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I have the honour of introducing the inaugural issue of the *LASU Journal of Multidisciplinary Nigerian Studies (LASUJMNS)*, Volume 1, Number 1 (December 2025). This maiden publication represents a significant step in the commitment of Lagos State University to advancing rigorous, multidisciplinary scholarship focused on Nigerian realities.

LASUJMNS was established to provide a credible academic platform for high-quality research that interrogates the social, economic, political, educational, cultural, and technological frameworks in Nigeria. The journal responds to the growing need for scholarly work that moves beyond single-discipline approaches and offers integrated, evidence-based perspectives capable of informing policy, practice, and public discourse.

As a peer-reviewed, biannual, open-access journal, LASUJMNS is committed to academic excellence, ethical publishing, and accessibility. All submissions undergo a rigorous double-blind peer review process in line with international best practices and the principles of the Committee on Publication Ethics (COPE). Only original, methodologically sound, and relevant manuscripts are considered for publication.

The articles featured in this inaugural issue reflect the multidisciplinary scope and scholarly standards of the journal. They address contemporary Nigerian issues across key sectors, which offers insightful analyses, empirical findings, and practical implications that contribute meaningfully to national development discussions.

I sincerely appreciate the dedication of the Editorial and Advisory Boards, the professionalism of our reviewers, and the confidence of the authors who contributed to this first volume. Their collective efforts have laid a strong foundation for the journal. On behalf of the Editorial Board, I invite scholars, policymakers, and practitioners to engage with this issue and to partner with us in building a vibrant platform for multidisciplinary Nigerian studies.

Prof. M. O. B. Mohammed, FNAEAP

Editor-in-Chief

LASU Journal of Multidisciplinary Nigerian Studies (LASUJMNS)

Lagos State University.

Contents

Assessing Effects of Climate Change on Solar Photovoltaic (PV) Output Using Remote Sensing of Radiation and Cloud Cover Nwachuku D. N. & Ugochukwu E. E.	1-11
A Study of the Last Mile Supply Chain of Fast-Moving Consumer Goods Among Micro Retail Outlets In Alimosho Local Government Area Akinmolayan G. O. & Opatola J. A.	12-33
Direct Social Cost of Education and Community Service Output in Public Universities in Southwest, Nigeria Ayeni A. O.	34-42
A Socio-Historical Analysis of the Causes, Costs, And Government Responses to Youth Crime in Lagos State Since 1999 Sanni, M. O.	43-65
Teachers' Recruitment Process and Students' Academic Performance in Lagos State Public Junior Secondary Schools, Nigeria Shittu T. O. Agbola, B. A. & Mohammed, M. O.	66-71
Cognitive, Technical, Interpersonal Skills and Leadership Effectiveness of Public Senior Secondary School Principals in Lagos State, Nigeria Mohammed M. O. B. & Olufemi J. E.	72-82
Effect Of Employee Relations Practices on Organisational Performance: A Study of Dufil Prima Foods (De-United Foods Industries Ltd), Nigeria Bello B. A., Ologbenla P., Taofiq L., Azeez, J. E., and Folarori T. S.	83-94
Exchange Rate Management and Renewable Energy-Induced Economic Diversification in Oil-Dependent Economies Lawal-Arogundade S. O. Adenuga, I. A., Salami L. O., Yanwhe J. B.	95-107
First-Year General Nigerian Studies (GNS) Courses in Lagos State University: What Our Students Have to Say Abdus-Semiu S. A.	108-118
A Systematic Literature Review of Supply Chain Practices and Organisational Performance: Synthesising Evidence and Advancing Knowledge Among SMES in Nigeria Lawal B. A. & Odion A. S	119-141
Ethical Use of Generative AI and Development Guidelines Among Business Education Lecturers in Public Tertiary Institutions in Lagos State, Nigeria Mohammed, M. O., Shittu, T. O., Abudu, A. M., Mohammed, A. O., & Dairo, T. S.	142-150

