and contributed to increasing graduate unemployment. Within that context, the TVET systems found themselves unable to provide the skills

required by businesses. Facing increasing costs within the context of structural adjustment programmes, TVET systems endured drastic budgetary reductions.

Lastly, inadequate investments in TVET contributed to its deterioration and reduced its effectiveness. Yet, the principal objective of TVET is to train youths and adults alike, readying them for the labour market. With technical revolution and innovations in science and technology, labour market needs have significantly evolved. New challenges must be met in order to match the education proposed with vocational demands. In that regard, several countries are in the process of reforming their education system, with a view to training youths to meet national, regional or international market needs. Today, the global economy offers Africa new opportunities. It also presents the continent with challenges that it cannot ignore.

Therefore, Africa must break this vicious cycle if it is to take its rightful place, given its enormous potential. Indeed, the purpose of the workshop that was jointly organized by the ADB, the OIF and WAEMU is to contribute to refocusing the discussion on TVET and enabling brainstorming on the appropriate policy options that would create new dynamics for technical and technological training in Africa. Although TVET also concerns tertiary level education, the three Institutions have opted to focus workshop deliberations on secondary technical education which is the locus of middle level technical worker training an indispensable fulcrum to all economic development. TVET is a complex and multi-dimensional field. Thus, statistics on TVET are generally inaccurate and difficult to obtain, compare and aggregate. We lack specific data on the number of pupils enrolled in technical and vocational education.

2.9.1 Reasons for TVET Reforms in Ghana

Ghana is currently in the process to reform the National Technical Vocational Education and Training (TVET) system with the aim to form highly skilled local

workforces able to support the development of local industry sectors and contribute to a sustainable growth of the Country.

According to a 2010 publication from the Ghana Statistical Service, with a population of over 26 million people and a GDP of 1,550USD per capital. Ghana has a 56.6% unemployment rate among the youth population. This situation is partially due to a difficult transition for young people from the school to the job market. At the same time, the Country urgently needs to form a local skilled workforce, able to respond to the increasing demand of new infrastructures, including an efficient public transport system, affordable and safe housing, and reliable energy supply.

In 2006, the Council for Technical and Vocational Education and Training (COTVET) was established in Ghana, with the aim to reform the TVET system and contribute to the development of a productive workforce by linking the education system to the needs of the economy.

According to COTVET, one of the greatest challenges that TVET in Ghana is currently facing is to improve the perception and recognition among the population. Most people have dreams of pursuing academic careers to become doctors, lawyers, or accountants. Trades like auto mechanics, hairdressing, and carpentry are considered the poor alternative to university education.

Consequently, university graduates spend an average of two to five years looking for nonexistent employment (jobs), as local universities produce more graduates than the job market can absorb. Whereas, many national industries, like the emerging oil and gas sector, have a real and growing demand for skilled workers that, in the absence of local skilled workforces, has to be filled by foreign labour.

Another significant challenge is the need to reform the national TVET system. TVET related policies promoted by COTVET aim to establish:

- i. Industry-led and demand driven Competency-based training (CBT), aimed to promote equitable access, opportunities and career pathways for students and employees to develop their vocational, technical and generic skills;
- ii. Workplace Experience Learning (WEL) to ensure that the theoretical and practical aspects of the CBT model are integrated and adequately prepare students for the world of work.

Other challenges are presented by limited equipment such as number of Technical Institutions, lack of facilities and materials for training, inadequate Technical Teachers or Facilitators, limited number of training Institutions for Technical Teachers and difficulty in career progression. In addition, lack of regular training for trainers, needs of coordination between TVET and Industry, lack of a clear qualification framework, not forgetting, the negative public attitude and perceptions regarding Technical and Vocational Education and Training.

In addition to the reforms, Ghana Education Service (GES) and Ministry of Education (MoE), have introduced into the Ghanaian Basic School (thus the JHS level), Senior High School (SHS) and Colleges of Education (CoE) curricula TVET education. In the Colleges of Education, TVET have been introduced to inculcate Arts, Home Economics and Technical as well as Agricultural skills training in its' graduates, who are to teach at the Basic levels of education.

2.9.2 Discussion of Problems facing TVET in Ghana

The total number of technical institutes (TI) available in Ghana is woefully inadequate and statistics by Ministry of education indicate that currently they are about twenty-one (21). The regional breakdown of technical institutes is very worrying compared to the number of Senior High Schools (SHS) available in the regions. For example, Greater Accra and Volta regions can only boast of four (4) and five (5) public

technical institutes as against 54 and 75 Senior High Schools respectively. These numbers are woefully inadequate, looking at the population and the number of Junior High Schools (JHS) graduates in these regions. The existing technical institutes lack facilities and materials for training students in the various vocations. Technical school is a place to acquire practical knowledge and hands-on experience or activities in addition to the basic theory in the chosen field of specialization.

Furthermore, if the training materials or the tools needed to achieve these are lacking or inadequate then the products of these institutes will have deficiencies in their areas of specialization. This will eventually prevent them from practicing well on their own and working effectively in the industries. The teachers or the facilitators in these institutes are not enough and when they are more, majority of them have shortfalls in practical experience. Some of them have not worked in the industries to enrich their skills before coming to the classroom and therefore find it very difficult to deliver or make the necessary impact as far as acquisition of practical skills are concerned.

Formerly, some institutions are established to train technical teachers only, but now it is only the Kumasi campus of the University of Education, Winneba (UEW-K) that is training pure technical under graduates to become technical teachers in their areas of specialization. The rest of the technical training colleges train technical teachers from those who have completed senior high or finished secondary technical schools and not from pure technical institutes. These categories of technical teachers are trained to teach pre-technical skills or Basic Design and Technology (BDT) in the junior high schools (JHS) and even if these technical teachers progress into the university, they don't teach in pure technical institutes since they are weak in both theory and practical which is the main focus of technical and vocational education and training.

