



Motivation: A Predictor Of Student's Choice Of Visual Art As Subject Specialization For Future Career

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Abstract:

Art has served mankind from time immemorial especially in Africa. It has been a powerful tool for influence and medium of communication right from pre-historic periods. Artists have dual functions of being the scribes and inventors in many ancient civilizations. It has served so well that nobody seems to appreciate its uniqueness in the development of man as a social being. Due to its common occurrence in our daily life in the past, its role in the human development has been erroneously perceived as infinitesimal.

A noticeable decline in student's interest in the choice of art as a subject in schools has been on the increase since the introduction of the 6-3-3-4 curriculum due to many factors.

Due to a major deficiency in the implementation of the secondary school curriculum in relation to visual art and its operation in most secondary schools.

This study undertakes motivation, a predictor of student's choice of visual art as subject specialization for future career.

It further examines conceptual meaning of art, branches of art, visual arts, classification of art, career areas in visual art, need for career choice, and identified function of art. The study searches into the factors that can enable student specialize in visual art as well as factors that can discourage students from picking art as a subject specialization. The place of teachers, students, parents, governments and school administrators is observed. While solution and recommendations for further studies was provided.

Key words: Motivation, visual art, career choice, and subject specialization.

1. Introduction

It is always a mission impossible to embark on a persuasive debate to convince parents or guardian that art is a worthy specializing subject for a future career for their wards. Many aspiring individuals had been discouraged from choosing art as a subject specialization in schools while the talented ones practicing art had to be turned into white collar type of profession.

A professor once said, "I was born an artist but teachers turned me into an engineer". His case summarizes the result of the demeaning picture art and artists have been ignorantly painted in Nigeria. So while you could infuse other matter into a patient, you cannot remove what he naturally reproduces.

Art and artists are literarily adored in developed countries where their values are indispensable to Scientific, Technological Business and Political inspirations. In Nigeria, art is degraded to neglect as a profession for dullards, school drop-outs and those destined to be poor. The inspirational power of the portrait Mona Lisa by Leonardo Da Vinci makes it the world's most expensive painting guarded by security personnel. This is not so here today, yet, to the ancient indigenes, art and tradition, art and likes are indispensable.

The colonial legacy, besides wrong boundary adjustments also bequeathed to Nigeria an educational system that exalted white collar jobs and not technological ones. Art was not going to make anybody a Doctor, Lawyer or Engineer, which were the professions that commanded respect and high social status.

The intrinsic and extrinsic motivation qualities of art, which makes it a highly sought after product in the Western and Eastern parts of the globe is unknown here in Nigeria. It would seem absurd to Scientists, Engineers, and Architects among others, if asked to visit art galleries for creative inspiration in their fields.

But why do we have so much apathetic view about art? Why do Secondary school and Tertiary institution students detest art as a specialization subject? Is it a profession for dullard without reference to the high esteem with which artists are regarded in the developed Western world? Hence, it is pertinent that one looks into what denotes art, Art as a profession (career), art and Career, who is a student? Motivation as predictor of student's choice of visual art as a subject area of specialization.

For this purpose, the researcher has decided to sample questionnaire in the selected secondary schools, among students, among parents, among art teachers and interview art professionals as a method of data collection.

2. Purpose Of The Study

The purpose of this paper is to:

- Examine the place of motivation in career choice.
- Discuss the impact of visual art on economic development, and
- State, how students can be motivated to choose visual arts as subject specialization for future career

3. Methodology

This study was preceded by a pilot study which was executed by experienced field assistants and supervisors.

- Study Area: The study area was C.M.S grammar school Bariga Lagos Nigeria.
- Study Population and Sample Size: The sample size for this study is 206 respondents.
- Sampling Method: A random continuous sampling technique was adopted in selection of the respondents.
- Fieldwork and Constraints: The major challenge posed is the unwilling attitude of the respondent to approve of the invasion into their privacy due to the fear of the unknown. Some also expressed reservation about the length of the instrument. With some persuasion, we were able to secure maximum cooperation in most cases.
- Instrumentation: the instruments used for this study is questionnaire, interview, survey and observation methods. The research instruments were given to research expert for content validity and reliability.

4. The Concept Of Motivation

Motivation is the level of interest and pursuit in an activity or topic. Motivation is also seen as the driving force behind all the actions of an individual as the influences of an individual's needs and desires both have strong impacts on the direction of his behaviour. Ryan & Deci (2000) who stated that motivation is defined through levels of “energy, direction, persistence and equifinality--all aspects of activation and intention”.

