



Factors responsible for preventing students from studying fine arts at college or university in Zambia

Chileshe Christopher, Yobe Phiri, Chibwe Darius
Chalimbana University, Private Bag E1 Lusaka, Zambia

Abstract

This paper is part of the study that was conducted in selected secondary schools and teacher training institutions on the key factors responsible for preventing students from studying fine art at college or University in Zambia. The study sought to establish factors that hinder fine art students in the Northern Province of Zambia from proceeding to college or university to pursue fine art/applied courses and mainly explore opinions of teachers, students and other stakeholders concerning the fine art subjects' progress. A total number of 92 respondents of which 47 were the Grade twelve learners together with 20 teachers as respondents as well as 10 senior lecturers, 5 cultural officers, 5 education planning officers and 5 Senior Education Standards officer (SESOs), in the Northern Province of Zambia. The study adopted a qualitative approach where a descriptive design was engaged and a questionnaire and unstructured interview were used for data collection. The study established that a majority of the school leavers were not aware of many fine/applied arts programs and other matters related to fine art as a profession and also revealed that colleges and universities in Zambia were not provided with necessary facilities and lacked qualified, trained and experienced teachers to offer appropriate, attractive and marketable fine art programs. Therefore, the paper recommends that the government as a matter of urgency should get ideas from other countries that are doing better and update the facilities and equipment of fine/applied art, establish more Fine Art schools, colleges/universities and there must be an equal attention to all the categories of all pupils, students and teachers who study fine art.

Keywords: fine arts, applied arts, expressive arts

Introduction

Zambia is undergoing rapid socio-economic development and the education sector is no exception. Education is an agent of change. While education has always been perceived as a social sector, it is also an economic tool for development (The Zambia Curriculum Framework, 2012) [16] the secondary school learners are adequately prepared for tertiary education (Ministry of Education, 2012) [16]. One of the policies of the government of the republic of Zambia is to equip learners at all levels of education with vital knowledge, skills, positive attitudes and values that are necessary for the achievement of the vision 2030 (The Zambia education curriculum framework, 2012). However, the fine/applied arts courses that are currently offered in higher institutions of learning in Zambia are not enough to attract and absorb the larger number of students that are well prepared in secondary schools of Zambia.

Based on the national policy on education, Educating Our Future of 1996 and the Zambia Curriculum Framework, 2012 [16] At Pre and Primary School level Vocational Subjects are compulsory to all learners.

Most secondary school pupils do very well at secondary school level in the Fine Art subject (Phiri, 2014, Kaingu, 2015) However, majority cannot be admitted into college or university to do a Fine Art course. A good number of school leavers generally in Zambia do not proceed to college/university (Phiri, 2014). Fine Art school leavers for this matter cannot prosper in their career because of various reasons.

Statement of the problem

Fine Art subjects/courses in Zambia are mainly offered in preschools, primary, secondary schools in all teacher training colleges, Evelyn Hone College specifically and recently started at Chalimbana University and in the school of education at the University of Zambia. The current situation in Zambia is that most secondary school pupils do very well in the Fine Art subject in the national final examinations but the majority of them cannot proceed to college/university to do a Fine Art course. Fine Art school leavers need to prosper in their career and pursue inspiring fine art/applied art courses in tertiary institutions that can compete favourably in the current labour market demand.

Specific objectives

1. To explore and uncover factors that hinder fine art students in the Northern Province of Zambia from proceeding to college or university to pursue fine art/applied courses.
2. To examine attitudes that hinder positive thinking in secondary schools and how they influence enrollment of fine art students in colleges/universities in the Northern Province of Zambia.
3. To explore opinions of teachers, students and other stakeholders concerning the fine art subjects' progress in the Northern Province of Zambia.

Research questions

1. What are the factors that hinder fine art students in the Northern Province of Zambia from proceeding to college or university to pursue fine art courses?

2. What are the attitudes that hinder positive thinking in secondary school students and how do such factors influence enrollment of fine art students in colleges/universities in the Northern Province of Zambia?
3. What opinions do teachers, students and other stakeholders have concerning fine art subjects' progress in the Northern Province of Zambia?

