

An Assessment of Painting Lecturers in Universities in Edo and Delta States, Nigeria

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Received: January 2015

Published: June 2015

Abstract

The study assessed the painting lecturers in the universities in Edo and Delta States of Nigeria. There are three public universities in the two States. They are University of Benin, Benin City, Edo State, Ambrose Alli University, Ekpoma, and Delta State University Abraka, Delta State. The study sought to answer the following questions: Are painting lecturers' qualifications in conformity with the National Universities Commission's Benchmark of minimum academic standards (NUC,BMAS)? Is the staff – student ratio in conformity with the National Universities Commission's Benchmark of minimum academic standards (NUC,BMAS)? Do the painting lecturers possess professional teacher's qualification?. The design of the study is descriptive survey while the major instrument used was interview. The National Universities Commission's (NUC) Benchmark of minimum standards was also employed to give further credibility to the findings in this research. The following findings were made: Painting lecturers' qualifications were in conformity with the National Universities Commission's Benchmark of minimum academic standards (NUC,BMAS). The staff – student ratio was in conformity with the National Universities Commission's Benchmark of minimum academic standards (NUC,BMAS). The study also revealed that the number of painting lecturers who possessed professional teacher's qualification in the three universities investigated in Edo and Delta States was inadequate. The staffing situation in painting units of universities in Edo and Delta States of Nigeria generally, was inconsistent. Based on the conclusion, the following recommendations were made: Effort should be made by authorities of the three universities to assist members of staff to obtain their Doctorate degrees (PhD). In the same vein, despite the fact that the staff – student ratio was in conformity with the National Universities Commission's Benchmark of minimum academic standards (NUC,BMAS), there is the urgent need to encourage more students to specialize in painting in order to recruit more staff in the painting units. Recruitment, training and re-training of painting lecturers should be embarked upon to improve on the number of painting lecturers who possessed professional teacher's qualification in universities Edo and Delta States of Nigeria.

KEY WORDS: Assessment; Painting; Lecturers; Survey and Universities.

Introduction

The study was carried out with a view to assess the painting lecturers in the universities in Edo and Delta States of Nigeria. There are three public universities in the two States. They are University of Benin, Benin City, Edo State, Ambrose Alli University, Ekpoma, and Delta State University Abraka, Delta State. The study was intended to find out if

painting lecturers' qualifications in the those institutions are in conformity with the National Universities Commission's benchmark of minimum academic standards (NUC,BMAS). In addition, if the staff – student ratio in the three institutions was in conformity with the National Universities Commission's benchmark of minimum academic standards(NUC,BMAS). The study was also intended to find out if the painting lecturers possess professional teacher's qualification.

Edo and Delta States are two States in Nigeria that have a lot in common. Incidentally, the two States formed the defunct very popular Midwestern State of Nigeria before 1963 and Bendel State of Nigeria before 1991. They are oil-producing and oil-rich States located in the Western Niger Delta region of Nigeria. The people of these two States have an artistic tradition that dates back to about the 15th Century. Certainly, it is this unique background that has drawn the researcher to investigate the teacher-factor being a major key player in the Ivory Tower, taking into consideration the unparalleled role played by the teacher in promoting learning in our institutions of learning. To a large extent, the investigation will further clarify the artistic situation in the long established art tradition of the people.

The review therefore was carried out under the following sub-headings: The Teacher; Painting; and Elements and principles of art as premise for execution of painting.

The Teacher

Teachers in our education system have various orientations and backgrounds, some are trained and others untrained. We cannot shy away from the reality of problems posed by these diverse inclinations, orientation, training and backgrounds. The teacher can further be categorized thus: The ideal teacher; the untrained; the problem teacher; colourless teacher, older teacher; the undemocratic and the teacher who disagrees.

Stronge (2013) asserted that an effective teacher is one who has control of the class; full of experience; communicates clearly and understands the feeling of the learner; dresses appropriately and responsive to situations; enjoys his work and gives equal treatment to students. He/she is hardworking and a good listener to the learner.

Nwagwu (1984) on the other hand, stressed the danger associated with untrained teachers while Imogie (1999) expressed dismay at the non elimination of untrained/unqualified teachers, noting that Nigeria was not making progress in this direction.

