

Exploring the Causes and Effects of Diminishing Enrolment and Performance among Fine and Applied Arts Students in Nigerian Schools

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Abstract

Suboptimal enrolment and academic performance may result from diminished motivation within the framework of educational continuity. Continuity represents a fundamental imperative that necessitates consistent institutional support for the development of human capital. This research focuses on the causes and factors that hinder good turnout and performance of students in Fine and Applied Arts (FAA) in Nigerian secondary schools. It aims to justify the concept of Art and explore the factors responsible for the diminishing enrolment and performance of FAA students. This research is a qualitative study grounded in observation and guided by self-determination theory (SDT). It uses observation to conceptualise and analyse the information from schools in Lagos State, Nigeria. The findings reveal that teaching and learning of FAA were not given adequate priority by educational agencies and the government. Some government secondary schools in Ojo Local Government area of Lagos State lack FAA teachers, while the limited number of active teachers faced a profound scarcity of requisite materials, tools, and specialised equipment. In addition, essential pedagogical tools have become prohibitively expensive and scarce, exacerbated by inflationary pressures, thereby limiting student accessibility. Some students also pick one interest in the subject and are not determine to offer it. These findings could expedite the provision of FAA tools and good funding from the Ministry of Education and Lagos State government. The recommendations suggest adequate provision to enhance the teaching and learning of FAA in Nigerian schools on the part of the teachers, parents, curriculum planners and government for better curriculum implementation.

Keywords: Adequate funding and provision, causes, effects, unpleasant performance, Fine and Applied Arts

Introduction

Fine and Applied Arts (FAA) is a discipline that deals with creativity, aesthetic, and utility. It is a sub-set of Art, and Art is an ancient discipline that is as old as man himself. God was the first artist, when He created human beings in His image (Bible Society of Nigeria, 2004). Art was coined from a Latin word ARS" meaning "skill" or ability to do. Officially, Art came into existence about 4000 BC ago till present life (Ibrahim-Banjoko, 2009; Okunlola, 2010; Oyedun, 2013), and it had passed through various and rigorous development. Art, being a subject practiced by everyone at childhood, either on a scrap of paper, wall, or bare ground should have been easy to perform excellently well, but the reverse is the case. Oloidi (2011) explained that most people grow up to believe that Art or Fine and Applied Arts (FAA) is for the duller, while some people ascribe it to the talented. However, it is one of the subjects that children could have loved to offer and perform brilliantly, but their interest had witnessed stunted growth if not stripped off because most parents do not want their children to offer FAA (ibid). Their view is that FAA is of no use; therefore, it causes a lot of challenges in studying the subject and few who oblige were seriously determined to excel to proof their parents wrong. In this regard, Self-determination could help to overcome many challenges in the FAA through appropriate teaching-learning process with adequate tools and materials (Viatonu & Muse, 2022; Cherry, 2024).

Objectives of the Study

This study aims to unpack, conceptualise, and contextualise the values of FAA and the extent its being taught in Nigerian schools. It explores comprehensively the factors responsible for the diminishing enrolment and performance of Fine and Applied Arts (FAA) students and proffer necessary solutions. Likewise, examine the extent these factors affect the effective implementation of FAA curriculum in Nigerian secondary schools. To achieve these, some pertinent research questions were raised.

Research Questions

1. To what extent is Fine and Applied Arts offered and taught in Nigerian schools?
2. What are the factors responsible for the diminishing enrolment and performance of FAA students?

3. To what extent do these factors influence the effective implementation of Fine and Applied Arts (FAA) curriculum in Nigerian schools?

Literature Review

This section commences with literatures to offer theoretical framework and contextual evidence about the causes and factors that hinder good turnout and performance of students in FAA in Nigerian schools.