Significance of the study

The study was conducted successfully and its results could help education stakeholders to know what hinders fine art students from proceeding to college or university. The recommendations drawn from the study would lead to better planning by government to produce sound policies against students failing to proceed to college or university.

Conceptual framework

This study adopts Omari's (1995) ^[22] quality assurance model which suggests major dimensions related to aspects of good academic performance in secondary schools. These dimensions are basic inputs, various interactions, enabling conditions, school climate, teaching and learning process and intended outcome (Omari, 1995) ^[22].

The model suggests the major dimensions related to aspects of good academic performance in secondary schools which are more formally defined as follows:

School inputs

Managers, head teachers and parents in secondary schools are assumed to pay the highest level of attention to the availability of basic inputs that include teachers, learning and teaching materials (Omari, 1995) ^[22]. This model is essential as it involves stakeholders like managers and teachers who in one way or another impact the enrolment of students.

Various interactions

Various interactions include strong guidance and encouragement from teachers' support, effective support from the education system and in-school relations. These interactions among experienced and beginner artists produce and lead to good exposure. However, Sam (2010) ^[26] argues that negative attitude towards a particular thing can possibly impact the interactions which in the end produce negative results.

Enabling conditions

School management, the guidance teachers, teachers and parents are assumed by Omari (1995) ^[22] to be sensitive to factors that prevent learners from doing well academically. In the same way, affective-cognitive consistency theory by Simomson and Maushak (2001) suggests that the effective component of the attitude system may be changed by providing new information via a persuasive message.

School climate

School climate includes the provision of incentives and motivating the learner and the teacher. (Omari 1995) ^[22] says that good performing schools create conducive teaching and learning environment by maintaining good discipline and give rewards to deserving teachers and students. In addition, social learning theory suggests that learners learn better and with all efforts when they are motivated (McDolnad and kielsmeier, 1970).

Quality and experience of human resources

On the quality of human resources, (Okumbe, 1998) ^[21] argues that human resources in the context of the school include workers and students. Any discussion on the quality of human resources in relation to schools' academic performance one must take into account teachers' qualifications and the recruitment of teachers on one hand and students' selection and admission requirements, on the other. Ndabi and Waane, (1993) ^[20] maintain that quality education can only be given in a context where teachers are well trained and competent.

Literature review

The national arts council of Zambia

The National Arts Council of Zambia is a statutory body established under Act no. 31 of 1994 of the Laws of Zambia. It became operational in 1996. Its overall objective was to advise the Government on policy towards visual, performing, media and literary arts in the country. Its aim was to encourage artistic excellence on both amateur and professional levels in the country and to promote the arts as an integral part of the lives of people in Zambia.

National Arts Council in Zambia and one of its functions is to "assist, financially or otherwise, in conjunction with the Government, any citizen of Zambia, any artistic activity in obtaining relevant training within or outside Zambia" (The National Arts Council of Zambia Act 1994) ^[28]. While boys and girls in Zambia are guaranteed the right to education, it is sad to note that we have a number of them failing to proceed to college/university (Kambilima, 2015). While (Chitotela, 2020) says Artists are Zambians like any other and have the right to benefit from the national cake including the available natural resources like precious minerals.

Tanzania cultural heritage policy of 2008

In reference to the Tanzanian Cultural Heritage Policy of 2008, in promotion of Promoter of Arts and Crafts. Tanzania drafted the cultural heritage policy. In Tanzania Artistic activities as a whole can be divided into two major categories- traditional and contemporary. Contemporary artistic activities have drawn considerable strength of artistic forms, which can be observed in the nervous energy and creative spirit radiating from the contemporary arts in the United Republic of Tanzania in music, the fine arts, theatre, drama and literature. Cultural workers from the Ministry of National Education as well as related organizations have the task of instilling national values, creating a suitable atmosphere for the growth of new talents and the consolidation of old ones through exhibitions, publicity, education and encouragement. The United Republic of Tanzania has today some of the most well-known sculptors and painters in Africa, and in recent years artists have emerged in other fields as well (URT-NCP 2008).