- Psychological Measurements to Fostering Ethical Behaviour Among
Tertiary Education Students in Lagos State
Taiwo, O., Olagunju, I. S., & Etobro, B. A. **151-158**
- Education And the Grass-is-Green Syndrome: Colonies of Mind and the
Courage to Cultivate Our Own Grass
Dosunmu, S. A., & Mohammed, M. O. B. **159-168**
- Exploring The Influence Of Technological Factors On Organisational
Operational Efficiency In Selected Nigerian It Organisations
**Tongo, N. I., Mobolanle, A. O., Alamu, K. A., Olasupo, M. O., &
Okesade, F. A.** **169-178**
- Relevance Of Women Art Education In Nigeria: The Past, Present, And
Future Context
Ajayi, N. O., & Akhogba, A. E. **179-192**

RELEVANCE OF WOMEN ART EDUCATION IN NIGERIA: THE PAST, PRESENT, AND FUTURE CONTEXT

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Abstract

The Nigeria and global education policy advocates “education for all”, which stand to achieve a common goal. This goal is literacy for self-reliance, especially in creative subjects or disciplines like Art Education. However, there is a felicitation over the closed gap between educated men and women, unlike the old days, when men alone go to school for the purpose of securing white collar job under the then colonial masters. Reversed is the case of women Art Education status in Nigeria since the inception of formal Art Education by Aina Onabolu in 1922. The gap is still very wide compared to other disciplines you may think of. This paper focuses on the way forward to the setback facing women Art Education (WoAEd). It is a qualitative study that sourced data from observing purposive sampling of two higher institutions in Lagos State, Nigeria, since their inception of the Department of Fine and Applied Arts (Art Education). Hence, it is a multiple case study. This study also relied on secondary data from academic journals and books in hard and electronic copies. The findings indicated that there was a slight change in the perception of women towards Art Education as more women are offering it presently. It could facilitate enhancement of women Art Education on the part of the higher institutions Management and government through special funding and scholarship. The recommendations suggested WoAEd for sustainability in the present and future of Lagos State, Nigeria.

Keywords:

Art Education, relevance, women Art Education, self-reliance, future engagement.

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Introduction

Education is an overall phenomenon that shapes the life of human being. It is for literacy, self-reliance, and sustainability especially Art Education (Regmi et al, 2020). Behind the development of human education from cradle there is a figure whose steadfastness cannot be undermined. “The hand that rocks the cradle rules the world”, is the case of women Art Education (WoAEd). The work and world of women or mothers cannot be under-rated but recognised as the bases for developed pro-creation rule instituted by God (Ajayi, 1997; Litovkina, 2019; Dederer, 2023). Without a concrete surge for these fragile beings, it will be an uneasy task developing the vassal human race and Art Education generally. It is obvious that women together with the task nurturing a child are inevitable and indefatigable to human race, Art Education, and entire world. To this end, in the researcher’s opinion women should at no time be relegated to sheer illusion and abyss of disgrace in all ramifications in our Society.

Statement of Problem

There are high numbers of women in other disciplines. Likewise, a wide range of research foci women in different subject areas and men in Art Education specifically. Hence, researches have not explored much on women Art Education (WoAEd), specifically in a developing country and low-resourced context like Lagos State, Nigeria (Ajayi & Luckay 2023). It is also envisaged that women love activities or doing things with their hands but ignore the study of Art in higher institutions. This study attempts to address this gap and proposes a lasting solution to it.

Research Questions

This study answers the following research questions (RQs):

1. What is the background of women education in Nigeria?
2. How relevance is women Art Education (WoAEd) in Nigeria?
3. What are the prospect and enhancement of women Art Education?
4. What are the challenges militating women Art Education in Nigeria?
5. How can solutions be proffered to improve the future of women Art Education?

Theoretical Framework

This research is underpinned with self-determination theory (SDT) proposed by Deci and Ryan (2000). The SDT is a macro-theory of human motivation, emotion, and development that takes interest in factors that either facilitate the assimilative and growth-oriented processes in people. This means women who studied Art Education are intrinsically motivated and developed their talent artistically. Despite the fact that Art Education is seen as a discipline for the men, yet few women were determining to offer and excel in it. The society and government on the other hand did not encourage or reinforce women to pursue Art Education as career. 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 women motivation in learning Art Education; 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.