Ames (1992a) and Nichol (1984) see motivation as an extrinsically created internal drive by the person or some other persons or need which causes the same person to move towards a target. From the same perspective, Schaefer (1977) and Ilogu (2005) also view

it from the extrinsic aspect and the factors responsible for the persistent needs implying that, since there exists a need, there also exists a move to solve it. These extrinsic influences or targets act on those things responsible for the continuation of efforts to meet the needs. On the other hand however, others have described it as intrinsic activity which propels outward action to a given end (Huitt, 2001; Ilogu, 2001 and Okoli, 2000). Funk and Wagnall (1976) posited that motivation is responsible for the cause of individuals' behaviour or the reason for their actions. Thus, motivation accounts for the students' drive to learn and this can either be internally or externally created. Franken (1994) sees it as the stirring up of behaviour towards a path in such a way that it insists on that path. Some common denominators that are identifiable in all these definitions are goal, commitment to achieving the goals and the enjoyment of rewards for achievement. Motivation is the ultimate product of many aspects of the school experience: significant relationships between teachers and students and among students; a meaningful, well-taught curriculum; teachers who maintain high expectations and look for ways to help each student connect to the curriculum; and opportunities for choice and self-evaluation that foster students' ownership of learning (Lumsden, 1999).

Anderman and Maehr (1994) posit that the nature of motivational change on entry to school depends on characteristics of the learning environment in which students find themselves. They also outlined some suggestions for enhancing student motivation and discussed three theories - Attribution theory, Goal theory and Self-determination theory that are prominent and have particular relevance for young adolescent students and their teachers.

4.1.1. Types Of Motivation

Motivation types are described in many ways. In this review, the focus will be on motivation through the lens of a motivational scale. This continuum spans all levels of motivation from complete opposition and disinterest to voluntary pursuit and exploration of a topic or activity. At one end of the motivational continuum is complete disengagement and disbelief in the worthiness of the topic or activity in question. A person in the state of a motivation lacks "the intention to act" (Ryan & Deci, 2000).

The next stop in the continuum is extrinsic motivation. Extrinsic motivation is "the performance of an activity in order to attain some separable outcome" (Ryan & Deci, 2000). A person who is extrinsically motivated is not interested in the activity for its own sake but is involved because another outside factor is motivating them. Some

motivational theorists define extrinsic motivation as the opposite of intrinsic motivation; motivation solely for outside factors, like pleasing a teacher, getting a good grade for your parents or earning rewards (Lepper et al., 2005). Others believe that extrinsic and intrinsic motivation are not mutually exclusive and can coexist, especially while motivation for a particular activity or topic is developing (Hidi & Harackiewicz, 2000; Lepper et al., 2005; Ryan & Deci, 2000).

Extrinsic motivation can be externally or internally regulated (Ryan & Deci, 2000). The degree of control the person has over the extrinsic motivation determines their location on the motivational continuum. If a person is subject to following a rule or regulation being imposed upon them, they are under external control (Ryan & Deci, 2000). This is close to amotivation on the continuum. If students must maintain a 3.0 GPA to play on the basketball team, a basketball player could be extrinsically motivated to get good grades to play basketball. This would be an example of external control of extrinsic motivation. However, a student could be extrinsically motivated to get good grades for other reasons that are under their own control. A student who wants to get into Harvard would strive to get good grades to meet their own goal of receiving admission to that prestigious school. This would be an example of internal control of extrinsic motivation. A person is considered to be closer to intrinsic motivation on the continuum if extrinsically motivating regulations are self-imposed because of the characteristics they exhibit: “more engagement, better performance, lower dropout and higher quality learning” (Ryan & Deci, 2000).

5. Conceptual Meaning Of Art

Efemena (2000) sees art as a symbolic expression of a people's essence and being which is phenomenally stylistic, and capable of denoting a given group, distinct from another group. He is also of the opinion that art is a comprehensive language which relates the dreams and accomplishment, the activities, beliefs and desires of humanity in inspirational, understandable and universal terms.

Art according to Esaak (2010) is something that makes us more thoughtful and well-formed humans. He explained that Art is both functional and possibly aesthetically pleasing to our eyes. Art gives us a way to be creative and express ourselves. Art is form and content which means: All art consists of these two things. To buttress the statement of Esaak above, Marilyn. S (1999) also stated that a work of art can be described in basic, non philosophical terms as having two components: form and content. This is also

distinguished by style, medium and period. Form, according to Marilyn. (1999) is a purely visual aspect of art and architecture which includes line, colour, texture, spatial qualities and composition. He stated that content on the other hand include the subject matter, which quite simply is what is represented as the idea contain in a work.

The word Art was known in the Renaissance period (16th century) as a collective term encompassing Painting, Sculpture, and Architecture. It was later expanded to include Music and Poetry which became known in the 18th century as the 'Fine Arts'. (Chris Witcombe and Sweet Briar College , 1997).Gombrich (2005) emphasizes the habitual usage of the word 'art' to refer to any skill or mastery. According to him this changed during the Romantic period, when art came to be seen as "a special faculty of the human mind to be classified with religion and science".

Art has been defined by Encarta (2004) as the product of creative human activity in which materials are shaped or selected to convey an idea, or visually interesting form. It explains further that art refers to the visual arts, including painting, Sculpture, Architecture, photography, Decorative arts, crafts and other visual forms which combine materials or forms. In other words it also encompass other forms of creative activity, such as dance, drama and music, or even to describe skill in any activity such as “the art of bread making” or “the art of traveling”.