The cultural policy of Ghana

The Cultural Policy of Ghana (2004) ^[18] highlights, the National Commission on Culture which talks about steps to preserve Ghanaian Antiquities in wood, fabric, stone, metal, bone, clay, as well as those on rocks, walls and in sacred shrines, and enacts appropriate legislation to protect them from theft, illegal commercial exploitation or destruction arising from ignorance and hostility. Also emphasises that modern and contemporary visual arts shall be vigorously

promoted through the provision of grants and other kinds of support to creative artists. The National Commission on Culture collaborates with the relevant Agencies and Associations to give recognition to the works of contemporary artists and to support and promote art forms and institutions. The State purchases and retains in Ghana works adjudged to be of exceptional aesthetic value and, as such, heritage assets, for future generations. The State establishes a National Art Gallery to encourage District Assemblies and private interest groups to establish urban and rural community art galleries to enhance cultural life in the country.

Factors hindering students from proceeding to college/university

Kantrowtz, (2009) maintained that here are several reasons why students do not proceed to college/university that may include teachers’ attitude, students’ attitude, economic hardships, loss of the parents or guardians, indiscipline or domestic problems and failure to meet entry requirements among others. Tambo, (2014) says that a secondary school is a very important place for students because this is a base which decides a person’s life. However, it is disheartening to note that some students in secondary schools do not know why their parents or guardians send them to school. Most students have been acting in norms contrary to the expectations of the society. The strange happenings which most students do include: engaging themselves in activities such as heavy alcohol drinking, cigarette smoking and abusing of drags, this put them into serious conflicts with teachers. However, Phiri (2014) and Kaingu (2015) evidenced that fine art subject is one of the subjects that students enjoy and pass very well.

Brendan (1999) ^[3] says that students in secondary schools often struggle to balance different set goals, which may be academic, social or physical. Most of the students do not know what they want to become in future or what they want to do after secondary school, consequently some students become more biased in the time management, they allocate more time on the subjects they enjoy most while neglecting others which they have to pass as well. The attitude of failing to balance in putting a fair effort on all subjects by most learners makes them not to do well and has not left out fine art students.

Methodology

Sample Size

Research was conducted in only four secondary schools, two colleges, and four districts and one education provincial headquarters within the Northern Province of Zambia. A total number of 92 respondents of which 47 were the Grade twelve learners together with 20 teachers as respondents as well as 10 senior lecturers, 5 cultural officers, 5 education planning officers and 5 Senior Education Standards officer (SESOs), in the Northern Province of Zambia.

Sampling procedures

The study used deliberate sampling, snowball sampling and stratified sampling techniques in the selection of the respondents. 92 respondents were interviewed.

Data collection procedure

In this study, unstructured interview, focus group discussion and semi-structured questionnaires were used as the technique to obtain primary data.

Instruments for data collection

In order to get reliable information from various groups of respondents, different instruments for data collection were used. These instruments included unstructured interviews (key questions formulated in advance), semi-structured questionnaires

Validity and reliability of the research instruments

In ensuring the validity and reliability of the research instruments, the researchers prepared the research instruments as a group of fine art lecturers who read, made suggestions and then approved them.

Data analysis plan

In the analysis of data, tables, figures, with clear, concise and adequate titles have been used. The discursive analysis procedure has been employed in order to generate answers for the research questions to satisfy the research objectives.

Ethical Considerations

As far as research ethics are concerned, all official procedures of seeking permission were followed and participants were offered an opportunity to remain anonymous if they wished to do so to ensure confidentiality.

Findings and interpretation

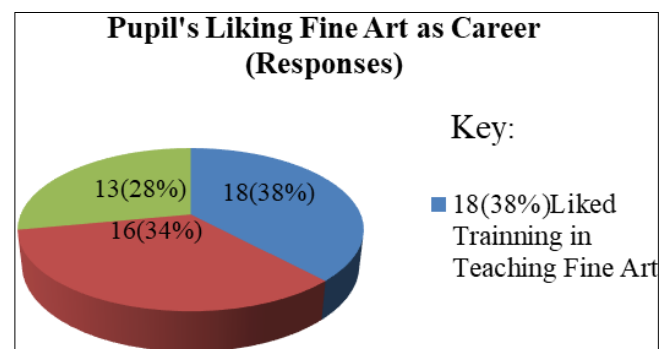
This unity presents the research findings of the study.