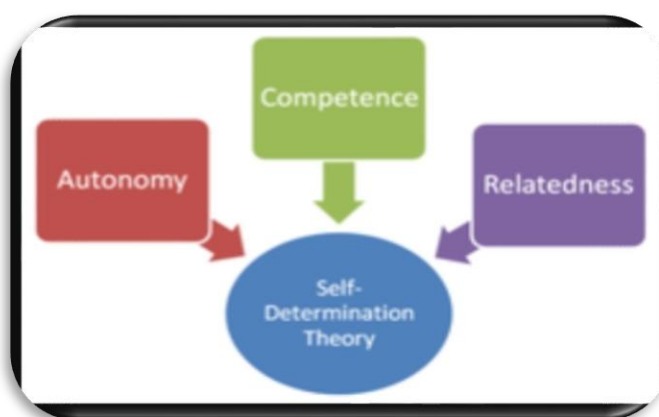


Figure 1: Self-determination theory (SDT) (Deci & Ryan, 2000; Cherry, 2024).

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 Art Education 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.

Literature Review

The study is reviewed with the following sub-headings.

Perception of Women Education in Nigeria

In the beginning of creation, women had been endowed with gifts that identify them as human beings with the most important tools and ingredients necessary for nation building. The traditional society before the introduction of formal education, placed high premium on women and their unique qualities, which placed them in conspicuous and important position. The family setting also looked at women as people of wisdom, thought they are not as powerful as their men counterparts. Hence, they have been identified as superior to men in some circumstances (king, 2015). They are informally trained specially in preparation for their marital life. To many parents, this is the only education needed by a would-be-housewife.

Opposed to the wide spread belief is the opinion poll of "education for all", first by year 2000, second 2020, and now 2030 (NPE 2014; UNESCO, 2020; OECD, 2020). It is disturbing that five years to the target year (2030), there are millions of illiterate women and men in Nigeria. In spite of Nigeria being regarded as the giant of the African continent and the most populous black nation in the world. Its population is not less than two hundred and fifty million people and land mass that stretches from the Atlantic Ocean in the South to the arid fringes of the savannah in the far North (Falola & Heaton, 2022; Falola et al., 2025). The country is undoubtedly blessed with abundant human, natural, and material resources. Being a country desirous to catch up with the developed world, education is regarded as an instrument per excellence for national development.

In order to bring educational opportunities to as many citizens as possible, the Federal government introduced free Universal Primary Education (UPE) in 1976 and presently Universal Basic Education (UBE) 1999, both introduced by former President Olusegun Obasanjo (Kabiru, 2005; Braimoh, 2017). This positive policies paved way for the opening of many secondary and tertiary institutions in order to cope with the explosion in enrolment figure in all levels of education. In spite of these frantic efforts in getting the citizens educated, one possible area that has not been allowed in educative process is that men are given educational opportunities than women especially in the area of Art Education. It is perhaps in recognition of this disparity and the importance of women education to national development that the United Nations in 1990 declared unequivocal support for "Education for all by year 2000". This global declaration of war against illiteracy (WAI) was to be achieved by ensuring access to education as a means of promoting equity in all state members of United Nations (Jones,

1990; UNESCO, 2020; Lyons, 2022). This declaration stressed the need for girls (women) to be given access to education and urged all gender stereotyping in education be eliminated and gender gaps reflectively closed at least of the primary and secondary education level by year 2000 then, later 2020, and now 2030. The report asserted that gender gaps may have been increased in the past forty five years and that educating girls and women is the best investment any nation can provide to assure national development (Braimoh, 2017; Stromguist, 2022).

Development and Impact of Women Formal Education

The western education was introduced with various challenges that stresses the importance of women education. Schools and Colleges for the girls were opened simultaneously with that of the boys (Aja-Okorie, 2013; Obiageli et al., 2022). All encouragement was given to make women education worthwhile. While parents struggled to educate their sons, little attempt was made towards daughters' education. There was the obnoxious impression that women education would end in the kitchen, whatever may be the level. To them, since a woman's ultimate ambition was to become a housewife, it was felt that formal education or high level of education was no need to carry out the responsibilities attached to home management (Ajayi, 1997; Aja-Okorie, 2013). Also, it was the belief that girls did not have the courage to complete formal school system because of the attendant social risks and problems attached, that may result in their falling by the way side. Aja-Okorie (2013) affirms that to many parents and some individuals, it was unnecessary and a waste of time and resources. This means parent who despite all the odds against women education, risked educate their girls did so under tension and stress. It was a period of fear and anxiety for such parents and were open to public criticism and discouragement by the unwilling parents.