The biggest challenge facing technical education in Ghana is the progression of students from one level to another vis-a-vis their counterparts from the senior high schools. After three years in the technical institute, one has to pursue advanced craft course or technicians part 1& 2 or 3 in the polytechnic before offering the Higher National Diploma (HND) in the same polytechnic. Whilst their colleagues from the senior high or secondary schools proceed to offer the HND. For a technical student acquiring degree in Ghana the least talked about the better. One needs to add a pass in English language and Mathematics from "O" level, SSCE or WASSCE to the plenty 'degrees' one acquired in the polytechnic before qualifying to do a degree course in the University specifically at the Kwame Nkrumah University of Science and Technology, Kumasi (KNUST). Even some polytechnics started requesting for credit in English and Mathematics before technicians can be admitted into the HND programme. Meanwhile, it is the institution that is established to train technical students. This puts technical students at a disadvantaged position and only few people were able to make it to the top. However, the rhetoric question is what about those colleagues who are better than those people are, when it comes to their area of specialization.

The reality on the ground is that those who made it to the university with pure technical background perform very well in the job market as far as their area of specialization is concerned. When even the HND holders are given the chance to read the degree or do the top-up, pure technical graduates holding the HND are excluded due to insistence by the universities on English language and Mathematics. The question is, as a country, is it the English language and the Mathematics we are looking for or the advancement in science and technology? Hitherto, technical students have been studying English Language, Mathematics and Science in the various schools. The only problem is that they do not write it as part of their final exams.

The fact also remains that the medium of instruction in the technical and vocational schools is English Language and the examinations are written using lingua franca. Therefore, it is not clear the reason why technical graduates are expected to write English and Mathematics before climbing the educational ladder knowing very well that their direction is known and their area of specialization is defined from the scratch.

Whilst countries in Asia are making inroads in Science, Engineering and Technology because they use their native languages, in Ghana English and Mathematics are being used to impede the progress of those who will do the re-engineering. To partly solve the English and Mathematics problem, the National Board for Professional and Technician Examinations (NABPTEX) has designed a programme that create the opportunity for students with technical and vocational educational background to pursue one-year access course in English Language, Mathematics and Science. The final examination will be conducted by NABPTEX after which successful students shall proceed to enroll in the Higher National Diploma (HND) programme. For a candidate to qualify to be admitted to the HND programme he or she must obtain a minimum pass of 50% in each of the three subjects namely, English language, Mathematics and Science. This means that a successful candidate will in effect use four (4) years to acquire a certificate in HND after technical education. In this regard, what then happens to the unsuccessful candidates, what other alternatives are available for them, does it mean they can't excel in their various vocations? These questions remain unanswered.

The Council for Technical and Vocational Education and Training (COTVET) of the Ministry of Education now wants technical students to write English language, Mathematics, Science and Social studies in addition to their trade areas so they can be

admitted into the HND programme straight. The Technical Examination Unit of the Ghana Education Service, we all know, conducts the trade area. The core subjects to be examined by NABPTEX. Though with this combination, they cannot still qualify for the universities, one because of the body conducting the core subjects and secondly because of the elective courses being run in the technical schools. It is a laudable idea.

However, the bigger question is what about those who cannot and will never pass the core subjects; what provision have been made for them to progress up to Doctor of Technology (D.Tech) level without English and Mathematics being a barrier?

2.10 Greening Technical Vocational Education and Training

Another dimension of TVET which is been introduced into national skills development for the world of work is Greening Technical Vocational Education and Training (Greening TVET). Technical and vocational education and training (TVET) is the strategic entry point for ensuring a world of work that contributes to social cohesion and promotes environmentally sound sustainable development. TVET and skills development initiatives play a significant role not only in developing human and social capital, but also in promoting necessary skills, knowledge and expertise needed for more sustainable societies and greener economies.

The transition to green economies and sustainable societies require policy makers, employers and workers, economic, social and environmental actors, educational and training institutions and individual citizens to make the right choices. The shift to low-carbon economies requires not only new regulation, investment and institutional frameworks, but also TVET to engage more systemically in response to the changing job opportunities and skills needs that a green development agenda brings about. The green transition will bring new employment opportunities but will also alter existing jobs. In order to avoid high social costs and, at the same time, to tap the

employment potential of green jobs, TVET needs to anticipate and respond to skill changes needed for successful careers in low-carbon economies.

TVET systems need to prepare their learners for being responsible and well informed producers and consumers, and for being able to act competently, creatively and as agents for sustainability in their workplaces and in society at large. Investment in TVET and skills development initiatives needed for the green transition enhances environmental awareness, competency, innovation and entrepreneurship, and thus opens new market opportunities for environmental goods and services, promotes green innovation and green growth, and puts our world on a more sustainable development path.

2.11 Interagency Cooperation for Greening TVET and Skills Development.

The Interagency Working Group brings together expertise from a wide range of international organizations working in the field of TVET, skills development and the green transformation of the society and economy. The Working Group is convinced that a collaborative effort is required for meeting the challenges involved in greening TVET and skills development. The Working Group advocates international partnership and cooperation/collaboration for promoting the necessary capacities in TVET and skills development for allowing a rapid and equitable shift to greener economies and more sustainable societies. The Working Group supports initiatives for greening TVET and skills development by raising awareness, providing advocacy, sharing and disseminating good practices, knowledge and expertise, and works under the umbrella of the Interagency Group on TVET.

Ghana, in an attempt to meet the Greening TVET, has introduced greening TVET programmes/curriculum in all the Technical Institutions, Technical Universities and now in the Colleges of Education mentored by UEW. This aims to build in students,

the habits of protecting the environment during and after productions. That is every stage of production is important and student-teachers must learn to teach at the JHS.