Uzoagba (1982) explains that, it is common to hear people define Art as a means of self expression in Painting, Sculpture, Ceramics, Textile Designing or Graphics. The definition though covers all areas of creative arts; it is more of the visual arts than others. It entails the conscious use of skills and creative imagination, especially in the production of tangible aesthetic objects. In a broader sense Uzoagba (2002) further defines art as a human conception made manifest by the skillful use of a medium. He states in his explanation that this signifies a doing, a making, a fashioning or putting together, and it usually implies that the thing is accomplished by human skill.

Wangboje (1990) defines Art as a process as well as a product. He explains that art as a process is a means through which we give sensual and concrete expression to our ideas and feelings about the world around us. According to him art as a product includes pictures, images, buildings, clothes, furniture, utensils, music, dance, drama, food, etc.

Hornby (2001) defines Art as the use of imagination to express ideas or feelings particularly in painting, Drawing or Sculpture. While Elsen (1981) sees Art as a skillful and imaginative process of expression that historically has led to the creation of objects capable of producing an aesthetic response.

Read (1966) his impression of what art is and what art cannot stand for depends on whether or not it is expressive. The man who makes, becomes potentially or partially an artist, the moment the things he makes express feelings and invite responses. Read (1972) also explains that Benedetto Croce defines art as an “expression”.

Art, according to Ifeagwu (2002) is the expression of a thought, feeling or an idea through visual, verbal, written or acted medium. This endeavored to touch all the vehicles which convey or through which the unknown in the mind is communicated. Art is also the expression of an idea. What these definitions mean is that art involves an individual, an idea and something with which the idea is made visible for everyone.

Other authorities used art to distinguish man from animals in his ability to give material of plastic expression to inner feelings. Cox (1961) opines that the arts of man are his greatest achievement and the only means by which we understand his past and present. Banjoko (2000) posits that art is a language that cuts across ethnic, cultural, racial and national barriers.

According to Onyeriodo (1994) arts as a subject covers the areas of Fine Art, craft and Applied. Portas (1999) emphasized that Art goes beyond, canvas, a frame and picture rail. He considers art to be a dynamic impulse, the tangible product being merely the sum total of an energy that has been channeled into concept and application.

By and large, art is made with the intention of stimulating thoughts and emotions. It has also been defined as a vehicle for the expression or communication of emotions and ideas, a means for exploring and appreciating formal elements for their own sake, and as mimesis (art's imitation of life) or representation. (Wollheim, 1980)

Laura (1978) further shared in the opinion of Wollheim that art is a subject that stimulates an individual' thoughts, emotions, beliefs, or ideas through the senses. It is also an expression of an idea and it can take many different forms and serve many different purposes. Although the application of scientific knowledge to derive a new scientific theory involves skill and results in the "creation" of something new, this represents science only and is not categorized as art, because deals with humanity and self expression.

Mark (1946) argues that art connote a sense of trained ability or mastery of a medium as well as the development and efficient use of language to convey meaning with immediacy and depth. He also stress that it is an act of expressing feelings, thoughts, and observations as stated by Wollheim and Laura. There is an understanding that is reached with the material as a result of handling it, which facilitates one's thought processes.

6. Branches Of Art

According to Ifeagwu (2002) there are many branches of art and within each branch are sub-branches. Banjoko (2000) posits that Art is broadly divided into two namely visual art and non-visual art. He explains that visual art are the aspects of art whose product are visible while non visual art are those whose products cannot be seen with the naked eyes. He stated that non visual arts are mainly for recreation and entertainment. It was stated that non visual art can be divided into performing art and literary art. Performing art includes Music, Drama, and Dance while literary art involves all forms of Writings, Literature, Poetry, Folklore and Journalism.

He is also of the opinion that Visual art can be divided into two, namely-Fine Art and Applied/ Industrial Art as indicated below.