Despite all the regulatory taboos imposed on women, few of the educated girls wade through the tempest and emerge professionals in their own field. These few, serve as impetus for the unwilling daughters and parents. They now compete favourably with their male counterparts. Then the slogan: "What a man can do, a woman can do better" emerged but not fully evinced in Art Education. The traditional belief that sees women as appendages to men is being challenged. The researchers observe that about four decades ago, Nigerian women have tried to make some mark in their chosen professions, be it in education, Art Education, business, or politics. In the field of education, there are some women Professors like Toun Ogunseye, Bolanle Awe (the then Director, Institute of African Studies University of Ibadan) and Grace Alele Williams (former Vice-Chancellor, University of Benin) and presently Folasade Tolulope Ogunyemi (first female Vice-Chancellor, University of Lagos), Ibeyemi Ibilola Olatunji-Bello (first female Vice-Chancellor, Lagos State University), Bidemi Bilkis Lafiaji-Okuneye (Pioneer Vice-Chancellor, Lagos State University of Education), and a host of others. In business, Mrs. Kuforiji Olubi (former Chairman, United Bank for Africa) Chief Mrs. Oyenike Monica Okundaye (Textile Artist and Painter) and Chief Mrs. Esther Bisoye Tejuoso (Founder/CEO Teju Foams), Folorunsho Alakija (Vice chairman, Famfa Oil Limited), Stella Okoli (Founder, Emzor Pharmaceutical), and a host of others. Some women were quite prominent in politics during the Second Republic, Third Republic, and the present Fourth Republic.

Historically, women globally have been noted for great achievements. These achievements are possible because of their level of education and determination according to Self-determination theory – SDT (Deci & Ryan, 2000; Cherry, 2024). The Cleopatra of Egypt; who maneuvered her brother to become king of the Lower and Upper Nile Boadica, Queen Elizabeth 1; ruler of ancient Norfolk in Britain, Zenobia of Syria who declared herself ruler after her husband's death, Queen Amina of Zaria; a woman warrior, Bandaranaike of Sri Lanka; became Prime Minister after her husband's assassination, Mrs. Golda Meir who became Prime Minister of Israel and was noted for her foreign policy, Mrs. Indira Ghandi; Prime Minister of India, Margaret Thatcher; Prime Minister of Great Britain, Geraldine Aquino; President of the Philippines, Ellen Johnson Sirleaf; President of Liberia, and a host of other are sources of inspiration for Nigerian women (HistoryExtra, 2018; Waterkins, 2021; Tyldesley, 2025). However, Nigerian women through Art Education, can also make greater history by occupying managerial positions in some Art related establishment and general parastatals if they are self-determined (Deci & Ryan, 2000; Cherry, 2024).

Influence of Women Art Education in Nigeria

Art is a discipline that encapsulates envelope varieties area of specialisation such as art history, art education, painting, sculpture, ceramics, textiles, graphics, photography, printing, metal design and weaving. This is the reason for its broadness. No matter whom you are, you will surely find an area that suits your ability, where you can perform better if not best. In this regard, people erroneously see art as a discipline for the duller not knowing that it involves a lot of mental uprightness. The textile design and ceramics seems to be the two main specialty areas for women and they are yet to be fully explored, yet men compete with the women. The history of Nigerian contemporary artists recorded few numbers of female artists; such as Clara Ughodaga Ngu (Painter), Dr. Mrs. Ladi Lawali (ceramist), Christiana Adun (Textile designer) Prof. Alletor (Painter), Chief Mrs. Oyenike, M. Okundaye (Textile designer), Mrs. Akinagbe (Textile Designer), Chief Mrs Constance Afiong Ekong (Fashion Designer), Dr. Mrs. Menekaya (Fashion designer), Prof. Olufunke Ifeta (Sculptor), Prof. Peju Layiwola (Metal Designer) and a few others (Ibrahim-Banjoko, 2009; Oyedun, 2013). These great artists/ art educator/art educationists were really determined to write their names in gold which is highly evinced in the land-mark set by them claimed by Self-determination theory – SDT (Deci & Ryan, 2000; Cherry, 2024). Some of them studied art intentionally why other found themselves in the field and they excel. Without being told, it is obvious that we need more women in the field of art so that our culture and tradition will not totally dies off rather survive the western trend that have dominated Africans. Since women are the best investment in nation building and development.