Theoretical Framework

This research is underpinned by self-determination theory (SDT) proposed and promulgated by Deci and Ryan (2000). The SDT is a macro-theory of human motivation, emotion, and development that takes an interest in factors that either facilitate the assimilative and growth-oriented processes in people (teachers and students). This means teachers and students of Fine and Applied Arts (FAA) should be intrinsically motivated and develop their artistic talent. Even though FAA is seen as a discipline for the talented, yet few students were determining to offer and excel in it. The society and government on the other hand did not encourage or reinforce the pursuit of FAA as career due to lack of interest, erroneous assumption, and underfunding. Self-determination theory (SDT) encompasses three major human needs to learning; that is autonomy, competence, and relatedness as depicted in Figure 1. This explains the critical role of students' motivation in learning FAA; they are self-determined with the freewill to explore various facilities that can enhance their learning. It hinged on the motivation to accept and use artistic facilities to enhance their learning.



Figure 1: Self-determination theory (SDT) (Deci & Ryan, 2000; Cherry, 2024).

Self-determination according to Cherry (2024) is the person's ability to make choices and manage their own life. Being self-determined means that women feel greater control of learning FAA on their own, as opposed to being non-self-determined, which can leave them feeling that their life is controlled by others. It is the intrinsic motivation that depicts engagement in activities for the inherent reward of the behaviour itself, Cherry (2024) acclaimed.

Art Conceptualisation

The term "Art" is commonly used by producers and consumers of artifacts, yet: many people do not take the pain to find out the meaning of the word. The reason may partially or basically connote the way Nigerian society generally looks down on Art and the artifacts, owing to their mass ignorance about Art and the artifacts. These are erroneously regarded as objects created or designed to represent a deity or used by traditionalist during worship (paganism) in their shrines, thereby developing a shabby attitude towards its appraisal.

In this present age, frantic effort to describe Art is not merely demonstrating problematic but also almost incredible, due to several historical phases and stages the term "ART" has traversed, especially from the prehistoric to the contemporary. Oloidi (2011), and Oyedun (2013) affirm that the definition of Art becomes more problematic when considering the advancement and intricacies of its purposes. Does individual describe it ordinarily, technically or professionally? Should we view Art academically or should one consider its philosophical, ideological, religious, social or cultural magnitudes? How do we handle the therapeutic, aesthetic, domestic, and universal manufacturing qualities of Art? Categorically, Art as a mother subject has no single or specific meaning/definition. The truth remains that there are various perceptions from which persons of the world view the concept of art. With different perceptions and divergent interpretations, it becomes conspicuous that not only one definition can clearly describe the word ART because such definition may not envelop and embrace enough to represent all the meaning of Art. Let us view some scholars meaning of Art.

Marder (2019) presented the meaning of art in three classes: representation, expression, and form. He stated that Plato first established the notion of Art as representation or mimesis. "Mimesis" is a Greek word that means "copying or imitation". Thus, Art is defined as the representation or imitation of something (object, scene, picture, figure, and image) that is beautiful or meaningful. Secondly, Art as

expression of emotional content connote an artwork expressing a definite feeling, either in the sublime or dramatic. Lastly, Art as a form possess only formal qualities as abstract, and not for aesthetic interest. It could be judge on the elements and principles of art and design like line, shape, balance, rhythm, harmony, and unity. Albeit, until present, these three modes of defining Art decides what Art is, and its worth, based on the types of artworks presented for assessment. More so, Oyedun (2013) in their numerous definitions of art stated that “Art is the study and creation of new things by bringing into existence objects that was not in existence before, through materials, ideas, forms, texture, line, colour, and rhythms, which eventually gives pleasure to the mind, soothes the soul and satisfies our sense of beauty”.