7. Classification Of Arts

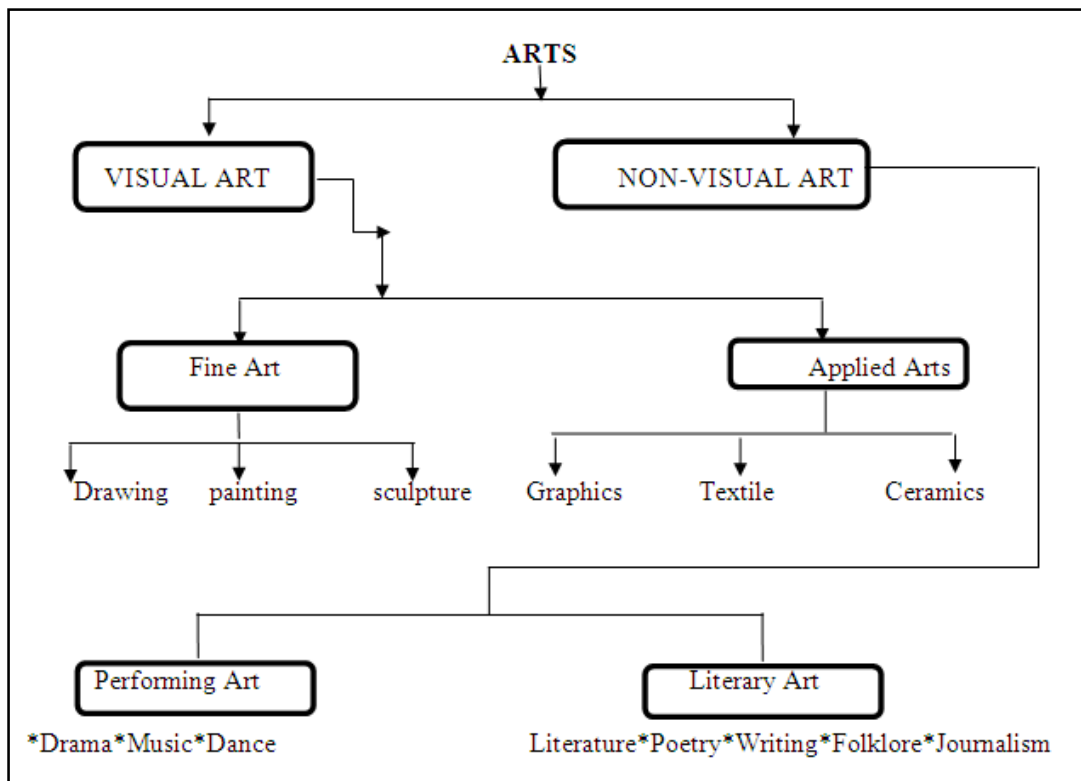


chart 1

7. Visual Arts

According to (en.wikipedia.org/wiki/Visual Art) Visual arts are a form of art that seek to present the variety of ideas and complex emotion as recorded by the creative artist. This

in turn is communicated to the audience, through variety of visual and representation media.

Barnes (1937) states that Visual arts are art forms that create works which are primarily visual in nature, such as ceramics, drawing, painting, sculpture, architecture, printmaking, modern visual arts (photography, video, and filmmaking), design and crafts. An art form intended to be appreciated or perceived primarily by sight, such as painting, photography, printmaking, and filmmaking.

Ifeagwu (2002) explains that visual arts are that branch of art that depend solely on the sense of sight for experience and appreciation. Unlike music and drama that could be experienced and appreciated by even the blind through the sense of hearing (the ears) visual arts needs the eyes for the same purpose.

8. Need For Career Choice

Choosing a career is not an easy task, but it is necessary and important. Students should therefore take any problem they have in, making a choice with the Career Counselor attached to their school. Students must tell the counselor about every aspect of the subjects they are studying and they must also tell the counselor their true performance in the subjects. Subjects must begin to show interest in a career from JSS 2 and their flair for a particular discipline must be fully developed from SS1 (Efemena 2001).

8.1. Importance Of Art As A Career

The study of Art as a subject means nothing to many students who think that Art is only for drawing purposes, ruffians and those who cannot meet the admission requirements to Universities. They believe that art is a difficult subject, they do not need.

Many students admire Art as a subject because they wrongly think that it is a subject in which they can obtain high marks. But art is as important as any other subject which the society requires to keep developing.

Students require for the purpose of combining it with other subjects in order to qualify to pursue relevant course. Art also helps students to develop their creative abilities and the vocational contents of the subject gives them professional skills to succeed in life. Art is also needed by every one to meet the demands of the new educational policy of the 6-3-3-4 programme which started about a decade ago in the country Agberia (1985).

8.2. Career Areas In Visual Art

Babatunde (2007) itemized and give an analytical discussion of areas an artist can earn a living. He stressed that an artist can become any of the following:

Art director, studio manger, illustrator, Layout and finished artist, Visualizer, Cartoonist producer, Textile/Fashion designer, Weaver, Web designer, painter, Ceramist, Sculptor, Graphic Designer, and Calligrapher

9.Data Presentation

Sex	Frequency	Percentage %
Male	186	90.29
Female	20	9.71
Total	206	100

Table 1: Sex Distribution Of Respondent

The data revealed that out of the 206 respondents, 186 respondents constituting 90.29% were male while 20 respondents constituting 9.71% were female.

Variable (Age)	Frequency	Percentage %
10-15	130	63.1
16-20	40	19.4
21-25	3	1.5
26-30	2	0.97
31-35	7	3.4
36-40	13	6.31
41-45	7	3.4
46-50	4	1.94
51- Above	0	0
Total	206	100%

Table 2: Age Distribution Of Respondent

Present the age distribution of the participants.10-15 age group had the highest number of respondents with 63.1%, followed by age group 16-20 with frequency of 40(19.4%),

followed by age group 35-40 with frequency 13(6.31), age group 31-35 and 41-45 had frequency 7 and percentage 3.4% each. Age group 46-50 had 1.94%, age group 21-25 had frequency 3 (1.5%), age group 26-30 had frequency 2 (0.97%) while age group 51 and above had the lowest with 0% percentage.

Classification	Frequency	Percentage%
JSS ONE	55	26.7
JSS TWO	55	26.7
JSS THREE	55	26.7
SSS ONE	3	1.5
SSS TWO	3	1.5
SSS THREE	3	1.5
TEACHERS	2	0.97
PARENTS	30	14.6
TOTAL	206	100%

Table3: Distributions Of Respondents Based On Classification: The Respondents Include Students, Teachers And Parents.