Prospect of Women Art Education in Nigeria.

The unique position of women is one instance as a wife, mother, sister, lover, in-law, grandmother and great grandmother places her on the top as an arbitrator in the society. If the less art educated woman artist, through inter marriage, could brought sanity to reign in the society. Likewise, through their art works (painting, textile, ceramics, even drawing), then

better Art Education opportunity for women would make all the differences needed in building a virile country. Better women Art Education (WoAEd) would produce better women, better home maker who would raise the future leaders of this country in a dynamic and artistic manner. Generally, women have shown unparalleled ability in issues of initiating and making policy. Where they are not in direct control, they have influenced policies indirectly through their linkages (Aja-Okorie, 2013; Obiageli et al., 2022). When they have the opportunity, they are firm, fair, and determine. The Aminat of Zaria, India of Benin, Moremi of Ile-Ife, Efunroye Tinubu and Olufunmilayo Ransome Kuti of Abeokuta and Margaret Thatcher of Britain are clear examples (Aja-Okorie, 2013; HistoryExtra, 2018; Waterkins, 2021; Tyldesley, 2025). If Nigerian women are encourage with Art Education, great names among women will emerge in their near future in various aspects of Nigerian's life. Women have demonstrated education campaign in developed countries. This could be very rewarding in that both the old and young women. They will hear the open oral invitation for women Art Education (WoAEd) with all the connected benefits.

More so, women have demonstrated zeal and ability to lead politically. The WoAEd could be a game changer in politics if adequately propagated. For instance in Philippines, there was a mass revolt in support of woman leader in whom the nation has greater confidence, as possessing the ability to revamp the country's integrity and economy (Doran, 1998). Margaret Thatcher of Great Britain with determination and great zeal, won the 'Falkland island battle', Kamala Devi Harris was also the immediate past Vice-President of United State of America, Ngozi Okonjo-Iweala; director-general of the World Trade Organisation (WTO), and Professor Naana Jane Opoku-Agyemang is the current and first Vice-President of Ghana (HistoryExtra, 2018; Agbetiloye, 2024; Ekanem, 2024). These activities do support the claim that “what a man can do, a woman can do even better”. The happenings in the developed countries have thrown the challenge to the Nigerian women; to produce great women in politics (Bawuah, 2019; Ngenwi, 2021). There is possibility for a better tomorrow in this country politically if women given the chance to use their dynamic artistic knowledge to control the government. Since independence, men have done it and they have failed the nation judging from the series of military interventions and political dispensations that affected WoAEd. In all spheres of life, women have proved to be more prudent in their spending, more upright and honest, dedicated and committed to their profession especially art because they like using their hands. With a better Art Education and increased admission opportunity for WoAEd, Nigeria will soon produce more women in Art Education and of the right calibre to lead the country away from corruption, nepotism and avarice since “*art rules the world*”.

Socially, more women in Art Education, government, and in top managerial positions will affect people's attitude in social circles. Men are noted for spending; unlike women who would prefer to conserve the money for a better use. The art educated women, with the natural endowment as home managers have the ability to wage war against this cankerworm that has almost ruin the country, as artist manage and entertain the world. Before the present economic crunch, Nigerian men hardly accepted the fact that making a home is a joint responsibility of the couple. He proudly lays claim to his position. The days are gone when men used to be

'bread winners' both men and women now struggle to keep the home. Better Art Education for women will assist them in facing the present challenge of inflation that arose from the global economic crunch, care for more sense of entrepreneurship since charity begins at home. The economic crunch has resulted in some men losing their jobs while the governments are owing the working professional men huge sums of money as salary for years. Many homes have broken as a result of this, and many more are yet to break. Those that may survive hard times will probably be where women are gainfully employed or self-employed with the skilful use of element and principle of Art and Design to make money, and are sure of their regular salaries to support the home. In home maintenance, both morally and financially, the women have greater roles to play and better Art Education that justify dynamic fast thinking and sense of improvisation will enable them cope effectively. Likewise, it will restore eradicate illiteracy and reduce vices rate in the society.