A trained teacher would be concerned with the challenge of advancing the course of education rather than be a problem. The problem teacher is not distant from the problem child; Just as the problem child is seen as a child who creates problems for himself and for others, so do the problem teacher, to say the least.

The ideal teacher therefore is one who is trained and manifests expected desirable traits of a trained teacher. As Aigbomian and Iyamu (2001;108) put it "The primary function of the teacher is to facilitate learning by various means, that is to say, that the aim of teaching activities is to bring about learning".

The trained teacher apart from being a man of integrity and character, Bell-Gam (1998) stated that he must be a master of his subject and an encyclopedia of his subject. He/she stressed that the teacher should master his/her subject beyond question.

In the same token, Imonikebe (2012) has observed that at the tertiary level where much of the training of the Visual Arts teacher is done, there are no systematic theories of instruction for teaching students. Precisely, in these days of decline in students' enrolment in Art departments, there are no systematic instructional approaches for teaching students admitted without prior knowledge of Visual Arts. As a result, the introduction of new syllabi and preliminary programmes evolved to absorb these beginning students in Visuals Arts (students with no prior knowledge of Visual Arts) have only served to address the problem of course content and not how art should be taught, thus, in spite of these new syllabi and programmes, the teaching of Visual Arts has been and continues to be problematic (Imonikebe, 2012). Furthermore, despite the many advocates for providing opportunities for students to study Visual Arts, we still lack a theoretical basis of how students understand Visual Arts and what instructional methods should be used (Imonikebe, 2012).

Strauss (2011) outlined qualities of what she calls the great teacher. Strauss noted that the great teacher has passion his/her job; loves the learner and the subject; understands the role of the school and student learning; hardworking and admits his/her fault when he/she is wrong.; work collaboratively; humble; eager to improve and a good organizer.

The indispensable role of the teacher in facilitating effective learning and manipulating the environment is of relevance (Ojo, 2006; Imonikebe, 2003; Imonikebe, 2010). A trained teacher will perform effectively if provided with conducive learning environment. The art teacher should be able to inject into the school programme, viable innovations that will be capable of improving students' performance in art.

Painting

Painting is the creative application of pigments on a surface or ground. There are different types of surfaces that the painter can use for painting. It could be paper, hardboard, canvas or wall. The painter's application of pigments (paint) on the surfaces is not just a mechanical process but expresses his mood, feelings and ideas about his subject matter and his environment. His/her colours are either opaque or transparent in nature, and are either water-based or oil-based. Water colour, poster paint (Gouache) and acrylic paints are examples of water-based pigments, while oil colours are oil-based (Wangboje, 1985). A host of other materials are needed for painting such as: linseed oil, turpentine, pastels, charcoal, varnish, brushes, palette, etc. (Lewis, 1983). Mixed-Media; Pictorial Composition; Life Painting; Mural Painting and Encaustic Painting are some types of painting commonly practiced by painters. Materials/Methods and Visual Aesthetics are theory areas studied in painting (Uniben, 2012). Equipment such as easels, donkeys etc are essential to the painter.

Broadly speaking, painting is one of the Fine Arts, while Fine and Applied Arts are the Visual Arts. In the same vein Visual Arts is a branch of art (Emokpae, 2001). As asserted by Orvirk, Wigg & Stinson (1983), art over the years meant different things to different people at different times. Emokpae (2001:4) similarly defined art as "the

expression of one's inner mind with the use of materials in a visual form" Uzoagba (1991:26) conceptualized art as medium of self expression.

Elements and Principles of Art as Premise for Execution of Painting

Elements of art are generally referred to as elements of design, while principles of art is synonymous with principles of organization ((Wangboje ,1985). The elements of design are: Line, Texture, colour, value (light and dark) form, space, while the principles of art include; Balance (Symmetrical/ Asymmetrical), Variety, Rhythm, Proportion, Repetition and Dominance. The creative use of these elements and principles of art results in the production of paintings. The artist can skillfully apply these elements and principles in composing pictures. This is a consensus view of most scholars. (Wangboje ,1985; Carrington ,1979). According to Gude (2004), the elements and principles are presented as essence of art making, she went on to observe that the elements and principles are universal and foundational.