International Labour Organization (ILO): Anticipation and development of skills for green jobs The ILO is a specialized UN agency which promotes decent work for all women and men. It supports skills anticipation and development to facilitate the transition to a green economy and to seize the employment potential that the transition entails. The ILO has built a large body of research to inform tripartite decision-making and provides policy advice, methodological guidance and technical assistance in skills identification and provision to effectively deal with the coming structural change and transformation of existing jobs.

In this light, the ILO has produced the following outputs:

- i. Skills for Green Jobs
- ii. A Global View
- iii. Skills and Occupational Needs in Renewable Energy
- iv. Skills and Occupational Needs in Green Building
- v. Comparative Analysis of Methods of Identification of Skills Needs on the Labour Market in Transition to the Low Carbon Economy
- vi. Policy brief on 'Greening the Global Economy'
- vii. The 'Skills Challenge' and several research briefs.

CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter details the research design adopted for this study and the methodology used. It gives an account of the sampling technique employed, data collection instruments used, data collection procedures followed and data analysis plan.

3.2 Research Design

The objectives of this study are to investigate, trace and access a situation within a specific period. This research is a tracer study that adopted the use of quantitative and qualitative data to enable fetch measurable records and descriptive data of the situation under investigation. The design used for the research was a follow-up.

According to Schomburg (2003) as cited by Akuffo, Okae and Dzisi (2015), tracer studies or graduate's surveys are popular for analysis of the relationship between higher education and work. Schomburg (2003) further stated that the time has come for higher education institutions to have a working relationship with industry, having the demands of industry at the center of their curriculum development. The researcher adopted the use of multiple data sources encompassing direct detailed observations, interviews, and review documents.

3.3 Library Research

Library research formed an integral part of this study. The libraries which have been of great help for gathering documents on Culture, Art and Values include;

- a) Komenda College of Education Library
- b) University of Education Winneba Libraries, Winneba Campus

The above libraries accompanied with other sources such as books, publications, brochures, research articles, contributed to the collection of additional data for this study.

3.4 Population for the Study

The population of the study constituted in-service teachers who are Diploma graduates of Komenda College of Education with a year of completion within the period of 2014 to 2018 and knowledgeable people in the area of study. of fifty (50) respondents comprised thirty-eight (38) in-service teaching staff members and twelve (12) non-teaching staff who are all Diploma graduates of Komenda College of Education.

3.5 Sampling

This study employed random, purposive and snowball sampling techniques. This was executed through the gathering of a list of Diploma graduate students who completed school between the time frame of 2014 – 2018 from the Komenda College of Education who are school database. Once a Diploma graduate was identified from the school's database; follow up interactions were made with respondents who were contacted for this study to enable identify other graduates in that regard to enable trace potential respondents.

Table 1: Statistics of Respondents

Entry Number	Description	Number Of Respondents
1	In-service teaching staff	38
2	In-service non-teaching staff	12
	Total	50

Source: Field work, 2021.

3.6 Data Collection Instruments

Data collection for this study was based on investigating the sample of individual graduates of Komenda College of Education under study within a specific time frame. In this light, the researcher employed the use of close-ended questionnaires for collecting data from the sampled respondents identified for this study together with interviews with another section of respondents. The responses of respondents gathered during the conduct of this study thereof was compared to data which was retrieved from their respective admission records at Komenda College of Education during their time of training. With the objective of facilitating validity, the instruments underwent pre-testing before its main usage.

3.6.2 Interviews

This study was carried out with interviews to access the experiences of Diploma graduates of Komenda College of Education who settled in non-teaching roles after completion of school to seek information regarding the research questions that guided this study and identify recommendations thereof.

As part of employing interviews was to enable the researcher get access to oral accounts of experiences of sampled respondents. The use of interviews allowed the use of local language where respondents needed to switch language to give certain descriptions for which they were short-for-words.

Twelve interviews were conducted in total for which three interviews were conducted each day for four days for a duration of twenty minutes per interview.

3.6.3 Questionnaires

Questionnaires were administered to in-service teaching personnel who successfully graduated from the Komenda College of Education. The questionnaire was characterized with structured questions. It was made up of definite questions which

were prepared in advance to seek information on problems relating to administrative policies and challenges which is characteristic of a structured questionnaire.

Respondents were aided to understand that all the information provided will be treated with confidentiality and will be used solely for the purpose of the research. Appointments were booked with the respondents to schedule due dates for completing the questionnaires upon which the questionnaires were successfully collected. Due to the geographical location of the various areas where respondents found themselves, it took the researcher a period of four weeks to administer and collect questionnaires and conduct interviews.

3.7 Data Analysis Plan

Data was analyzed over a period of four weeks. The data collected from the field was analyzed and presented thematically to interpret the various aspects of the research topic. The researcher used figures, chats, tables and themes to capture the important pieces of data in relation to the research questions that guide the study. The following research questions guided the classification of themes for data analysis;

1. What are the perceptions of graduates of the diploma in Visual Arts Educational programme from Komenda College of Education since 2014 to 2018?
2. What were the experiences of diploma graduates of Visual Arts Education during their training?
3. What were the experiences of diploma graduates of Visual Arts Education after their training at Komenda College of Education?

Themes were drawn based on the consistent responses from respondents. The researcher analyzed data digitally and manually by familiarizing with the data through reading, examination and rereading. Thereafter, the researcher searched for themes,

reviewed themes, defined and named themes and finally produced a report from the selected extracts of the data.



CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSIONS

4.1 Overview

In this chapter, findings from the study are presented and discussed in relation to the three research questions that guided this study. The data collection instruments inquired on facts and issues on experiences and perceptions of Diploma graduates of the Komenda College of Education which are assembled and presented in this chapter in charts, tables and themes. The following research questions were formed to guide the study:

1. What are the perceptions of graduates of the diploma in Visual Arts Educational programme from Komenda College of Education since 2014 to 2018?
2. What were the experiences of diploma graduates of Visual Arts Education during their training?
3. What were the experiences of diploma graduates of Visual Arts Education after their training at Komenda College of Education?