Indicates that out of the 206 respondents, the JSS class which is 165 frequencies is 80.1%. Each of the levels between JSS 1-3 has 55 randomly selected respondents with 26.7% each. Each of the levels between SS1-3 has 3 respondents each with 1.5% each. The parent has a frequency of 30 with 14.6% percent while the teachers have the lowest frequency 2 with 0.97 percentages.

9.1. Conversion Of The Percentage Value Of The Distribution Table Of The Respondent Into Values Of Degree

$f \times \frac{360}{cf}$ Formulae Pie Chart

cf = 1

f=frequency, cf= cumulative frequency

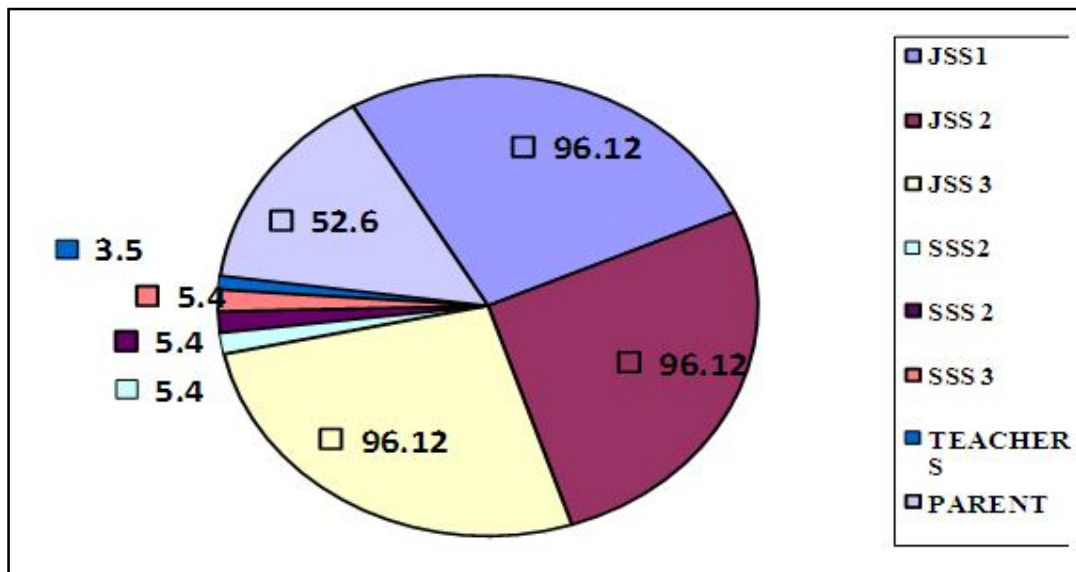


Chart 2: Pie Chart Presentating Respondent's Classification In Degree

Variable	Frequency	Percentage
Employed	18	60%
Self employed	10	33.3%
Unemployed	2	6.7%
Total	30	100

Table 4: Distribution Of Parent Occupational Status

The table presents the parent occupational status which indicates 30 respondents who fall within three occupational status of employed with frequency of 18 with 60%, self employed with frequency of 10 with percentage of 33.3% and unemployed with 2 frequencies which generate 6.7%.

Variable	Frequency	Percentage
Art Related	7	23.3%
Non Related	23	76.7%
Total	30	100%

Table 5: Distribution Of Parent Occupation Indicating 30 Respondents

The table display parent occupation of 30 respondent with two variables of art related and non art related. Art related parent occupational variable has 7 frequency counts with 23.3% while Non art related occupational variable has 23 frequency counts with 76.7%.

Variable (Academic Qualification)	Frequency	Percentage
First school Leaving Certificate	174	84.46
National Diploma	2	0.97
Nigerian Certificate in Education	1	0.49
Higher National Diploma	4	1.94
B.Ed/ B.A/ B.Sc	15	7.28
M.Ed/M.A/M.Sc	7	3.40
Ph.D	1	0.49
Other Qualification(s)	2	0.97
Total	206	100%

Table 6: Distribution Of Respondents' Preference For Academic Qualification

The table above represents the data presentation indicating the distribution of respondents' academics qualification. Out of the 206 respondents NCE and Ph.D has a frequency count of 1 with 0.49% each which is the lowest number of value. ND and Other Qualifications have 2 frequency counts with 0.97%, HND has 4 frequency counts with 1.94%, and M.Ed/B.A/B.Sc has frequency counts of 7 with 3.40%, B.Ed/B.A/B.Sc has frequency counts of 15 with 7.28% while the first school leaving certificate has the highest number of frequency counts of 174 with 84.47%. From the calculation above, it is significant that the largest number of frequency is from the first school leaving certificate.