This definition has three phases, *the sense*, *creation/creativity*, and *beauty/aesthetic value*. Hence, we study with our sense, create (interaction with element and principles of design) with our hands, and the outcome becomes beautiful. In summary, it can be said that the phases and processes are synonymous to pedagogy in which the three domains of education – the cognitive, psychomotor, and affective are intricately connected. Another scholar, Oloidi (2011) simply subscribe to the dictionary view of Art, by saying Art is the thoughtful or mindful using or engagement of ability and “creativity” to create pictorial beauty and other useful Art objects. He affirms further that “creativity” is very sensitive here since the creativity has made art a rare professional marvel. This means creativity is the ability to convey into physical representativeness of anything that has not existed. This made Art to be divine. From all the definitions, one can realise that Art has been with man for a long time. Interestingly, we can notice that all the definitions tend towards the idea of a man using his mental and physical skills to bring about creative works that affect him functionally and aesthetically. In summary, art is a human skill (opposite to nature), which can be taught and developed and a process that can be utilised as an agency to achieve specific creative goals. It is also an outcome or a creative product, which could be for beauty, pleasure, or ornament on one hand or utility on the other hand. In addition, art is the human universal language of self-expression Oyedun, 2013; Ajayi & Luckay, 2021) in his cultural and natural environment, using some materials, skills, and techniques to produce and reproduce various works for self- satisfaction, utility, and beauty, or aesthetics.

Specifically, art consist of two major and broad branches known as Literary Arts and Creative Arts. Literary Arts embrace subjects in the humanities such as History, Literature and those of Social Sciences such as mathematics and philosophy. (Creative Arts on the other hand, is sub divided into two forms known as Performing Arts and Visual Arts. Based on these Performing Arts include Theatre arts (Drama). Music and Dance (Ballet) whereas Visual Arts enlists Fine Arts and Applied Arts (the concern of this study). The specialist in Performing Arts is called Artistes, those in Visual Arts are called Artist. However, Fine Arts is regarded as the branches of art which has no other function than appealing to man's sense of beauty and emotion. They are works or objects done primarily for their beauty and ornament's sake, or to derive pleasure, recognition and patronage of the society (Ibrahim-Banjoko, 2009; Oyedun, 2013). Fine Arts are taught in all citadels of learning as drawing, painting, architecture, and sculpture while Applied Arts are ceramics, graphic, photograph and textile design. This structure of Art is represented in Figure 2.

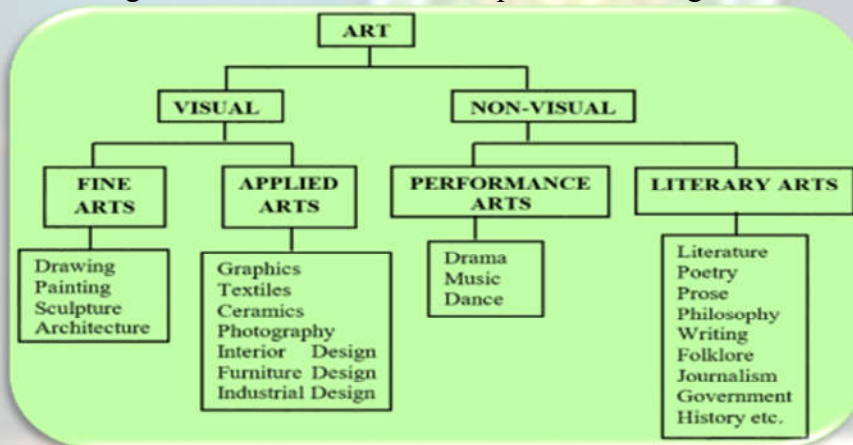


Figure 2: Branches of art (Ajayi & Luckay, 2021; 2023).

Despite the involvement of Fine Arts in all our daily activities right from childhood, a lot of challenges, ill turnout or performance still militate against the students and people who practice or offer it as a subject. These factors are responsible as the militants.