4.2 Demographic Characteristics of Respondents

Out of the 50 graduates selected for the study, 50 responded representing a response rate of 100%. Table 2 shows age, number of years spent in trade and the employment status of respondents. In all, 21 respondents were males and 29 were females. 54% (27 respondents) of respondents were aged less than 30 years, while 46% (23 respondents) were aged between 30 – 45 years.

Table 2. Demographic Characteristics of Respondents

Characteristics	Gender		Total	Percentage Frequency (%)
	Male	Female		
Age				
<30	12	15	27	54
30-45	9	14	23	46
>45	0	0	0	0
Total	21	29	50	100
Employment status				
Employed	21	29	50	100
Unemployed	0	0	0	0
Total	21	29	50	100
Employment Category				
State	20	21	41	82
Private	1	8	9	18
Total	21	29	50	100
Number of years Spent in trade				
<1	0	0	0	0
1-3	4	7	11	22
3-5	9	14	23	46
>5	8	8	16	32
Total	21	29	50	100
Earnings (GHS.)				
<850	-	-	0	-
850-1400	13	12	25	50
1400-2000	5	9	14	28
>2000	3	8	11	22
Total	21	29	50	100
Academic Qualification				
Diploma	21	29	50	100
Bachelor's Degree	0	0	0	0
Post Graduate Degree	0	0	0	0
Total	21	29	50	100
Graduates in Continues Studies after Completing Komenda College of Education				
Bachelor's Degree	12	9	21	87.5
Post Graduate Degree	2	1	3	12.5
Total	14	10	24	100

Source: Field Data, 2021

Fifty, (50) respondents making up 100% of the total population are Diploma graduates of Komenda College of Education. Of a total of 100 respondents, 21 representing 87.5% are continuing in further studies for an award of Bachelor's degree while 3 respondents representing 12.5% have furthered on and are currently studying in school for a Master's degree award.

Data gathered from respondents suggested that all respondents contacted equalling 50 respondents are employed. This represents 100% of the total number of respondents. Of this figure, 21 are males while 29 are females. 41 of the total respondents are employed by the state and private institutions while 9 of the respondents are self-employed. Respondents employed by the state and private institutions receive regular wages and serve in the institutions during regular hours where income tax is paid. Respondents who are self-employed indicated that the income is not stable since it is determined by several factors such as;

- i. inflation
- ii. access to funding supports
- iii. pull and push factors
- iv. demand and supply needs.

Respondents further indicated that they studied Visual Arts at the Komenda College of Education. Averagely, respondents have all worked for a number of years exceeding two years. 44 respondents presently work in sectors that are fully related to their training and profession while 6 respondents resorted to available opportunities which do not entirely relate to their training. 9 of the respondents who are self-employed indicated that they started their own business. 13 of respondents who are employed by the state and private institutions stated that they needed an extra source of income hence their reason to venture into starting their own business.

25 respondents mentioned that they earn between GHS 850.00 and GHS 1400.00 monthly. 14 respondents earn between GHS 1400.00 to GHS 2000.00 and 11 of the total number of respondents earn more than GHS 2000.00. Data gathered suggests that respondents who earn more than GHS 1400.00 are the category of respondents who have worked for more than three years in their institutions and received various promotions and allowances and at least have or are pursuing further studies. Conclusively, respondents are underpaid and have resulted to make use of the skills acquired from their TVET training to engage in additional economic activities after school to compensate their monthly earnings.

4.3 Influential aspects of Employments

Interpretation of abbreviation for the table that follow are; SA (Strongly agree), A (Agree), N (Neutral), D (Disagree) and SD (Strongly disagree).

Table 3. Influential aspects of employments
Source: Field Data, 2021

Item	SA%	A%	N%	D%	SD%
1. Matching professional qualification has been important to your employment.	32(64)	18(36)	-	-	-
2. Reputation of Komenda College of Education influenced my employment.	12(24)	28(56)	10(20)	-	-
3. The grades in my diploma training had an effect on my employment.	16(32)	34(68)	-	-	-
4. The employment ratio in my profession influenced my search for employment.	19(38)	22(44)	-	4(8)	5(10)
5. Social and individual competencies affects my profession.	22(44)	27(54)	1(2)	-	-
6. Relations influence aspects of my profession.	4(8)	13(26)	5(10)	19(38)	9(18)

All respondents representing 100% of the population strongly agree that it is imperative to match professional qualifications to an employment. On this subject,

respondents agreed that matching professional qualifications to an employment increases productivity and harnesses the potential of themselves as employees. 12 respondents strongly agreed that the reputation of their Alma-Mater Komenda College of Education influenced their employment. 28 respondents agreed to this assertion while 10 were neutral on this thought. These figures represent 24%, 56% and 20% of respondents respectively.

Respondents generally were of the view that their grades and diploma training had some impact on their employment and so they participated in in-service training in an attempt to develop themselves professionally. This was represented by 16 respondents strongly agreeing to this view and 34 simply agreeing indicating 32% and 68% respectively.

Of the population of 50, one respondent was neutral, 27 agreed while 22 strongly agreed that social and individual competence affected their profession respectively representing 2%, 74% and 44%. 40 respondents agreed that the relations influenced aspects of their profession the remaining 10 respondents were neutral on the assertion. This represents 80 and 20 percent of the population.

4.4 Challenges in the field of work/teaching

Respondents stated the following as the various challenges they faced in the daily activities in performing their roles and responsibilities as in-service teachers. These challenges influence their work input and output and are enumerated as follows.

1. Inadequate practical materials (tools and equipment).
2. Funding for practical activities where teachers are forced to self-fund practical lessons.

3. Pupils challenges in raising money for practical activities where some pupils engage in small work to enable them raise such money where parents barely fund the former for their wards.

4. Availability of teaching resources.

Other challenges identified include;

5. Very inadequate provision of Text-Books and other resources from the government.

6. Little attention being paid to the need for organizing in-service training for teachers.

7. Difficulty in going on educational/field trips as a result of accommodation challenges in long distance trips that might require a sleep over and as well as the cumbersome protocols at the various offices of the Ghana Education Service in planning and organizing educational field trips.