Exploration and uncovering of factors that hinder fine art students from proceeding to college or university to pursue fine art courses

This was the first objective of the study that aimed at exploring and uncovering of factors that hindered fine art students in Zambia from proceeding to college or university to pursue fine art or applied art courses.

Rate of liking fine art

Out of 47 pupils 18(38%) liked training in fine art teaching, 16(34%) liked sculpture, crafts and designing related courses, 13(28%) liked courses not related to Fine Art. These responses are presented in Figure 1.



Source: Present Study Field Data by Chileshe, Phiri and Chibwe 2020

Fig 1: Respondents Opinions on their Liking of Fine Art as a Career

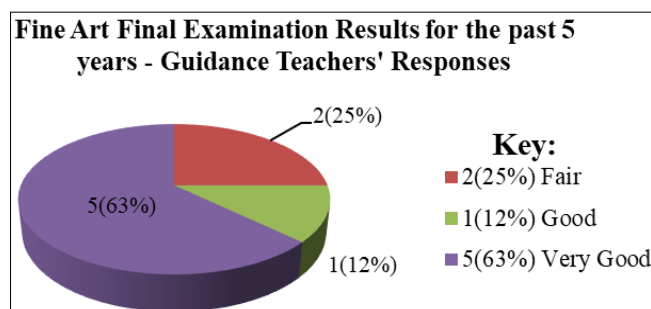
This data in figure 1 implies that the majority 34(72%) of fine art pupils in the study area liked fine art related courses. The findings of this study are consistency with that of Galabawa (2001) who maintained that motivation to study fine art is strong when employees and management support and influence one another in a positive way. In support of this view Marvin, (2008) further says fine Art is an efficient way to motivate students to follow their self-learning instincts to creatively self-construct knowledge. This means liking fine art is in the learners' mind and interest because Fine Art offers a self-mechanism to like things.

Awareness of the existence of fine art learning institutions in Zambia

The study intended to find out whether pupils were aware of the Fine Art course's existence in learning institutions. The third question on the pupils' questionnaire aimed at finding out whether pupils were aware of the presence of higher learning institutions that offered Fine Art or applied art courses in Zambia. Out of 47 pupils, a majority of 45(95%) of the respondents mentioned only Evelyn Hone and Mufurila College of Education as among higher learning institutions offering fine art courses in Zambia. In addition, question10 on the pupils' questionnaire directed students to elaborate their contentions by mentioning the type of art forms they knew. Majority 25(53%) of the students contented that there were five main fine art forms and the most mentioned were crafts, painting, drawing, sculpture and fashion and Graphic design. This implied that many other fine art and applied art forms were not known by the students.

Ranking fine art final examination results in the northern province of Zambia

The study intended to find out how students had been performing in the fine art final examinations in the Northern Province of Zambia. Respondents were required to rank the final examination results using Poor, Fair, Good and Very Good. The past 5 years' trend is presented below. Majority of the respondents ranked the Fine art final examination results for the past 5 years to be very good. The responses are presented in Figure 4.



Source: Present Study Field Data by Chileshe, Phiri and Chibwe 2020

Fig 2: Respondents Ranking for Final Examination Results in the past 5 years

The responses shown in figure 2 of respondents reveal a positive trend in the Fine Art final examination performance of final examination results for the past 5 years. The findings of this study are supported by the studies of (Phiri 2014) and (Kaingu 2015) who stated that most secondary school pupils did very well in the Fine Art subject but the

majority could not be admitted into college or university to do a Fine Art course especially if they had failed compulsory subjects such as English.

In summary, Respondents mentioned the following factors: lack of guidance; inadequate information; lack of sponsorship; poor quality of instructional materials; poor academic performance and to a higher extent lack of interest by some learners themselves. Other factors were lack of trained (qualified) Fine Art and applied art teachers; lack of enough higher learning institutions and their instructional facilities that could attract and absorb school leavers. This implies a disheartening situation as this would decrease the enrolment of candidates for Fine Art subject in learning institutions. Supporting this argument (Ndabi and Waane 1993) [20] point out that the absence of good infrastructure in an educational institution may greatly affect the performance; even the absence of water in a school may affect performance because students would spend an inordinate amount of study time drawing water.