Factors Causing Students' Unpleasant Performance in FAA

Preparation at the primary school level

The causes of low performance in Fine and Applied Arts (FAA) in Nigerian schools and tertiary institutions cannot be entirely blamed based on the faults of the above-named citadel of learning alone because FAA generally needs a fundamental solid background. Other factors involved include:

Teacher's factor

The preparation of pupils in primary schools in Fine and Applied Arts (FAA) contributes to the ill performance of Nigerian students in the sense that, right from junior secondary school, most students often complain during FAA class that they did not have any idea of FAA (Gandonu et al., 2020). Basically, experience has shown that due to several subjects handled by a single teacher in primary schools, some subjects tend to be suffering and abandoned while others were taught every day. Emphasis is laid on subjects like English Language and Arithmetic or Mathematics, while subjects like Music and FAA are rarely taught (Oloidi, 2011; Ajayi & 2021). Consequently, a few teachers who tend to teach art at all embark on very deficiency and faulty teaching the content knowledge because they are not specialists in the field. This poor method of teaching creates in children a thorough and adequate dislike for FAA, which may remain with them for the rest of their lives (Ibid). The teaching deficiency is highly and seriously evinced amongst greater number of students to the extent of the technical know-how of drawing.

The reasons for this deficiency teaching amongst primary school teachers are not far-fetched because some of them have no interest in the subject at all. Observation revealed that some teachers who have little interest simply draw object on the whiteboard for pupils to emulate (copy method) without motivation and guidance of any sort. Hence, their drawing might lack proportion, perspective, and foreshortening. Whereas the teaching methodology employed determines in no small measure the value of FAA instruction. However, drawing on the chalkboard does not in any way justify the totality to the development of the child's sense of creativity or creative ability (Ajayi & Luckay 2021). The same thing is applicable to the idea of drawing for pupils; teachers should not draw for the pupils at all, if they do the pupils will grow weak and will not be able to help themselves. When the teacher may not be opportune to assist, they become dependent Artist. Many teachers also embark on talkativeness without giving sufficient time or room for the pupils to practice on their own, forgetting that FAA lesson is a lesson of activity and a sure sign (evidence) of a bad lesson is to see the children

siting still, listening to the teacher, talking and talking while they do nothing (Oloidi, 2011; Ajayi & Luckay 2021). Since the pupils suffer all these deprivations in FAA in primary schools, they come to secondary schools to believe that there is nothing worthwhile to be studied in FAA. In this regard, no amount of persuasion would make the FAA teacher to have many pupils interested in the subject. The teachers who seem to be trying at all only do that in the aspect of drawing alone. Whereas the pupils are not instructed on or exposed to other areas of FAA. This resulted in having general impression that FAA is only drawing, and to some pupils who have no interest in the subject, due to lack of drawing technical know-how, dislike to hear about it.

Societal Attitude Towards Fine and Applied Arts

Koop-Monteiro (2023) and Grinde (2024) affirm that man is a social animal who lives in a society that is made up of various individuals with similar home background but different interest. This interest reflects the need for why the society establishes the means and avenue for man to meet his various needs. Education literarily transmits beliefs, values, knowledge, culture and skills of the society. The Nigerian schools, colleges and university as educational institutions are organ in the society to meet societal needs both socially and economically (Oloidi, 2011; Ajayi & Luckay, 2023). The various fields of knowledge studied in the schools are very vital in satisfying the interest of the society, but unfortunately it is sad to note and discover that some society misconstrue and misinterpret the roles and values, which FAA plays as an educational in a dynamic society course in the society. The attitude of the society is reflected through the following examples:

1. Some Head teachers and principals do not allow enough period for FAA teaching-Learning process in the school despite their awareness that the subject entails both theory and practical.
2. Many parents kick against their children's interest in the subject, thereby refusing to provide them with the necessary materials, tools and equipment. This is because they prefer spending on books and materials, which will gear their children's interest in studying medicine, engineering, law, accounting, banking and finance, and a host of others than FAA. Some parents ignorantly felt that machines and cameras can do the work of an artist much better, undermining that human effort is most required.

3. Most FAA teachers and lecturers excessively criticise student's work, not on the ground that the students are not good, but to make them work harder discourage practically. Meanwhile, frequent and uncontrolled criticisms of students' artifacts make them lose interest and develop a nonchalant attitude towards it and might hate the subject forever (Oloidi 2011).