8. Inadequate time allocation for practical activities since more time is required in an art lesson to perform several other activities like cleaning after a practical lesson.

9. Disproportionate teacher to student ratio; respondents agreed that they handle overly-large class sizes which over burdens them during the teaching and learning process.

4.5 Benefits of TVET training

In view of the benefits of TVET training and the role it plays in addressing the unemployment ration in the country; respondents offered general themes that sort to identify the importance and benefits of TVET training in that regard. They are;

1. TVET training significantly empowers its learners to be entrepreneurs. This steadily contributes in addressing the needs of the nation at large in the area of youth employment.
2. TVET equips self-employed graduates with the requisite skills needed to thrive in the world of work.
3. TVET builds the capacity of its trainees and makes them fit for the job market. It would only take a hand full of ‘lazy’ youth who are reluctant to work to overshadow this essential role of TVET in the communities where they found themselves because a good number of TVET graduates have found themselves one thing or another to do as a source of livelihood.
4. TVET builds learners and enables them become independently productive instead of waiting on the government.
5. TVET through non-formal education enables learners attain some education and capacity building to create jobs in the private enterprise.

4.6 Experiences at the Komenda College of education

The second objective of this study was to trace the experiences of diploma graduates of Komenda College of Education. The following is a presentation of the various experiences gathered by respondents during their studies at Komenda College of Education.

Table 4. Experiences at the Komenda College of Education

Item	SA%	A%	N%	D%	SD%
1. The school provided machines, tools and technical equipment for the training.	-	14(28)	-	13(26)	23(46)
2. The content of the lessons was oriented to the work practice	15(30)	19(38)	6(12)	6(12)	4(8)
3. The teachers/trainers were able to explain the content of the lessons in an understandable way.	26(52)	13(26)	3(6)	5(10)	3(6)
4. The teachers/trainers themselves had a good command of the teaching and training content.	37(74)	13(26)	-	-	-
5. The lessons / training took place according to the timetable.	2(4)	42(84)	2(4)	-	-
6. TVET helped me to acquire the theoretical knowledge that is required in my profession.	29(58)	21(42)	-	-	-
7. TVET helped me to develop the practical skills that are required in my profession.	37(74)	13(26)	-	-	-
8. TVET helped me to develop the practical skills that are required in my profession.	37(74)	13(26)	-	-	-
9. TVET helped me to develop the practical skills that are required in my profession.	37(74)	13(26)	-	-	-
10. TVET helped me to develop the social competencies and individual attitudes that are required in the world of work.	27(54)	20(40)	1(2)	-	-
11. TVET has laid the foundations that I could (potentially) become self-employed.	32(64)	18(36)	-	-	-
12. TVET enabled me to get along independently in life	16(32)	32(64)	2(4)	-	-
13. Considering all aspects of your time in TVET, are you satisfied with the education and training you received?	12(24)	15(30)	-	23(46)	-
14. Your vocational education and training helped you to develop the competencies for your work place.	19(38)	28(56)	3(6)	-	-

Source: Field Data, 2021

The opening item was to identify the various experiences of diploma graduates of Komenda College of Education. It was geared towards investigating if learners were provided with machines, tools and technical equipment during their training. On this item, respondents strongly disagreed to the assertion. The number of respondents who disagreed were 13. 23 respondents strongly disagreed while another 14 agreed to the assertion. This suggests that majority of respondents did not agree that the school provided adequate machines tools and technical equipment for training.

Majority of respondents emphasized that they had a good command of the teaching and training content. This slight majority is represented by 31 respondents, whereas 19 respondents lamented that they did not have good command of the training and teaching content. This was identified in the open-ended section of the questionnaire.

The table 5 presents data on what respondents believe was lacking during their experiences at the Komenda College of Education.

Table 5. Training Deficiencies

Item	SA%	A%	N%	D%	SD%
Training of practical skills	18	21	2	6	3
Transfer of theoretical knowledge	15	18	-	10	7
Teaching/training methods	9	26	6	3	3

Source: Field Data, 2021

In the open-ended section of the questionnaire, respondents stated that they taught some aspects of the Visual Arts course where they did not have adequate mastery on some topics and their contents. 43 respondents generally agreed that the lessons and training took place according to the time table with only 2 respondents strongly agreeing and 5 respondents who remained neutral.

4.7 Summary

The role of TVET in the development of the nation cannot be overemphasized. This study clearly indicates from the data gathered that there is the need to take a second look at strengthening the capacity of TVET training in Ghana. This would as a means to an end help address the various challenges that TVET is exposed to especially at the tertiary where this study was focused in. TVET training can be termed as the backbone to national development through skills training hence creating a nation that is productive.

Generally, respondents were strongly of the view of the following:

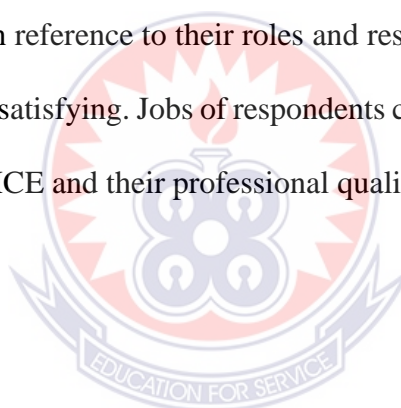
1. The TVET training helped them to develop practical skills
2. TVET helped them to acquire the theoretical knowledge required in their profession, and as well as:
3. Develop social competencies and individual attitude that are required in the world of work.
4. The following were identified as shortfalls in the experiences of respondents during their study at Komenda College of Education. These were termed as ‘what was lacking in the education and training experiences’ and should be given another look at. They are as follows:
 5. (i) Available of teaching and learning resources in the form of tools, machines and equipment for practical skills training in Komenda College of Education
 5. (ii) Availability and the use of digital teaching and training methods
 5. (iii) The delivery of theoretical knowledge during the teaching and training and,
 5. (iv) Infrastructural provision for the teaching and training of Visual Arts at the Komenda College of Education.