Years Of Work Experience	Frequency	Percentage
No Work experience	174	84.46
Below 1 Year	0	0
Just a Year	1	0.49
2-5 Years	3	1.47
6-10 Years	8	3.88
11-15 Years	18	8.74
Over 15 Years	2	0.97
Total	206	100%

Table 7: Respondents Work Experience

The table indicated the work experience of the respondents, the number of the respondent with No Work experience has the highest frequencies of 174 with 84.46%. Followed by work experience group 11-15 years of 18 frequency counts with 8.74%, group 6-10years work experience has 8 frequencies counts with 3.88%, group 2-5years work experience has 3 frequency counts with 1.47%, Over 15 years work experience has a frequency count of 2 with percentage of 0.97%, while below 1 year and just a year has a percentage of 0% and 0.49 respectively.

10.Data Analyses

10.1.Tests For Research Hypotheses

10.1.1.Hypotheses One

There is no significant effect of the decrease in student's choice of art as a subject of specialization in secondary school.

Observed	Expected	O-E	O-E ²	$\frac{O-E^2}{E}$
146	166.7	-20.7	428.49	2.6
6	4	2	4	1
14	3.2	10.8	116.64	36.5
40	20.2	19.8	392.04	19.4
114	166.7	-52.7	2777.29	16.7
6	4	2	4	1
21	3.2	18.8	353.44	110.5
5	20.2	-15.2	231.04	11.4
180	166.7	13.3	176.89	1.1
0	4	-4	16	4
60	3.2	56.8	3226.24	1008.2
20	20.2	-0.2	0.04	0.002

Table 8: Chi² Value For Research Question 1

χ^2 Table 8: There is no significant effect of the decrease in student's choice of art as a subject of specialization in secondary school.

Variables	N	Df	Cal.(χ^2) Value	Criti.(χ^2) Value	Significant Level	Remarks
Decrease in visual art as a subject specialization	206	205	1212.4	77.9	0.05	Significant

(Cal. χ^2 Value - 1212.4 \geq 77.9 Criti. χ^2 Value)

10.1.2. Hypotheses Two

There is no relationship between guidance and counseling effort and student choice of career.

Observed	Expected	O-E	O-E ²	$\frac{O-E^2}{E}$
136	100.7	35.3	1246.1	12.7
24	16	8	64	4
0	5.3	-5.3	28.1	5.3
46	80.7	-34.7	1204.1	14.9
40	100.7	-60.7	3684.5	36.6
0	16	-16	256	16
16	5.3	10.7	114.5	21.6
150	80.7	69.3	4802.5	59.5
136	100.7	35.3	1246.1	12.4
24	16	8	64	4
0	5.3	-5.3	28.1	5.3
46	80.7	-34.7	1204.1	14.9

Table 9: χ^2 Value For Research Question 2

χ^2 Table 9: There is no relationship between guidance and counseling effort and student choice of career.

Variables	N	Df	Cal.(X ²) Value	Criti.(X ²) Value	Significant Level	Remarks
Relationship between G&C effort and student's choice	206	205	207.2	77.9	0.05	Significant

(Cal. X² Value 207.2 ≥ 77.9 Criti. X² Value)

10.1.3. Hypotheses Three

There is no noticeable effect of inadequate supply of qualified art teachers on student's performance in visual arts

Observed	Expected	O-E	O-E ²	$\frac{O-E^2}{E}$
200	164	36	1296	7.9
0	8	-8	64	8
0	0	0	0	0
0	34	-34	1156	34
136	164	-28	784	4.8
24	8	16	256	32
0	0	0	0	0
46	34	12	144	4.2
150	164	-14	196	1.2
0	8	-8	64	8
0	0	0	0	0
56	34	22	484	14.2

Table 10: Chi² Value For Research Question 3

X² Table 10: There is no noticeable effect of inadequate supply of qualified art teachers on student's performance in visual arts

Variables	N	Df	Cal.(χ^2) Value	Criti.(χ^2) Value	Significant Level	Remarks
Inadequate supply of visual art teachers	206	205	114.3	77.9	0.05	Significant

(Cal. χ^2 Value 114.3 \geq 77.9 Criti. χ^2 Value)

10.1.4. Hypotheses Four

Art programme do not need to be well structured before it is administer in school.

Observed	Expected	O-E	O-E ²	$\frac{O-E^2}{E}$
119	128	-9	81	0.6
29	10.2	18.8	353.4	34.7
18	17	1	1	1
50	52.6	-2.6	6.8	0.1
91	128	-37	1369	10.7
0	10.2	-10.2	104.04	10.2
12	17	-5	25	1.5
103	52.6	50.4	2540.2	48.3
174	128	46	2116	16.5
6	10.2	-4.2	17.64	1.7
21	17	4	16	0.9
5	52.6	-2.6	6.76	0.1

Table 11: χ^2 Value For Research Question 4

χ^2 Table 11: Art programme do not need to be well structured before it is administer in school.

Variables	N	Df	Cal.(X ²) Value	Criti.(X ²) Value	Significant level	Remarks
Structure of visual art programme in school	206	205	126.3	77.9	0.05	Significant

(Cal. X² Value - 126.3 \geq 77.9 Criti. X² Value)

10.1.5. Hypotheses Five

The determinant of student's choice to study visual art is not based on parent's decision.

