

# Aesthetic Attitude and Studio Ethics among Student of Ife Art School in Nigeria

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## Abstract

Attitude is everything, and attitude in all societies is cultivated by responding positively or otherwise to ethics-sets of moral standards and principles guiding human operations and interactions. This paper discusses aesthetic attitude, art studio ethics, and responsiveness of art students to ethics and use/maintenance of studio facilities. Using the Fine and Applied Arts Department of Obafemi Awolowo University, Ile-Ife as a template, the paper draws heavily on pedagogical art criticism and participant observation technique of art historical inquiry to establish the connectedness of aesthetic attitude, aesthetic experience and aesthetic standard, in relation to art training and artistic creativity. The study shows that an appreciable percentage of the students exhibited poor aesthetic attitude, which is traceable to a faulty (or imbalanced) visual aesthetic education provided within the context of Nigerian education curriculum. The study also reveals inadequate studio space, which constrains creativity and creative processes. The paper posits the grounding of visual art students in positive aesthetic attitude, maintenance culture and ethical behaviour to guarantee students' holistic development as art professionals. It concludes that students' attitude, with respect to art facilities and studio ethics, is a consequence of individual aesthetic education and experience; hence, it is behavioural.

**Keywords:** Visual Art, Aesthetics, Art Studio, Aesthetic Attitude, Ethics

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## 1. Introduction

"Our attitudes control our lives. Attitudes are a secret power working twenty-four hours a day, for good or bad. It is of paramount importance that we know how to harness and control this great force." *-Irving Berlin*

In visual art parlance, creative endeavour is often an effective combination of practice and theory, aimed at ensuring that artists including trainees/students become balanced professionals who are capable of handling challenges of the profession. One of these challenges is the need to effectively project the aesthetic, ethical and maintenance aspects of visual arts in line with the systems of aesthetics. Similarly, the need to groom and sharpen aesthetic sensibility of the art students within the context of an art curriculum has become a herculean task. This impediment is partly due to inadequate and qualitative infrastructure. Building on Feldman's (1967) approach to pedagogic art criticism, the paper seeks to challenge art students as individuals to learn, imbibe and reflect perceptual skills and values toward enhancing the processes and products of art.

Pedagogical art criticism, deals with developing critical skills in students using participant observation method. According to Feldman (1967 453) "it is intended to advance the artistic and aesthetic maturity of the students. It does not so much seek to render authoritative judgements upon work (*or attitude*) by students as to enable students eventually to make such judgements themselves" (emphasis, mine). Using participant observation method, the researchers in collaboration with their students, generated the art studio ethics. These rules are expedient in seeking an alternate method of inculcating professional ethics and moral values into the art students. There is the need to take a self-critical approach to art teaching and learning; thus, the Department of Fine and Applied Arts, Obafemi Awolowo University, Ile-Ife in 2006 undertook a review of its art programme with a view to producing artistically and intellectually competent art professionals.

More so, the programme was overhauled to reflect trends in art scholarship and professional art practice, in order

to meet contemporary demands and challenges of the industry. Hence, new courses were introduced at both undergraduate and post-graduate levels with a view to making prospective art graduates marketable and resourceful in creative enterprises. It is also intended to nurture and equip students with exceptional skills required in handling the challenges and dynamics of the 21st century. *Art Studio Management and Gallery Administration*, one of the new courses, is designed to training and equipping students in studio ethics and proper usage of materials and equipment, visual literacy, critical sensibility and managerial skills among others. The ultimate goal of this course is the need for art students to imbibe (through study and practice) ethical behaviours and maintenance culture regarding use and upkeep of studio facilities of Obafemi Awolowo University art department. This study therefore examines the impacts of the course on the aesthetic attitude and aesthetic experience of Ife Art School students.

Art school is the academic and theoretical breeding ground of our *future art masters* (Asobele 1994; emphasis, mine). Art school in the context of this study refers to artistic traditions, training and philosophies surrounding the teaching, learning, practices and products of visual arts in a given cultural or intellectual environment, especially in tertiary institutions and workshop centres. It is, contextually, a place in which artistic skills are imbibed, creative processes are understudied and principles of artistic creativity are taught. Ile-Ife is the acclaimed cradle of the Yoruba people of south-western Nigeria and parts of republics of Benin and Togo in western Africa. It is regarded as the home of the famous Ife art bronze heads and plaques which brought Ile-Ife into world reckoning. Ile-Ife is the home of Obafemi Awolowo University, the prestigious citadel of learning in which Ife Art School is located. Ife art school (also known as the University's Fine and Applied Arts Department) therefore refers to the artistic and academic art traditions which philosophy is rooted in Yoruba artistic creativity.