Non-availability of FAA studios, materials, tools and equipment

Gandonu et al (2020) and Ajayi (2025) argue that many secondary schools do not have separate or special standard classroom (Art studio) where FAA is taught and practised. This is very much realistic in many Nigerian schools presently. The usual or normal classrooms are unsuitable and uncondusive for FAA activities because students are overcrowded thereby not spacious for free movement as ventilation and lighting system is very deprived. However, some schools and tertiary institutions with FAA rooms and studios do not equip them with enough facilities that will arouse student's interest towards learning the subject. Some tertiary institutions do not have enough FAA studios, while every branch of Art such as Art History, Art Education, Life and General Drawing, Painting, Sculpture, Ceramics, Graphic Design, Photography, and Textile Design supposed to possess separate studios (Ajayi & Luckay, 2023; Ajayi, 2025). Ahrenby et al (2025) also see schools' materials, tools, and equipment as an essential aid to effective teaching-learning process. They classified them as teachers' trade tools and students working tools, therefore, institutions which avoid them cannot reasonably be expected to achieve set goals and objectives of the academic programme. It is not enough for materials, tools and equipment be of good qualities, rather it should be enough and available consistently (ibid).

Lack of interest, career focus, and laziness

This is a major factor that is responsible for student's unpleasant performances in the study of FAA. If this is overcome, there will be no other powerful factors to cause ill turnout of students in FAA in Nigerian schools and tertiary institutions. Since many students do not have interest in the subject (Fine and Applied Arts - FAA) at all, because of the career they wish to pursue such as Engineering, medicine, accountancy, law, Business Administration, Banking and Finance, ICT, international relation, political science, languages and linguistics, and a host of others (Oloidi 2011). Therefore, this unveiling factor cannot be entirely blamed on teachers teaching methodology (TTM). However,

some students deliberately refused to study FAA despite the broad awareness of the glaring benefits and opportunities of the discipline. They even prefer to stay idle instead of offering it. Many students avoid school on the day that fine arts appear on the timetable (ibid). Knowingly, we scribbled first before we started to write; even our writing is synonymous and equal to Art, while child Art and adolescent Art was not left out (Gil-Ruiz et al., 2025). Another big obstacle on the part of the students is laziness which is also hinders their performance in the field of fine and applied arts that many students today do not like to work hard, yet they like to have the best of everything. Fine and Applied Arts are discipline for hardworking students and equally time consuming, without having high rate of concentration, endurance and patience; one may not finish up a successful artifact. Meanwhile, experience has shown that 80% of students at Nigerian schools and tertiary institutions are lazy. They may prefer to dance disco: hip-hop and watch video throughout the day and night than to offer FAA as a discipline. Some do not read at all, no matter what subject; but as examination approaches, they would like to have the best result thereby wanting to buy their way out but ended up with gross carry over.

High cost of Art materials and tools

Art materials are used by both the Art teachers and students to express their inner most feelings or ideas in a visual form seems to be more expensive, aside inflation in the economy recently. These materials and tools play important roles in the pedagogy and curriculum objectives implementation. They also make Art programme in Nigerian schools and tertiary institutions meaningful and effective. In this regard, the nature of Art materials and tools reflects on the type of production (finish product) that will be derived. Sculpture will not be the same in marble, wood or bronze, not only because of the appearance of each material, but each material requires the Artist to work in different ways (Ajayi, 2020). Art materials and tools are inevitable; thus, the researcher argue that nobody could claim to be an Artist without having a practical knowledge of Art. However, different artifacts require different materials and, the materials for drawing and painting are not the same as ceramics, sculpture, textiles, and graphic design. Ibrahim-Banjoko (2009) and Oyedun (2013) state these materials and tools at Nigerian schools and tertiary institutions as:

- A set of modelling tools (spatula), drawing boards, and drawing papers.

- Erasers, pins and clips, designers' colour: poster, oil, acrylic, or water, and brushes.
- Range of designers' inks and calligraphy pens, sketch pad and B grade pencils.
- Cartridge papers, tracing papers, measuring tape, cardboards, and stretching tapes.
- Notebook and textbooks, drawing set, ruler, and charcoal pencils.
- Chassis, canvas, emotion paint, oil paint, chisels, gauges, mallet, and a host of others.