Statement of Problem

The National Policy on Education asserts that no education system can rise above the level of its teachers (NPE, 1989). As a result, there is the need to embark on assessment of teachers in our school system. The teacher's role thus is indispensable in the learning process. The question that has prompted this study therefore is: What calibre of teachers in the employ of the universities, teach painting? What level of professional training do they have and their qualifications?

Research Questions

- Are painting lecturers' qualifications in conformity with the National Universities Commission's Benchmark of minimum academic standards (NUC,BMAS)?
- Is the staff – student ratio in conformity with the National Universities Commission's Benchmark of minimum academic standards (NUC,BMAS)?
- Do the painting lecturers possess professional teacher's qualification?

Research Design

The design of this study is Descriptive Survey.

Instruments

The main instrument used was Interview while a structured interview was employed to elicit the following information from Fine and Applied Arts Departments in the selected Universities: Number of painting lecturers; Teaching qualifications; professional qualifications and other qualifications. The National Universities Commission's (NUC) Benchmark of minimum standards, to ascertain the NUC's position on the minimum academic qualifications of the lecturers.

PRESENTATION OF RESULTS
Table 1
Assessment of Painting Lecturers in Relation to NUC, BMAS

S/N	Universities	MFA	PhD	NUC BMAS	Remarks
1	UNIBEN	03	01	MFA	Satisfactory
2	AAU	02	-	MFA	Satisfactory
3	DELSU	01	02	MFA	Satisfactory

The data in Table 1 revealed that the three universities studied in Edo and Delta States employed the services of painting lecturers who had the minimum qualification of the Master of Fine Arts (MFA) degree prescribed by NUC as the minimum qualification for teaching in the undergraduate painting programme. The result therefore has shown that the situation was satisfactory since the minimum qualification of the painting lecturers was the Master of Fine Arts degree (MFA). Table 1 also revealed that the number of lecturers with Doctoral degree (PhD) was 3 out of 6 representing 50%.

Table 2
Assessment of Painting Lecturers in Relation to Staff – Student Ratio

S/N	Universities	MFA	PhD	NUC BMAS	Specializing Students.2012/2013	Remarks
1	UNIBEN	03	01	1 – 10	16	Adequate
2	AAU	02	-	1 – 10	09	Adequate
3	DELSU	01	02	1 – 10	45	Adequate

Results in Table 2 show that staffing in the three universities investigated was adequate in terms of staff – student ratio. This finding implied that the painting units in the universities in Edo and Delta States of Nigeria were not under-staffed. The result thus showed that, staff – student ratio was adequate, considering the number of specializing students in relation to the NUC benchmark of minimum academic standards prescription of one lecturer to ten students (1 – 10).

Table 3
Assessment of Painting Lecturers in Relation to Professional Teacher’s Qualification

S/N	Universities	MFA	PhD	Professional Teacher’s Qualification	Remarks
1	UNIBEN	03	01	B.Ed/M.Ed(1)	Inadequate
2	AAU	02	-	-	Inadequate
4	DELSU	01	02	PGDE (1)	Inadequate

Data in Table 3 revealed that the number of painting lecturers who possess professional teacher's qualification in the three universities investigated in Edo and Delta States of Nigeria was inadequate. Two universities out of the three studied had painting lecturers who possessed professional teacher's qualification (UNIBEN and DELSU). The number of painting lecturers who possessed professional teacher's qualification in UNIBEN was one out of three and DELSU one out of three. The study revealed that there were no painting lecturers who possessed professional teacher's qualification in AAU.