The Challenges of Women Art Education in Nigeria

The present drive to improve women Art Education (WoAEd) could be seen as a very tedious task. Women, who have made it, had done so, under so many constraints. There are some assumptions and belief about women generally, especially in this country. For example:

1. Women have been looked down upon as the people of the weaker sex, with less ability and potentials when compared with men that is the reason for not having female sculptors in common i.e., during our undergraduate programme at University of Benin in year 2000, Uju Chidobeh wanted to specialise in sculpture, but the statement that demotivated her was that "we know you are good but you can't withstand the energetic aspect of sculpture so go to painting section". This has happened to many women in our teaching experience of Art Education.
2. The role of women in home building has tended to hinder or overshadow their performance in art education and public offices. They have to manage the home as well as their art and the office. In most cases, it seems more difficult to manage the home as a micro organization than the macro organizations being headed by women.
3. The rivalry (though a health one) between husbands and wives in the business world. Some men often hate the idea of their wives getting on better than them. Some feel that it is proper for them to be heard on first, than their wives since art make someone to become reach easily.
4. The age-long tradition, which assumed and looked upon a woman as community of property to be owned by the man tended to undermine women's integrity. All the actions of women must be dedicated, planned, approved, directed and monitored by man who claim to be the "head" of the woman. This portrayed the woman as a robot with no common sense to differentiate between what is good and what is bad, yet there is nothing a man can do successfully without a woman behind every successful man there is always a woman.
5. The high bride price or dowry being paid by men or women further complicates the issues. This has eroded women's freedom of expression and authority either verbally or artistically and has resulted in the present struggle for women emancipation. Some

parents, in support of women emancipation have refused to accept dowries on their daughters especially in the western part of the country.

6. Lastly, parents and government possess the attitude of improper or not funding women art education since they erroneously believe that their activities end in the KITCHEN.

The Strategies of Enhancing Women Art Education in Nigeria

The enhancement of women Art Education (WoAEd) is based on positive response from the government, cooperate bodies, individuals, parents and society through awareness campaign, good funding, encouragement and moral support. This will empower women in the society now that entrepreneurship is dominating the country economy system gradually for them to create wealth and be self-reliance through self-determination. Hence, the enhancement projects the following:

- a. **The Home:** From ancient time, that adage “charity begins at home” has continuously and consistently stress the role and importance of the home in the overall development of the child. This adage is more than appropriate when considering the place of the home in the development of a woman who would form the bedrock upon which the foundation of greater tomorrow could be built. There is no exaggeration, in saying that the generality of the people are becoming conscious about the importance of women Art education. The old fear and taboos surrounding women Art Education have faded out due to the influence of the scientific and technological discoveries that have reduced the risks of raw energy in executing art works and unwanted pregnancies among the women. It has tended to limit other social risks involved, and has encouraged parents that more to educate their daughters and/or wards through art. Parents’ willingness to educate their daughters through art is quite relevant, for without their support. If not self-determination and resilience, it could be difficult for the girls to settle down to work dynamically. The willingness to educate girls through art is to a very large extent, limited to certain parts of the country. There are still some places where, despite the government call and incentives promised, parents still wears non-challant attitude towards women Art Education in Lagos State, Nigeria.

b. The Role of Government

- i. In appreciation of the role of women as nation builders, the Federal Government over the past few years has taken giant steps towards the improvement and encouragement of women art education. In the established Federal Government Colleges, for instance, girls are given more opportunity in gaining' admission to any of them. While there is a Federal Girls College in each State of the Federation, there is also a mixed Federal Government College, where girls are admitted also and they offer Fine Arts. The Governments of the Federation need to improve on this still and open more Colleges for girls employ qualified art teachers and well equipped art rooms so as to give more opportunity to girls seeking admission to secondary schools where Fine Arts is taught as discipline.
- ii. One would expect a bit of force or compulsion from the government regarding women art education. Women art education should be made compulsory up to certain stage and made free

up to another level. This will entice girls and assist the willing girls whose parents are quite unwilling. Court actions could be instituted against erring parents.