On the other hand, both the senior lecturers' and guidance teachers suggested the need to increase fine art colleges or institutions in the country; imparting awareness to parents and guardians about the professionalism of fine art; incentives to teachers to increase artistic knowledge and passion; providing scholarships for fine art pupils; providing fine art career development skills and make fine art and other neglected applied arts an official profession rather than an individual business. There were several reasons given as to why students did not proceed to college or university. The reasons included teachers' attitude, students' attitude, economic hardships, loss of the parents or guardians, indiscipline or domestic problems and failure to meet entry requirements among others (Kantrowtz, 2009). The study of (Tembo 2014) maintains that students whose parents or guardians are unable to provide vital school requirements or due to inadequate financial assistance from their families, usually fail to proceed to higher education even when their academic performance is good.

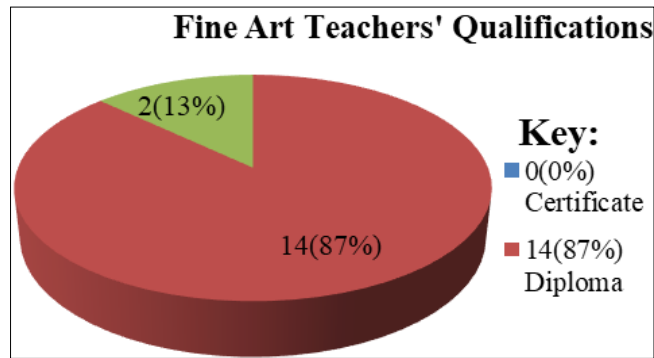
What should be done to help fine art students change the attitude that hinders positive thinking in secondary schools?

This was the second objective and the study intended to find out what should be done to help Fine Art Students Change the attitude that hinders positive thinking in secondary schools in the Northern Province of Zambia. In combining responses, 10(100%) of the lecturers' suggestions included: schools needed to hold career talks on the subject; warning teachers who discouraged pupils of Fine Art; Fine Art teachers had to be good role models so that they could motivate the students and introduce fine art or applied arts in many schools. While the 10(62%) fine art teachers provided a summary of the following responses: by exposing students to various Fine or applied arts galleries or museums and practicing artists that had excelled and 6(38%) fine art teachers mentioned putting in place art policies that could attract pursuance of fine art or applied arts; and enlighten them on the importance of fine/applied arts and encourage learners to see the part of self-reliance in the subject. The findings of this study are similar with that of (Bandura 1969) [2] who maintains that no child comes to school intending to hate studies. Rather most children come to school with high enthusiasm. Attitude can be defined as a receptively enduring organization of beliefs around an

object, person, ideas or events, predisposing one to respond to some preferential manner, which could be either negative or positive.

Teachers qualifications

The study aimed at finding out the highest qualifications of these teachers of Fine Art. Out of 16 respondents, 14(87%) Fine Art teachers had a diploma qualification; 0(0%) respondents had a certificate qualification, 2(13%) Fine Art teachers had a degree qualification and 0(0%) respondents had a Master's Degree. The summary of these responses is presented in Figure 4.15.



Source: Present Study Field Data by Chileshe, Phiri and Chibwe 2020

Fig 4: Responses Regarding Fine Art Teachers' Qualifications

The field data in figure 4. showed a majority 14(87%) of teachers had a diploma qualification in fine art which implies that the level of education for fine art teachers was still too low in the study area because the minimum qualification for a secondary school teacher to teach senior classes (Grade 10 – 12) is the first Degree (The Zambia curriculum Framework 2013).

Government role in fine art and design development—teacher's opinion

Question 7 on the teachers' questionnaire requested fine art teachers to provide opinion on what they thought the government should have done to put fine art or other applied art (design) programs to their full usefulness. The respondents of the study who were the 16(100%) fine art teachers saw the roles of the government in helping advancement of fine art and design to be essentially useful. In summary, the responses from the 16 fine art teachers included: the development of policy framework to guide Fine Art related matters including the introduction of art work galleries to all institutions; making Fine Art a compulsory subject from grade one to grade twelve; the development of fine art schools or establishment of colleges or universities with a wide range of Fine Art programs; provision of scholarship for Fine Art students or pupils; the inclusion of practical works/portfolio as criteria for selecting students and recruiting more Fine Art professionals in fine art institutions; introducing fast tracking programs to teachers and provision of adequate materials to schools. Moreover, the government had to motivate teachers of Fine Art other than salary; there had to be provision of allowances, training more teachers by creating more universalities or colleges.