There are shortage of Art materials and tools in many of our tertiary institutions, and the challenge persist till present (Ajayi & Luckay, 2023). Materials and tools are also expensive and students may not be able to afford them. Most of them are not in the nearby market, some could not be found, while the cost of the available ones is costly. This leads to their shortage, which hinder pedagogical activities and enormously constitute different challenges to the student such as failure or unpleasant performance, begging for materials from classroom to classroom, studio to studio, stealing other students' materials and tools. Albeit, with self-determination many students scale through the rigour according to Deci and Ryan (2000). Moreover, the high cost of Art materials paralyses the interest of some students that love the subject thereby finding it very difficult to cope with. Hence, Oloidi (2011) remarked that often the interest in FAA may completely die because of the unavailability of materials. Knowing where to get them, how much they cost, their care and proper handling is an important element in learning about the production of artifacts.

Availability of qualified FAA teachers

The role of qualified Fine and Applied Arts teacher is certainly very important. Oloidi (2011) and Gandonu et al (2020) emphasised that in teaching FAA to students, the most important factor is the teacher himself, and a poor teacher might be worse than no teacher at all. Observation revealed that amongst all the subjects taught in Nigerian schools FAA receives the least number of teachers. Therefore, most Nigerian schools are short of qualified FAA teachers, and students do not offer the subject despite its inclusion on the school timetable. Also, those few employed to teach the subject are either not qualified educationally or are not practically equipped. Gandonu et al (2020) state that teachers are undoubtedly the key success in Fine and Applied Arts learning. This is to say that teachers are the key to success in academics and effective lessons. Due to lack of qualified FAA Teachers, some students drop it at the senior secondary school, while other continue based of self-

determination to study FAA. However, in most senior secondary schools, there are no FAA teachers; as a result, students who might have been very interested in FAA in their junior class get themselves highly disappointed as they transmit to senior secondary school only to be informed that the school does not offer FAA or have the teacher. (Gandonu et al., 2020).

Moreover, FAA teacher did not necessary be a professional artist, rather a capable or professional teacher of FAA. Especially, in the primary school, post primary schools, and senior secondary schools where much intellectual and pedagogical preparation are required (Gandonu et al., 2020). Hence, FAA teacher should possess a wide range of skill in FAA, Knowledge of philosophy, psychology, guidance and counselling, and classroom procedures of education. In addition, a wide general education so that he can present the subject not in isolation, but in an integral part of legal, vocational, technical, and humanities education. Above all, if a sound Art Education programme is to be thoroughly carried out in Nigerian schools and tertiary institutions, good training should be given to student teachers not only in studio Art institutions, constructive skills and experiment with Art materials and tools, but also in perception, criticism, and interpretation of FAA generally.

Methodology

This research uses a qualitative approach, contextual, and conceptual using a multiple case study design (Creswell, 2014; Heale & Twycross, 2018). Primary data were collected through structured classroom and Fine and Applied Arts (FAA) studio observations in five purposively selected schools; two primary schools, two secondary schools, and one higher institution offering FAA in Ojo Local Government area of Lagos State, Nigeria. The primary schools are code S1; school one, secondary school S2; school two, and higher institution S3; school three. The Data were analysed and describe in connection to the research questions to explore the causes and effects of diminishing enrolment and performance among FAA students in Nigerian schools. Secondary data were obtained from academic journals, books, and online resources (Creswell, 2014). Ethical clearances were also sought from the head of the schools to observation the participants.

Findings and Discussion

The findings are based on the observations, which were linked to the three research questions.

RQ 1 To what extent is Fine and Applied Arts offered and taught in Nigerian schools?