TVET graduates surveyed appeared largely dissatisfied with their experiences during the training at KMCE. Evidence from the data gathered indicated that practical training and adequate equipment of the college to provide the TVET training play an important role for the development of practical skills and competencies.

Data analysis results prove that the unemployment rate among TVET graduates can be accurately described as considerably very low. This is evident at page 50 where data from respondents suggest that all respondents contacted are employed.

Data gathered further suggests that TVET Visual Skills graduates find employment within two years after completion of their TVET training.

In conclusion, the situation of employed Visual Skills graduates of Komenda College of Education in reference to their roles and responsibilities at work, position or job rank and income satisfying. Jobs of respondents contacted appear to correspond with the training at KMCE and their professional qualification.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

Data gathered from respondents contacted in this study clearly indicates the relevance of Visual Skills training as studied as a programme titled Visual Arts Education at the Komenda College of Education. It is evident that the training and skills acquired at the Komenda College of Education has practically being of the essence and to a high extent met the rationale for studying Visual Arts at the College.

Some 2014 to 2018 Visual Skills graduates of Komenda College of Education; -now teachers currently practicing in the field as Visual Arts teachers- are generally pleased with the type of training offered them at the time of their study. However, the overall experiences are only quite below satisfactory leaving the TVET Visual Skills Training Unit and for that matter the KMCE with some highlighted challenges that need to be addressed immediately to improve the teaching and learning experiences at KMCE. These include the use of strategies that can be employed in mitigating challenges like; the availability of teaching and learning resources for visual skills training at KMCE and how to strengthen the rationale for studying Visual Arts as well as bridging the existing gaps in the study of Visual Arts skills at KMCE.

5.2 Conclusions

This study established that TVET training is a sustainable livelihood indicator and in this regard the study of Visual Arts; equips one with the necessary skills and training to design specific interventions at the workplace. The training of Visual Arts Skills significantly contributes to empowering the youth with the requisite skills and training to become entrepreneurs. This leads to a series of chain effects that causes reduction in the unemployment ratio in the nation.

The training and learning of Visual Arts as an aspect of TVET empowers its beneficiaries with problem-solving skills in designing solutions to meet the specific needs of the nation at large.

From the findings and discussions of the study: evidently, in as much as the teaching and training of Visual Arts, has an encouraging extent been embraced as a valuable aspect of vocational training, an essential contributor to national productivity, a financial contributor to nation building and not withstanding an essential branch of education; the teaching, learning and training of Visual skills is bedeviled with numerous challenges. It is imperative to note that, harnessing the potential of this aspect of the teaching and learning of vocational skills will do the country Ghana a lot of good in terms of;

1. reducing unemployment rate.
2. contributing to the Gross Domestic Product (GDP) rate of the nation.
3. equipping at TVET trainees with problem-solving skills.
4. developing psychomotor and improving cognitive skills of TVET trainees and,
5. empowering the youth.

5.3 Recommendations

The internal and external factors that influence achieving the rationale for the TVET in Ghana cannot be underestimated. It is important to implement strategies that will significantly steer towards achieving the rational for the introduction and implementation of TVET in Ghana. The following have been identified as strategic ways to improve teaching and learning of Visual skills at the Komenda College of Education and partly the overall teaching and learning of Visual Skills in pre-tertiary or basic educational institutions where the focus of TVET is also targeted at.

In addressing the needs in the teaching and training of Visual Arts at KMCE, the following recommendations have been enumerated;

1. Orientation on the study of Visual Arts at KMCE should be conducted to bridge the gap between perceptions and intent. Freshman at the Komenda College of Education should be informed on the rationale of TVET at the tertiary level. Student-teachers at KMCE need to be deeply conversant with expectations at the end of their training. The orientation will inform student-teachers on the overall structure of the TVET training and the job opportunities available after the training. The orientation should be a specifically designed at the departmental level other than the general orientation offered to usher freshmen into college. This would provide freshmen with the much-needed information on the TVET programme and strengthen their preparedness for the study.
2. The experiences of diploma graduates indicated that KMCE is bedeviled with major challenges in the provision of adequate tools and materials for the teaching and a training of Visual skills. The training of Visual skills has not received the needed necessary attention. In view of this, serious attention should be paid to the TVET Department to strengthen its capacity in meeting the growing demands in the study of Visual skills. The use of digital tools in the teaching and learning of Visual skills at Komenda College of Education should be encouraged. This must move simultaneously with the provision of tools and equipment to facilitate the digital teaching and learning process. This will enhance the delivery of teaching content to Visual Arts students-teachers at the college. Furthermore, the Ministry of Education must relook the structure and attention it offers the TVET programme. The TVET programme appears neglected and has thereof created generalized perception that it is less of the essence which is wrongly so. TVET is an academic wing that is highly

productive and empowering. The quality of TVET training is of the essence in achieving the core mandate of the TVET training at all levels.