Students' fine art or applied art related career awareness

A total number of 60 students were verbally asked during the focus group discussion to state whether they were aware of any other fine art/applied art (design) career/occupations that could have been as well paying as any other prestigious job. Out of 48(80%) students who responded, 10(17%) mentioned graphics designing, 2(3%) textiles designing and technology, 4(7%) traditional pottery, 6(10%) ceramics, 2(3%) printmaking, 19(32%) painting, 5(8%) sculpture making and 12(20%) did not say anything. This implied that, it was worthy to say that there were many opportunities in the profession of art, as there were diversities in art and design specializations. The students showed that they were aware of many occupations that fine art or applied art students could do. The findings of this study are consistent with that of Amenuke *et al* (1999) who outline Fine Art related career opportunities such as Textiles Designing, Graphic Designing, Sculpture, Painting, Art Directing, Craft, Fine Art and Multimedia Art and Ceramics.

Factors hindering grade 12 pupils from proceeding to college or universities

The study aimed at identifying the factors that hindered grade 12 students from proceeding to college or universities. Out of the 47 Fine Art students who responded to the question mentioned the following points: 3(6%) less encouragement from parents and society; 6(13%) limited places in tertiary institutions; 5(11%) in some cases Fine Art was not offered as a separate subject but with other courses like Music, physical education and English; 5(11%) lack of information on where students could do Fine Art; 3(6%) low awareness on the benefits of Fine Art; 2(4%) lack of financial support; 4(9%) scarcity of profession official job chances in Fine Art; 5(11%) many people in the society thought Fine Art was not a rewarding career and it was opted by students or pupils with low academic performance and 14(30%) absence of sponsorship to Fine Art students. This is supported by the findings of (Tembo 2014) who maintains that students whose parents or guardians are unable to provide vital school requirements or due to inadequate financial assistance from their families, usually fail to proceed to higher education even when their academic performance is good.

Ways to improve fine art program

The 92 respondents provided opinions on what they thought could be done to help Grade 12 pupils proceed to college or university to pursue a Fine Art or other applied art (design) programs? The study's intention was to know the ways that might be used as mechanism to improve fine art programs. However, 40(44%) respondents never responded to the question. In combining groups of most common responses 52(56%) respondents provided the following responses: 7(8%) mentioned the need for more inter-stakeholders communication in order to exchange experiences among learners of fine art at all levels through participation in fine art programs; 6(7%) said that fine art needed further initial and reinforcement training; 13(14%) responded that fine art educators had to make ongoing follow-up support and supervision; while 16(17%) said that fine art programs had to provide continued incentives and motivation to students and fine art educators; and 10(11%) mentioned that fine art

programs had to be structured to make pupils or students become responsible professionals.

In summary, 16 fine art teachers provided opinions on what measures they thought had to be taken to help fine art students change the attitude that hinders positive thinking about taking up fine art or other applied art (design) as a career. In combining responses, 2(10%) did not respond, yet majority 14(90%) respondents provided the following responses: 2(13%) pointed out that there had to be a change of attitude about the professionalism of fine art; 3(19%) said that there was a need to change the stigma which was around the fine art subject by creating awareness to non-fine art teachers and students who had to be made to think positively about the fine art profession through provision of encouragement and motivation programs. 7(44%) mentioned that not only educating society through media and showing pupils the positive side of fine art had to be made important but also offering to students proper guidance from all Fine Art stakeholders and the provision of scholarship and reward to best performers to encourage students. Additionally, 2(13%) pointed out that expansion and establishment of old and new fine art learning institutions with flexible entry requirements and promotion of fine art products in terms of assured market and intensifying more institutions that offered Fine Art had to be put into consideration. In addition, stakeholders have to encourage students to start considering Fine Art as important as any other compulsory subjects and explain to them the benefits of fine art. The findings of this study are similar to that of (Bandura 1969) ^[2] who maintains that no child comes to school intending to hate studies. Rather most children come to school with high enthusiasm.