From the three visitations to S1, two of the observations revealed the teachers don't want to teach FAA because they are not expert in the field. Aside from that, it is not their area of specialisation, thus, they dodge teaching it. This corroborates the argument of Gandonu (2020) that preparation of pupils in primary schools in FAA contributes to the ill performance of Nigerian students in the sense that, right from junior secondary school, most students often complain during FAA class that they did not have any idea of FAA. On the other visitation, a teacher was found drew an unbalance and unproportionally object on the white marker board for the pupil to copy. This copy method seems to be good if only the teacher can draw averagely not necessarily perfect. Hence, it is certain that the pupils will reciprocate the deficiency of the teacher in an uncontrollable and unpalatable manners, as the method did not develop the creative ability of the pupils (Oloidi, 2011).

More so, data from S2 revealed that FAA is offered and taught in the schools. Some students were actively working during observation in one of the S2, they seem to be self-determined to study FAA, while at the other schools their previous artifacts evidently proof their study of the they subject. However, the case is different in S3. The S3 is FAA institution and the observation data revealed that most students are determine to study FAA as the teacher taught them with an immense freedom of expressions based on their development and maturity.

The RQ 2 and 3 has been answered mostly under the conceptual and contextual of the literature reviews, but prominent funding observed from S1, S2, and S3 was uncondusive learning environment. Most importantly based on lack of good, spacious and well-equipped FAA rooms and Studios. This suggest underfunding of FAA by the Management of the schools and government as stated in the study of Viatonu and Muse (2022) that most of the public or government schools and institutions in Nigeria are under-funded with low percentage of the annal budget. They could not meet up with the UNESCO benchmark of 26%. By all implication, the Nigerian government need to improve on this especially this President Bola Ahmed Tinubu Administration.

Conclusion

This research explored the causes and effects of ill turnout and performance among Fine and Applied Arts (FAA) students in Nigerian schools (S1, S2, S3). The findings from the observation revealed that some of the students are not well and appropriately prepared from primary school, some that are

well prepared lack in the subject, while some other are self-determined to excel in the study of FAA (Gandonu, 2020; Deci & Ryan, 2000). In this regard, proper re-orientation is needed on the values of FAA. This will enable the individual and society at large to admire FAA thereby not lose the taste of aesthetic and other aspects of our cultural heritage, traditions, and education respectively. It is obvious from the foregoing that low turnout and unpleasant performance in FAA are caused factors mentioned earlier. Consequently, this study has significantly created a good awareness of all the challenges and solutions therein. Thus, FAA teaching, learning, teachers, and learners may receive good funding attention and transformation from the government and its agencies (Viatonu, & Muse, 2022). This will enhance and cement good planning and implementation of FAA curriculum within and outside the four walls of a classroom to unpack a drastic educational innovation that meet global standard.

Recommendations

To enhance effective pedagogical process of FAA in Nigerian schools and tertiary institutions, the following are considerably recommended:

1. Teaching and learning of Fine and Applied Arts (FAA) must be given adequate priority by educational agencies and government.
2. Effective, and meaningful teaching and learning require adequate materials, tools and equipment. The management and government should provide and subsidise them to encourage teachers and students in developing more interest in FAA and facilitate better performance.
3. A well-equipped Fine and Applied Arts studio in a conducive environment should be provided in every school to enhance the teaching and learning of the subject.
4. The government and management of the schools through social media platforms, newspapers, magazines, television, and radio should put up frantic efforts to drawing attention of the students to the importance and functions of FAA in our society. This could be done through FAA programmes such as competitions, exhibitions, auctions, and campaigns.
5. To achieve the goals of 6-3-3-4 system of education, the government and its agencies should design a means of increasing the intakes or admissions of students to study FAA in the

- Polytechnics, Colleges of Education, and Universities. This will harvest sufficient and qualified FAA teachers in Lagos State, and Nigeria at large.
6. More conferences, seminars, symposia, and workshops should be organised consistently for all categories of FAA teachers to update their knowledge.
 7. Improvisation should be taught and encourage when there is lack of ready-made art materials, tools, and equipment where necessary.

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