Observed	Expected	O-E	O-E ²	$\frac{O-E^2}{E}$
180	133.7	46.3	2143.69	16
0	7	-7	49	7
60	3.3	56.7	3214.89	974.2
20	23.7	-3.7	13.69	0.6
165	133.7	31.3	979.69	7.3
15	7	8	64	9.1
10	3.3	6.7	44.89	13.6
16	23.7	-7.7	59.29	2.5
156	133.7	22.3	497.29	3.7
6	7	-1	1	0.1
0	3.3	-3.3	10.89	3.3
35	23.7	11.3	127.69	5.4

TABLE 12: Chi² Value For Research Question 5

X² Table 12: The determinant of student's choice to study visual art is not based on parent's decision.

Variables	N	Df	Cal.(χ^2) Value	Criti.(χ^2) Value	Significant level	Remarks
Parent as determinant of student to study art	206	205	1042.8	77.9	0.05	Significant

(Cal. χ^2 Value $1042.8 \geq 77.9$ Criti. χ^2 Value)

10.1.6. Hypotheses Six

Government policy has no traceable significant favour on art industries.

Observed	Expected	O-E	O-E ²	$\frac{O-E^2}{E}$
36	57.6	-21.6	466.56	8.1
0	7.9	-7.9	63.41	8.0
0	10.6	-10.6	112.36	10.6
170	130	40	1600	12.3
20	57.6	-37.6	1413.76	24.5
16	7.9	8.1	65.61	8.3
20	10.6	9.4	88.36	8.3
150	130	20	400	3.1
85	57.6	20.4	416.16	7.2
25	7.9	17.1	292.41	37
16	10.6	5.4	29.16	2.8
80	130	-50	2500	19.2
46	57.6	-11.6	134.56	2.3
14	7.9	6.1	37.21	4.7
26	10.6	15.4	134.56	12.7
120	130	-10	100	0.8
10	57.6	-47.6	2265.76	39.3
0	7.9	-7.9	62.41	7.9
6	10.6	-4.6	21.16	2.0
190	130	60	360	1.9
0	57.6	-57.6	3317.76	57.6

Observed	Expected	O-E	O-E ²	$\frac{O-E^2}{E}$
6	10.6	-4.6	21.16	2.0
200	130	70	490	3.7
206	57.6	148.4	22022.56	106.91
0	7.9	-7.9	62.41	7.9
0	10.6	-10.6	112.36	10.6
0	130	-130	16900	130

Table 13: Chi² Value For Research Question 6.

X² Table 13: Government policy has no traceable significant favour on art industries.

Variables	N	Df	Cal.(X ²) Value	Criti.(X ²) Value	Significant level	Remarks
Government policy	206	205	547.61	77.9	0.05	Significant

(Cal. X² Value 547.61 ≥ 77.9 Criti. X² Value)

11. Discussion And Findings

This research study delves into motivation: a predictor of student's choice of visual art as subject specialization for future career. The variables in the study were used to formulate null hypotheses which were used in the discussion of the findings based on the relevant data gathered from the respondents.

- Hypotheses One: which stipulated that there is no significant effect of the decrease in student's choice of Visual art as a specializing subject in secondary schools was statistically rejected. The calculated chi- square and critical table value was 1212.4 and 77.9 respectively at 0.05 levels of significance.
- Hypotheses Two: which stated that there is no relationship between guidance and counseling effort and student choice of career was rejected statistically with the calculated chi square of 207.2 and critical value of 77.9 at 0.05 levels of significance respectively. This simply denotes that guidance and counseling effort will enable students to make a right choice of subject for future career.
- Hypotheses Three: which stated that there is no noticeable effect of inadequate

supply of qualified art teachers on student's performance in visual art was also rejected based on the statistical analysis with the calculated chi square 114.3 greater than the critical value of 77.9 at 0.05 level of significant. Therefore it is believed based on the result of the findings that inadequate supply of qualified visual art teachers to teach visual art in secondary school will affect the classroom and studio instruction of students as well as their academic performance.

- Hypotheses Four: which stressed that art programmes do not need to be well structured before it is administered in school was also rejected with the calculated chi square value of 126.3 and critical table value of 77.9 at 0.05 level of significance. This implies that visual art programme needs to be well planned and structured before it can be administered in school.
- Hypotheses five: which stipulated that the determinant of student's choice to study visual art is not based on parent's decision was rejected as well statistically with the calculated value chi square value of 1042.8 which is greater than the critical table value of 77.9 at 0.05 level of significance. This implies that parental decision influence the choice of their children's subject of specialization for future career.
- Hypotheses six: which stipulated that government policy had no traceable significant favour on visual art industries was statistically rejected. The calculated chi square value of 547.61 is greater than the critical table value of 77.9 at 0.05 levels of significance. This means that government has all opportunity available at her disposal to add more to her effort to develop visual art.

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12. Findings Of The Study

Six research questions were formulated for this study.

- Research question one: From the analyses of the responses generated through table 4.10 and table 4.12 above, the research question one which stipulated that is there increase in the rate of student's choice of visual art as a subject of specialization has been answered. Table 4.10 depicted the responses of student's on their opinion on the instructional content they received often in class. This indicated that the instructional content taught in class regularly include class teaching with note taking 100% in comparism with molding with paper Mache, weaving, beadwork and

painting with percentage(s) of 71.3%, 65.5%, 74.7% & 65% which can motivate students to be self reliance and creative that has been given less attention.