Conclusions and recommendations

Conclusion

The study findings concluded the following; School inputs for fine art offering schools were discouraging, inadequate qualified teachers, lack of proper practical lessons and fine art books. Unavailability of the teaching aids such as computers for practical purpose. The study also revealed no encouragement from government and parents on the teaching and practice of Fine Art in tertiary schools of Zambia

This study found out that a majority of the respondents were not aware of many fine/applied art programs and other matters related to fine art as a profession. Fine art learning and teaching enabling conditions were not favourable. The findings of the study also revealed that schools were not provided with necessary facilities and lacked in-services training. In general, the quality of experienced fine art teachers was good and encouraging. However, the quantity was not reconciling with the needs.

The results for the stakeholder's general opinions on the progress of the fine art stressed that it was important for all stakeholders of fine art like pupils and students themselves, parents, guardians and relatives, governmental and non-governmental organizations to take concrete measures in motivating students to opt for fine/applied art courses for further studies. The study's responses showed that consultations with students and parents had imparted students with knowledge and awareness on fine art, but most importantly, recruiting more fine art professionals; putting up more colleges and universities was as well seen to be more helpful.

Recommendations

The study proposes the following recommendations:

The government of Zambia through fine art departments and fine art professionals should clearly promulgate policies and guidelines aimed to help fine art learners. Policies should also devise the qualities of fine art teachers and create a system or an authority that will monitor and look after their matters including good pay and bonuses as well as periodic training. Educators and other stakeholders should increase the level of people's awareness of fine art and its importance to youths. Fine Art educators should make follow-ups and support to all pupils and students who are in need of Fine Art knowledge and especially to those who need to further studies in Fine/applied arts.

The National Arts Council of Zambia should advise government to ensure that more qualified and trained Fine Art teachers are recruited and there must be the provision of seminars and workshops for teachers together with increased incentives. The government as a matter of urgency should establish more Fine Art schools, colleges/universities or rather programs together with monitoring the continuation of fine/applied arts programs and products. Fine Art graduates should be given entrepreneurship skills and loans or scholarships to enable them be self-reliant and live like any other Zambian who would pursue any other prestigious course. Students should be sent to different Fine/Applied Art training schools even outside Zambia in order to beef up the few under qualified trained manpower. The Government should get ideas from other countries that are doing better and update the facilities and equipment of fine/applied art.

There must be an equal attention to all the categories of all pupils, students and teachers who study fine art or applied art at all levels. School administration should provide all necessary infrastructure and equipment for effective students' practical training. This should include practical and standard Art studios together with workable modern computers.

More careers counselling at primary and secondary school levels could assist in making career discoveries that might benefit youths to choose an art career pathway that would enable them acquire a creative cultural workforce.

Educational institutions with fine/applied art courses or rather programs should organize excursions and field trips to museums, art exhibitions and Art galleries for interaction with artists and their works. School administrators must effectively monitor their fine art teachers to ensure the provision of knowledge and skills required by giving them surprise visits in class

Experienced fine art teachers should teach side by side with teachers on teaching practice or ensure that fine art trainee teachers teach their respective specialized subjects correctly so that their students understand what they are being taught. Also teachers should be encouraged to take practical components of the subject seriously and use teaching methods that will make fine art lessons enjoyable. Fine Art teachers should demonstrate practical lessons step by step in front of students when teaching and practice their art to encourage their students to be confident in and with their profession to help them develop the drive to achieve and believe that achievement is possible for them.

Zambia has a lot to learn from Ghanaian government which directs purchase and take custodian of best Ghanaian visual art products as well as Tanzania that does good when it

comes to management and popularization of its cultural assets as it has a number of uniquely art forms such as Tingatinga paintings and monuments and that was due to the enactment of special laws on the monument ordinance of 1979 and the establishment of antiquities department which had the mandate to oversee all cultural and heritage matters. Zambia should not only top at drafting cultural policy and establishing shadow organs rather the regulatory organs but must be given special authority, budget and mandate to oversee cultural matters.

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