3. Challenges identified by respondents in the field as TVET Visual Skills trainers (Visual Arts Teachers) at the basic levels must be given the needed attention. Proper measures should be put in place to facilitate reaching the goals of TVET at the basic level. These include:
 - i. Provision of adequate tools and materials for the TVET Visual skills training at the basic level.
 - ii. Allocation of funding for visual skills teachers for practical arts activities for active learning.
 - iii. Provision of adequate teaching and learning resources for visual skills teachers.
 - iv. Facilitation and guidance from the Educational Directorate to Visual Arts teachers in organising educational field trips for visual skills learners at the basic level.
 - v. Allocating additional time on the time table to enable practical activities in the teaching and learning of Visual Arts at the basic level should be greatly considered to enable TVET Trainers (Visual Arts Teachers) at the basic level enough time for practical activities.
4. The contributions of KMCE to diploma graduates of Visual Arts cannot be overemphasized. In order to keep up with the contributions identified in this study, the Komenda College of Education – TVET – Visual Skills training programme should be given a facelift to help maintain its reputation. The reputation of the college influences the activities of graduates even after completion of their programme. Example; the credibility of the college since its inception has been high. The graduates of KMCE are confident and proud to mention their alma-mater after graduating school. The school from its inception built its reputation within and

outside the walls of the college by producing excellent professional teachers. Komenda College of Education strongly needs to strengthen the teaching and learning of Visual Skills and consider recruiting additional staff strength to cater for the teaching and training of other specialised areas of Visual skills like jewelry, basketry, communication design and the other aspects of Visual Arts to meet the growing student population at the college. This would build student-teachers to become adequately equipped to teach all aspects of the Basic Design and Technology (BDT) Visual Arts course at the basic level. This would help deal with the case of some respondents who mentioned that they experienced some challenges in teaching some aspects of content of the Basic Design and Technology (BDT) Visual Arts course at the basic level. The entire TVET Visual Arts Unit of the Komenda College of Education should see a complete overhaul in regards to infrastructure for TVET Visual Skills, teaching and learning tools, materials and equipment. This would ultimately enable the department adequately fulfil the rationale for the study of Visual skills.

5. It is about time COTVET sat down with the stakeholders in technical education and in particular, NABPTEX, Technical Examinations Unit of GES, WAEC, Principals of Technical institutes, Directors of NVTI Centres, Rectors of Polytechnics in Ghana, Vice-Chancellors of Technology Universities in Ghana, professional bodies (Ghana Institution of Engineers, Ghana Institute of Surveyors, etc.), professionals from the industries, educationists, policy makers and civil society groups to look at this problem of progression and cure it once and for all so that Ghana will have a national policy on technical and vocational education. They should take cue from other countries especially Australia and study how their technical and vocational education is run. Regarding the limited number of technical institutes in Ghana, the

government should build more technical institutes in the country at least twenty-four (24). Each of the sixteen (16) regions should have one. The other eight dispersed in the regions looking at the population and economic activities in the regions. This is about sixteen percent (16%) of the new 200 community senior high schools the government intends to build in the country. This will be solving our unemployment problems in the country since the products of technical schools have better employment opportunities than their counterparts from the senior high schools. To whip up interest among students and the public towards technical education, technical education should be progressively free. Just as there are colleges of education, nurses training college etc. that take students after secondary school and later on post them to work in the public sector, there should be something like Ghana Institute of Technology (GIT) that will absorb technical institute graduates straight from school. The GIT should be specialized institution providing training in all technical areas or vocations. Students from GIT after training should be absorbed by the public sector like Ghana Highway Authority, VRA, ECG, VALCO, TOR, Ghana Water Works etc. On the issue of lack of training colleges for technical teachers, the government as a matter of urgency must establish one College of Technology Education (COTE) where students from technical institutes will be trained and take up teaching as their career or profession. The college should be four years with two years in the industry and two years in the classroom. It should be IN-OUT-OUT-IN. In support of this recommendations, Anamuah-Mensah in a public-lecture opined that the negative public attitudes and perceptions towards technical and vocational education and training TVET can be improved by government promotion of TVET as an alternative route for school leavers, media promotion of the role of TVET in wealth creation, the provision of awareness

weeks, exhibitions and open days by TVET institutions and improved salaries for TVET graduates and the quality of instruction received in terms of content, delivery and relevance of it to the field of teaching as well as the extent to which the knowledge, skills and attitudes acquired through the programme are eventually utilised in teaching.



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APPENDIX

QUESTIONNAIRE FOR DIPLOMA GRADUATES OF KOMENDA

COLLEGE OF EDUCATION

QUESTIONNAIRE FOR DATA COLLECTION

Kindly complete this questionnaire. The objective of this questionnaire is to collect data for a tracer study on Visual-skills trained graduates of Komenda College of Education, Komenda. You are kindly advised to complete this with honest responses. The purpose of this item is solely academic and information provided will be treated with optimum confidentiality.

SECTION A – BIO DATA

(Please tick (✓) or fill in as appropriate)

1. Gender: Male () Female ()
2. Age: i) Below 30 years () ii) 30 - 45years () iii) above 45 years ()
3. Are you a Diploma Graduate of Komenda College of Education?
 Yes
 No

4. Which of these have you acquired in addition to your college training?

- Bachelor's Degree
- Post-graduate degree

Any Other (Please specify)

SECTION B - YOUR WORK ENVIRONMENT

5. **Are you currently employed?**

Yes → *Please continue with question 8*

No → *Please continue with question 6*

6. If not, what describes your current situation? (*Multiple answers possible*)

- I continued studying / training
- I am busy with my family and/or children
- I am doing an internship
- I am currently looking for employment
- Other (please specify)

.....

7. Please specify your field of studies / training and the type of education / training institution that you are currently enrolled in

- Field of studies (please specify):
- Higher Education Institution
- Institution of adult education / continuing education
- Other (please specify):

8. How long do you already search for a job?

..... Months

9. How do you search for a job (multiple answers possible)?

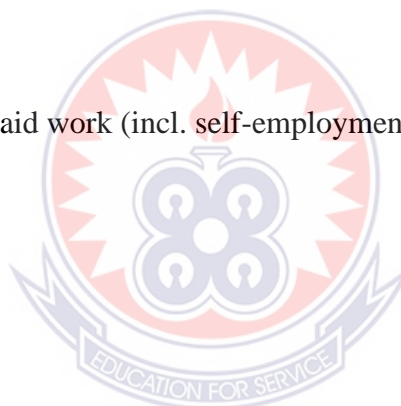
- I apply for advertised job vacancies (e.g. internet, newspaper, advertisement boards etc.)
- I contact companies directly (speculative application)
- I launch advertisements by myself (e.g. internet, newspaper, advertisement boards etc.) I use relations / personal contacts (e.g. parents, relatives, friends)
- I seek assistance by the State employment office
- Other (please specify):

10. For which jobs have you been applying? (Multiple answers possible)

- Jobs related to my profession
- Jobs unrelated to my profession

11. Did you have any paid work (incl. self-employment) since you graduated from TVET?

- Yes
- No



12. How many months of paid work (incl. self-employment) have you had since graduation from TVET?

- Months

Only for employed persons.