Table 4
Assessment of Painting
Lecturers (From Close of the Last Century to Date)

S/N	Universities	1998/1999	No. of Lecturers	2012/2013	No. of Lecturers	Remarks
1	UNIBEN	14	03	16	04	Progressive Static Declining
2	AAU	06	02	09	02	
3	DELSU	05	05	50	03	

Results in Table 4 provide a clear picture of the staffing situation at the close of the last millennium and the present day (2012/2013 academic session). Precisely, the result showed that UNIBEN recorded an increase in staffing and number of specializing students (14 Students /03 Lecturers at the close of last century – 16 Students/04 Lecturers in 2012/2013); AAU (06 Students /02 Lecturers at the close of last century – 09 Students/02 Lecturers in 2012/2013) and DELSU (05 Students /05 Lecturers at the close of last century – 50 Students/03 Lecturers in 2012/2013). The finding therefore showed that the staffing situation in painting units of universities in Edo and Delta States of Nigeria generally, was inconsistent.

As revealed in Table 1, the minimum requirement of MFA was met by all the three universities studied. This finding agrees with the position of Hellman (2013) when he noted irrespective of physical upgrading, inadequate staffing produces an inferior education system. The finding is also in line with the claim in the National Policy on Education (NPE) (1989) which states that, no education system can rise above the level of its teachers.

Table 2 showed that the staff – student ratio was adequate. This finding was also consonant with the stipulations of the NUC Benchmark of Minimum Academic Standards (NUC BMAS, 2012).

Table 3 revealed that the number of painting lecturers in painting units of universities in Edo and Delta States of Nigeria who possess professional teacher's qualification generally was inadequate. Hellman (2013) has also cautioned on the disillusioned and

damaging adventure of raising standards without adequate staffing. The need for training and re-training of lecturers to equip them with professional teaching qualifications is therefore urgent. The danger associated with untrained teachers and the non-elimination of untrained/unqualified teachers had been expressed, noting that Nigeria was not making progress in this direction (Nwagwu, 1984; Imogie, 1999).

Table 4 revealed that the staffing situation in painting units of universities in Edo and Delta States of Nigeria generally, was inconsistent.

This finding goes to justify the NUC statutory role of accreditation put in place to regulate the activities of Nigerian universities (NUC BMAS, 2012). The National Universities Commission (NUC) regulates and accredit academic programmes, infrastructure, staffing, learning environment (Physical and otherwise) among others in Nigerian universities.

Conclusion

The study assessed the painting lecturers in the universities in Edo and Delta States of Nigeria: The three universities studied are: The University of Benin, Benin City Nigeria, Ambrose Alli University Ekpoma and Delta State University Abraka, while the following findings were made that:

- Painting lecturers' qualifications were in conformity with the National Universities Commission's Benchmark of minimum academic standards (NUC,BMAS). In other words, all painting lecturers in painting units in universities in Edo and Delta States of Nigeria had the minimum qualification of the Master of Fine Arts (MFA) degree prescribed by NUC as the minimum qualification for teaching at the undergraduate painting programme.
- The staff – student ratio was in conformity with the National Universities Commission's Benchmark of minimum academic standards (NUC,BMAS). This is evident considering the number of specializing students in relation to the NUC benchmark of minimum standards of one lecturer to ten students (1 – 10).
- The study also revealed that the number of painting lecturers who possessed professional teacher's qualification in the three universities investigated in Edo and Delta States was inadequate.
- The staffing situation in painting units of universities in Edo and Delta States of Nigeria generally, was inconsistent.

Recommendations

Based on the conclusion, the following recommendations were made:

- That although the study revealed that all painting lecturers in painting units in universities Edo and Delta States of Nigeria had the minimum qualification of the Master of Fine Arts (MFA) degree prescribed by NUC as the minimum qualification for teaching in the undergraduate painting programme, the number of lecturers with PhD was 3 out of 6 representing 50%.

- Effort should therefore be made by authorities of the three universities to assist members of staff to obtain their Doctorate degrees (PhD), being the required degree to get promoted to the post of Senior Lecturer and above.
- In the same vein, despite the fact that the staff – student ratio was in conformity with the National Universities Commission’s Benchmark of minimum academic standards (NUC,BMAS) of one lecturer to ten students (1 – 10), there is the urgent need to encourage more students to specialize in painting in order to recruit more staff in the painting units.
- Recruitment, training and re-training of painting lecturers should be embarked upon to improve on the number of painting lecturers who possessed professional teacher’s qualification in universities Edo and Delta States of Nigeria

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