iii. In the case of early marriage, opportunity should be given to married women to further their education through in-service training and necessary financial support from the governments. Such candidate may not be penalised for this by giving them study leave with pay. Already, Niger State has set the pace that girls should not withdraw from school because of pregnancy.

iv. If better job opportunities are provided for women after the completion of their art courses; they could be motivated to work harder. Making them join the employed market could be dangerous, in that it could discourage parents and their daughters from pursuing higher art education. Such parents will find solace in citing 'A' and 'B' who, after the completion of University education, roamed the streets for about two years without employment. Indirectly, they are saying that there is no justification for "sending their female children to school.

v. The campaign by the Federal Government for the public support for women art education is welcome. "There is the need for the government to enlighten the public the more. Captions on Television and Radio will not meet the need of the generality of the people. Those that the government sent out to convince do not reside in cities and urban centres. They are in the villages and rural areas where accessibility to Television and Radio is NIL. Adequate arrangement should be made by the various governments to reach these people who are to benefit from the campaign.

vi. The greater percentage of mothers today are illiterates. They are too old for Art Education through the formal school system. Adult art literacy programme should be planned to meet their need in vocational centres. Conducive environment should be created, with added incentives which will stimulate their interest.

- c. **The General Public:** It will be quite unrealistic if the governments should be left alone in the campaign for women art education. The masses have a lot of influence and of with this, public interest could be diverted for the success of the drive. Volunteers are needed to join the team going rural areas for the campaign. Philanthropists from the men contemporary artist, society of Nigerian Artist (SNA) and other cooperate body can contribute both morally and financially to the drive, bearing in mind the huge amount which will be involved in the art literacy campaign. Every citizen can join in the campaign in our homes, places of work, gathering and even market places. This approach will make it more effective without spending much.
- d. **The Mass Media:** To reach the people especially in the cities, the media houses are quite handy. The radio, television and the daily newspapers are quite informative. Some of these newspapers have editions, and art column inn some Nigerian languages. This further increases the coverage. There is still room for improvement and a wider coverage. Vans equipped with public address system and souvenir like hand bills could be deployed to the rural areas to assist in the women art education campaign.
- e. **Art Exhibition and Competition:** This will seriously enhance women art education either sponsored by government, cooperate body or individuals. It arose and foster good creativities in the women fold. Their performances and activities can even beat the imagination of men in their respective area of art specialization. If well package from primary school to higher institution, it will further increases the quest of women

studying art at higher level and more women professional artists art educators and art educationist will be emerged and the first of its kind in Nigeria specifically, African and the world generally.

Research Methodology

This research is qualitative approach, contextual, and conceptual with a multiple case study design (Creswell, 2014; Heale & Twycross, 2018). It used observation as primary source of data and journals, websites, and eBooks as secondary data. The observation is used to source data for triangulation and multi-perspective to examine the relevance of women Art Education in Nigeria (ibid). Women Art Education (WoAEd) admission status at two higher institutions in Lagos State, Nigeria observed from 2022 to 2025 to understand the percentage of women who offer Art Education over men. The men are about 80% and women 20%. This indicates that the percentage of women offering Art Education lesser are than the men in Departments of Fine and Applied Arts two higher institutions involved in the study. This might be due to the tasking nature of the discipline or creative tendencies that are pronounce in the men. The institutions were teacher-training university and conventional university. Hence, they seem to offer similar Art course contents, and are coded as higher institution A and B (Hi A, Hi B). These two higher institutions were purposive sampled and research ethical are considered (Creswell, 2013; 2014).

Findings and Discussion

The observation corroborates RQs 2 and 4 on how relevance is women Art Education (WoAEd) in Nigeria and what are the challenges militating women Art Education in Nigeria. The observation data revealed that WoAEd still relevance in Nigeria and to Art Education curriculum and practises, but with few numbers through self-determination and resilience. Although the numbers of women who offer Art Education presently is slightly improved compared to the old days of 1970s, 80s, 90s and early millennium. This relevance of WoAEd in higher institutions in Lagos State, Nigeria, through their self-determination and resilience is indicated in Table 1 and 2.