## 2. Statement of Research Problem

Studies on ethics and aesthetics as scientific and philosophical concepts have been explored (Borev, 1985), and most focused on interpreting human actions and reactions with respect to morality, beauty, taste, choice and the reasons for them. These ideas are more pronounced in literary themes and characters, but subtly attended in art theory and criticism. In the same vein, studies on contemporary issues in art education abound (Aladenika 2005, Azeez 2005) and many of these issues have been intensely discussed at several fora. Effectiveness or otherwise of art teaching, knowledge delivery and skill acquisition in visual arts are mostly hinged on Nigeria's educational system which focused more on material development at the expense of human creative attitudes and values. The reasons for the poor quality of art (aesthetic) education, as observed by many scholars, include ineffective teaching method, obsolete art curriculum, inadequate funding and facilities (infrastructures), lack of perceptual skills and undeveloped technology (Ademuleya, 2001; Folorunso, 2005; Kparevzua, 2006; Fajuyigbe, 2009). Nevertheless, there is no focused study on aesthetic attitude and ethics as basis for conceptual examination of students' aesthetic experience (upbringing) and responsiveness (attitude) to educational infrastructures and facilities in visual art education. Hence, this study examines aesthetic attitude of visual art students and their receptiveness to art studio ethics in a Nigerian university's art department.

## 3. Definition of Concepts

Art, with respect to studio ethics, is the process or product of deliberately arranging design elements or environment in an orderly and harmonious way, which consequently elates the senses. The definitions and meanings of art are as diverse as the ideas, techniques, contexts, materials and products associated with the concept. Art is a human phenomenon; hence, scholars' views of art vary along disciplines, theories and cultural practices. In line with Ademuleya's (2001) and Fichner-Rathus' (2001) submissions: art is first, an ability – the expression of thoughts and ideas, and human capacity to make things of beauty. Second, art is a process – the means by which the thoughts and ideas are expressed, that is, the materials and methods explored in its creation. Third, art is a product – the expressed form itself or the completed work, which ultimately impart on viewers' sensibility. This paper therefore focuses on the “process” aspect of Art in relation to visual arts students' conduct towards studio's use and management.

The term “*studio*”, like ‘art,’ is often used loosely to accommodate various perceptions depending on context and profession. A studio therefore is a place or a given space designed for carrying out specific creative work or assignment; for instance, we have art studio, production studio and instructional studio, among others. *Art studio* therefore is the artist's workroom, or a given space(s) in which art students execute their art works and practical projects.

Art is the base of learning process. Its importance to the physical growth and development of scientific and

technological knowledge is unfathomable. The goal of art, as observed by Nwoko (2006), is the ability to master the language of visual science, in addition to the personality development of the learners. Proper grooming in art (aesthetic) education enhances people's aesthetic attitude. The terms aesthetic education and art education are used interchangeably with a view to constituting sets of critical tools that could be harnessed to improve the aesthetic attitude of art students. The goal of aesthetic education is aesthetic knowledge – of the environment, of human challenges and human personalities. There exists a strong connection between aesthetic attitude and aesthetic experience, and the aesthetic standard in artistic creativity. Simply put, aesthetic attitude is a product of aesthetic experience - the experiences an individual gather, visually, over a period of time usually from birth. While growing up, an individual is exposed to design elements and principles through observation, reading, studying and interaction with the environment. Aesthetic experience - a product of visual aesthetic education - is intuitive understanding of and interaction with human environment. Therefore, aesthetic standard - the benchmark for judging excellence in a thing or place - cannot be divorced from a person's attitude. It is a reflection on the quality of aesthetic education an individual received overtime.

Ethics is the philosophical perception of morality and moral attitudes. It is simply defined “as the science of morality also called moral philosophy” (The Macmillan Encyclopaedia 1981). It therefore deals with sets of right and wrong attitudes towards an idea, object, a person or group of persons in a society and the reasons for such. Ethics refers to normal acceptable behaviour or conduct in any society at a point in time. In other words, what is deemed unethical in a given culture may be overlooked in another, and vice versa? Ethics, according to Merriam-Webster Online Dictionary, refers to the discipline dealing with what is good and bad, and with moral duty and obligation. It is a set of moral principles of conduct governing an individual or a group. It could be a guiding philosophy for living or a consciousness of moral importance with respect to a venture or mission or duty. Ethics as used in this paper therefore refers to moral and artistic principles of conduct as regards students' interaction and use of art facilities and art studio environment.

Aesthetics is the theoretical study of the concepts of beauty and ugliness, taste and choice with respect to nature, the cultural environment and the works of art. As noted by Borev (1985), it is that “branch of knowledge which deals with the historically determined essence of human values; their creation, perception, appreciation and assimilation.” Aesthetics is a generic term often used to interrogate, interpret and understand human responses with regard to the physical world and human activity. The term has its root in the Greek word *aesthetikos* meaning “perceptive or fitted to be perceived” (Ducasse, 1966). Aesthetics, with reference to visual arts, is a philosophical study of art and natural beauty, a discipline which arose in the early 18th century (Miller 2013). However, aesthetics is specifically relevant to each field of human learning and endeavours. The essence of aesthetics is hinged on the truism that human action, reaction, activities and interactions within the ecosystems can generates beauty and ugliness, depending on a given situation or issue at hand.