It is further revealed as indicated in table 4.12 above that, most students also believe that visual art is a poor man's profession with 70.9% of responses which makes a lot of student develop the mindset that larger percentage of visual art graduate remain jobless after their training or graduation. This result to gradual decrease in the student choice visual art as a specialization subject.

- Research question Two: which stated that is there any guidance or counseling effort put in place across all secondary schools to assist students in subject specialization for future career was answer as indicated in table 4.12 above

It was reveal with 66% responses on a scale of strongly agree that there is no up to date or adequate provision of guidance and counseling to guide choice of subject.

- Research question Three: which stated that are there enough qualified art teachers at the JSS and SS level to teach art has been answer .In table 4.12 with 100% of responses from respondents on a scale of strongly agreed that there is non availability of qualified art visual art teachers to take visual art. There is also 72.8% responses of frequency of 150 respondent that few available ones discourage student with their negative attitude put to their work, way of life and status which also discourage students.

- Research Question Four: The research question seeks to examine whether Secondary Schools have a well structured program for art in their system. The respondent's responses with frequency of 119 and 57.8% which indicates that secondary school hardly have a well structured programme for visual art in their school system. This is indicated on table 4.12 that most schools do not include visual art on the school's time table.

- Research Question Five: The fifth research question which seeks to ascertain if parents are in support of their children in studying visual art was also proffered. The opinions of the respondents has shown and analyzed in table 4.12 above shows that parents have bias for visual art as a sustainable means of livelihood as indicated with frequency of 180 and 87.4% response.

It is further indicated in table in table 4.11 with percentage(s) responses of 73.3%, 70% and 56.7% that money to buy artwork, neither can they neither sponsor any visual art programmes nor believe visual art is marketable.

They as well believe that visual art is a subject of specialization which can not lead to a worthwhile career.

- Research Question Six: The sixth research question which seeks to know if Government policy is favourable to art industry was answered using table 4.14.

This was indicated through 82.5% and 72.2% responses on a scale of strongly disagree that government policy has affected visual art positively and that visual art development been the basic concern and priority of government was rejected through the response above.

It was also shown 100% of responses that government is not yet ready for visual art funding. This is an indication that government policy is yet to be favourable to art industries.

The interview discussion reveals that the factor affecting the choice of visual art as a specializing subject can either be positive or negative factors. It is positive when it motivate student to pick art as a specializing subject and it is negative if student refuse specializing in art. They stated that art had been place in an unbearable condition.

The problem identified include inadequate qualified visual art teachers to teach visual art, reluctance on the part of the teachers to teach thoroughly, lack of lack of art materials, tools and equipment, unfavourable governmental policy, parental bias for visual art and absence of visual art on, visual art is seen as an expensive field of study to manage compare to other subjects and the absence of the subject on school time table.

However, It was also suggested by the people interviewed that the government, the schools, parents, teachers and student themselves have a part to play. Government should equip schools with art materials, tools and qualified visual art teachers and also engineer and monitor the activities of the school through their relevant agency. The schools need to let the parent see the need in allowing their wards to study art. This will in turn motivate the teachers to teach well in learning and teaching situation while the student will be eager to learn.

13. Conclusion And Recommendation

Based on the finding obtained from this study, the students are not well motivated. It was concluded that the prominent factor noticeable in the choice of visual art as a subject specialization are numerous and these serve as bane to student's career choice. Governmental educational policy has not created a platform for art to be fully appreciated as a vocational subject for self actualization and realization. This in-turn has

led to continuous decrease of student's choice of visual art due to the structure put in place.

In observation of the findings, the following recommendations are made:

- Visual arts should be made a compulsory subject in Secondary schools as a subject of specialization for future career.
- The school authority /administrators should put guidance and counseling plan in place to discover visual art incline students and monitor them properly.
- The school authority should orientate parent on the need to encourage their children to offer visual art and not discourage them.
- Schools should appeal to non-governmental organizations, private sectors, individuals and industries to assists in supplementing and providing art equipment firing kiln, throwing wheel, easel, donkey, light box, photography camera and projector.
- The school should make provision for a standard art studio and sufficient art materials.
- Secondary schools should employ adequate qualified/ visual art teachers.
- The school should arrangement in place for regular educational visit to art museum, gallery, art shows and exhibitions to inspire student to pick interest in visual art.
- The school management should educate/ orientate student and parent on the benefits in offering visual art as a subject specialization in this present age.
- The teachers are encouraged to commit themselves effectively to classroom and studio instruction and the use of art materials in all their visual art lessons.
- The teachers being the disseminator of knowledge should be innovative by improvising art materials and tools that are not readily available as a means of motivating the students thereby achieving same result as with the actual materials.
- Teachers should develop positive attitude towards their works by portraying good image of who an artist is.
- Parents should provide adequate guidance to their children during subject specialization as well as financial support.
- Visual arts development should be the concern and priority of the Government.

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