13. What type of employment is this?

- Permanent job
- Temporary / fixed-term job / part-time job
- I do casual jobs

14. Who is your employer?

- Government of Ghana

- Private enterprise
- Non-Government Organization (NGO)
- I am self-employed → *(please specify type of job)*.....

15. Why did you start your own business?

- It was my own wish
- I inherited the business
- I did not find wage employment
- Other (please specify)

16. Is this your first job since graduation?

- Yes
- No.→ Please specify how many employers you have worked for since graduation:

17. How long did you search for before you got your first job?

- Months

18. For how long have you been working in your current job?

- Months

19. By what means did you find your current job? (multiple answers possible)

- I applied for advertised job vacancies (e.g. internet, newspaper etc.)
- I contacted companies directly (Speculative application)
- I was contacted by the company
- I established contacts during an internship / cooperative training / a job after school
- I used relations/personal contacts (e.g. parents, relatives, friends)
- I sought assistance by the public employment agency

- I established my own business
- Other, please specify:

20. What is your approximate monthly net income from your current major employment?

- Less than GHS 850
- 850 – 1400 GHS
- 1400- 2000 GHS
- More than GHS 2000



(For all respondents) Choose what best describes your response to the questions that follow from the highlighted options below labelled; agree, strongly agree, neutral, disagree and strongly disagree. In your opinion, how important were the following aspects for your employment?

S/N	Item	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
21.	Matching professional qualification has been important to your employment.					
22.	Reputation of Komenda College of Education influenced my employment.					
23.	The grades in my diploma training had an effect on my employment.					
24.	The employment ratio in my profession influenced my search for employment.					
25.	Social and individual competencies affects my profession.					
26.	Relations influence aspects of my profession.					

Choose what best describes your experiences at Komenda College of Education from the highlighted options below namely; agree, strongly agree, neutral, disagree and strongly disagree.

S/N	Item	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
27.	The school provided machines, tools and technical equipment for the training.					
28.	The content of the lessons was oriented to the work practice					
29.	The teachers/trainers were able to explain the content of the lessons in an understandable way.					
30.	The teachers/trainers themselves had a good command of the teaching and training content.					
31.	The lessons / training took place according to the timetable.					
32.	TVET helped me to acquire the theoretical knowledge that is required in my profession.					
31.	TVET helped me to develop the practical skills that are required in my profession.					
32.	TVET helped me to develop the social					

	competencies and individual attitudes that are required in the world of work.					
33.	TVET has laid the foundations that I could (potentially) become self-employed.					
34.	TVET enabled me to get along independently in life.					
35.	Considering all aspects of your time in TVET, are you satisfied with the education and training you received?					
36.	Your vocational education and training helped you to develop the competencies for your work place.					

Choose what best describes your experiences at Komenda College of Education from the highlighted options below namely; agree, strongly agree, neutral, disagree and strongly disagree on the following which was lacking in your education and training.

S/N	Item	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
37.	Training of practical skills					
38.	Transfer of theoretical knowledge					
39.	Teaching/training methods					

(For in-service teachers). Kindly complete the following questions below by giving a suitable answer that best describe your experience.

40. Which aspect of Art do you teach?

.....

41. In your opinion, are you able to handle all of the areas thought? YES / NO

42. What aspect(s) of art would you describe as your area of strength?

.....

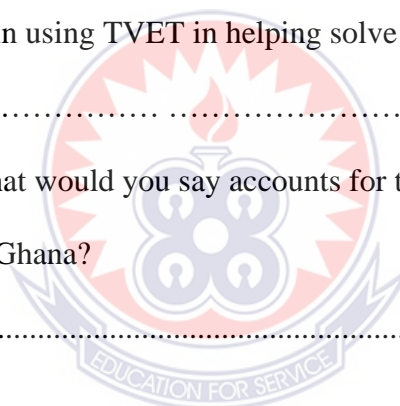
43. What challenges do you encounter in the teaching of art in your school?

.....

44. What is your view in using TVET in helping solve the unemployment situation in Ghana?

45. In your opinion, what would you say accounts for the soaring number of unemployed youths in Ghana?

.....



Thank you very much for your time.

**INTERVIEW GUIDE FOR DIPLOMA GRADUATES OF KOMENDA
COLLEGE OF EDUCATION**

INTERVIEW GUIDE FOR DATA COLLECTION

The objective of this interview is to collect data for a tracer study on Visual-skills trained graduates of Komenda College of Education, Komenda. You are kindly advised to provide honest responses. The purpose of this item is solely academic and information provided will be treated with optimum confidentiality.

Section A – Bio Data

1. Please give me a brief profile about yourself.

Section B

2. Are you a Diploma graduate of Komenda College of Education within 2014 and 2018?
3. Kindly describe your academic or professional qualification.
4. What is your occupation and role here?
5. Kindly brief me on your job description.
6. What is your length of Service in this institution?
7. Have you acquired any degree after your college training? *If yes, please specify.*
8. How long did it take to secure a job after graduating Komenda College of Education?
9. What is your approximate monthly net income range?
10. How has matching professional qualification has been important to your employment?
11. How has Komenda College of Education's reputation influenced your employment?

12. To what extent has social and individual competencies affected your profession?
13. Kindly describe your overall experience at Komenda College of Education and how the institution has influenced you.
14. What would you recommend to the College in the training of Visual Arts?



Thank you very much for your time.