Table 1: Admission Phases of Fine and Industrial Arts Education Students of Lagos State University of Education, Oto/Ijanikin, from 2022-2025 Academic Session (Hi A)

SESSION	MALE	FEMALE	TOTAL
2022 - 2023	39	12	51
2023 - 2024	36	20	56
2024 - 2025	68	42	110
2025-2026	72	17	89
Total	215	91	306

The summary of Table 1 data reveals that from 2022 to 2025, 306 students offered Fine and Applied Arts, out the 306, 91 were female while 215 were male students. This observation data suggest that few women offered Art Education in Hi A, but their number seems to be

encouraging more than the old day. It suggests that more women are aware of the relevance of Art Education in Nigerian society and they are offering it the more presently. Some of the women were observed executing their assignment in Figure 2.



Figure 2: Some female students were found executing outdoor drawing assignment at the Department of Fine and Applied Arts of Hi A during observation (Fieldwork).

Table 2: Admission Phases of Fine and Industrial Arts Students of Lagos State University, Ojo, from 2023-2025 Academic Session (Hi B)

SESSION	MALE	FEMALE	TOTAL
2023 - 2024	38	13	51
2024 - 2025	52	17	69
2025 - 2026	46	8	54
Total	136	38	174

Note: The data is not the number of students offered admission to study Fine and Applied Arts rather, number of students who accepted the offer and resumed to study the course.

Table 2 data reveals that from 2023 to 2025, 174 students offered Fine and Applied Arts, which out only 38 were female and 136 are male students. This suggests that few women offered Art Education in Hi B. The observation data also revealed that more women offered Fine and Applied Arts Education in Hi A compared to Hi B. The female in Hi A is 91 while Hi B is 38, which means the number women artists in Hi A is 53 higher than that of Hi B. This might be as a result of Hi A have been offering Fine and Applied Art during Legacy College before its transmutation to University recently. Although, the number of women offering Art Education presently in both institutions are better compared to the previous years, it is a welcoming improvement. However, more improvement could be achieved if the WoAEd enhancement strategies narrated earlier are carefully implemented. This will also avert the setback for WoAEd and good encouragement and self-determination to study the course will prevail. At

this juncture, the Management of the institutions should always redeploy students to the Department of Fine and Applied/Industrial Arts to produce more women in the field.

Conclusion

Women Art Education is inevitable in Nigerian society. The role of women in a society is quite appreciative. When you educate a woman, you educate a nation (Eisengarten, 2022). The task facing the resent generation of women is so enormous and challenging. While we call on the government to assist in women Art Education (WoAEd). The resourceful and successful women need to take positive steps in improving the present position of Nigerian women since artist rule the world. The finding revealed that few women still practise Art Education, therefore, the rising good women should rise up to the various challenges of Art Education. It will be most unpleasant if the government and our men are left alone in the WoAEd crusade. They need to reach out to the women and let them draw inspiration from their achievements and life patterns. The taste of pudding is in file eating. More will be achieved if practical examples of those successful women are given to encourage others to emulate. In no distant time date, great names will emerge among Nigerian women in the area of art who will definitely raise the glory of our great country as men have done in the past and still doing presently.

Recommendations

Based on need of women Art Education highlighted in this study, it is recommended that more women should be encouraged to study Fine and Applied Arts in higher institutions. Women constituted almost half of Nigerian population (United Nation World Population Prospects, 2024). They are home makers and centres of the family; they are also the main custodian of social, cultural and fundamental values of the society and permanent change is often best achieved through them. In fact, full community development is impossible without their understanding, cooperation and effective participating. Thus, they need to be given maximum Art Educational opportunities as men. There is inevitable need for educating women through art experiences because of our country vassal future and safe political transition and transmission programme need which demands mass dynamism and creativity to get people to understand what is at stake and what is involved. Precisely, art educated women who are gainfully employed or practice on their own are source of income to their homes thereby government should always create an avenue for them to earn their living and practice as professional artist with good patronage. Finally, reasonable fund should be provided to support women Art Education (WoAEd) from primary school level to higher institution so that they can catch them young in the field of Fine and Applied Arts.

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