Aesthetic attitude is a frame of mind, and it focuses on features of a thing that we think are relevant aesthetically. Like aesthetics, aesthetic attitude can be taken towards anything at all, and in doing so make it an aesthetic object (King, 2013). To observe, consider or evaluate things aesthetically is to take an aesthetic attitude, if any conclusion about a thing's beauty or ugliness – its aesthetic standing – is to be reached. Sharing this view, Kupfer (1983) clarifies the notion of the ‘aesthetic attitude’ as something that helps distinguish aesthetic orientation and aesthetic valuation from a variety of other possibilities. In essence, he asserts that ‘aesthetic attitude’ becomes operational “when we attend to something simply for its appearance, its contours and colours, texture and rhythms ... when we turn from a host of everyday interests and look for aesthetic relations and aesthetic qualities”. Aesthetic attitude therefore becomes behavioural and imperative if it influences our aesthetic actions and judgements.

Borev (1985) describes aesthetic attitude as the aesthetic perception of the world. The way we perceive things and react to things affect our thinking; even our attitude and our judgement are influenced based on the manner and object of our perception. To this end, Ducasse (1966:134) identifies three fundamental orientations and direction of interest in any given object of attention, namely: the reflective, the effective (or practical) and the judgmental directions. These form the basis of our aesthetic attitude which makes us react positively or otherwise to ethics and moral values.

#### **4. The Challenge: Instilling Aesthetic Attitude in Art Students**

Attitude is everything, because it is the sum total of an individual's experiences and his/her actions and reactions to such experiences. As a human phenomenon, attitude is potentially a powerful tool that determines and controls human destinies, because it is a product of the human mental state in which the mind processes and responds to things generally. Attitudes are formed in the early childhood and strengthened in adolescence. However,

animated and unguarded attitudes are more evident and endemic among the youths - students in particular. Thus, Irving Berlin<sup>1</sup> observes that “attitudes are a secret power working twenty-four hours a day, for good or bad”; hence, attitudes as a force that propels character should be harnessed and controlled for the benefit of all - the society in particular.

The students of Ife Art School prior to the curriculum review in 2006 and afterwards often exhibited some deficiencies and improper attitudes with respect to ethics, studio management and facility maintenance. These negative attitudes affect the student’s capacity to imbibe and demonstrate an understanding of the educational, aesthetics and psychological values of art. Against this background, the paper examines the students’ responsiveness to art studio ethics and its impacts on effective creative thinking.

The students’ attitude to use of the studio, the studio facilities, and interpersonal relations with one another remain a challenge in the last eight years. Their responses can be described best as slow and steady. The course, *Art Studio Management and Gallery Administration*, has had minimal but measurable impacts on aesthetic sensibilities of the students, academically and professionally. One would have expected that within eight years of art pedagogy in aesthetics, ethics, and use/maintenance of studio, the Department of Fine and Applied Arts Obafemi Awolowo University would have become an epitome of cleanliness and aesthetic excellence, with its students demonstrating good professional conduct. Alas, this is not so; one can only record an average impact, and the reasons are not far-fetched.

First, the course is usually offered in the rain semester part three (iii), after the students would have specialized in the various sections of visual arts, namely, art history, painting, ceramics, sculpture, graphics and textile designs. By this time, the students’ cognitive and perceptual skills would have been concretized; hence, they find it difficult to respond to studio ethics as expected. Second, the part four (IV) students who have passed through the course, and who should naturally inculcate studio ethics into students in the lower classes, find it difficult to fully abide by the studio bye laws. The cycle unfortunately continues, with the course having little impact on the students’ aesthetic attitude; an actualization that a person cannot give what do not have.

Third, the current art education curriculum in Nigeria at the primary and secondary levels does not necessarily emphasize the need to build up a child’s perceptual skills at his/her developmental stages. Kparevzua (2006 166) in line with this argument assert that most learners including art trainees in Nigerian higher institutions “had little or hardly any experience in perception”. In addition, Borev (1985) affirms that when the cognitive ability of an individual is not fully developed, favourable aesthetic responses to ethics will be hard for the individual. Fourth, the kind of upbringing (moral education) received by many art trainees before their admission to the Department seems to be lacking in positive aesthetic attitude with regard to artistic creativity and use of educational infrastructures. There is no doubt that students’ attitude while growing up has not been adequately harnessed and controlled. Hence, the students find it challenging to imbibe fully, the learning outcomes of the course as packaged and taught by the department.

Finally, the art department of Obafemi Awolowo University is beleaguered and harassed with inadequate studio space where students can conveniently execute their practical assignments. Hence, absolute adherence to ethical conduct within the studio may be difficult. The visual arts discipline requires adequate space conducive to imaginative contemplation and artistic creativity, to ensure balanced art pedagogy. For instance, it is not convenient for a part two class of sixty-seven students, to take a ceramic course in a studio of 24ft x 18ft size. The space is awfully inadequate for teaching and learning, and cannot accommodate the students, their working tables and shelves. The same goes for other units in the department. The space constraints the Ife art department had been contending with over a decade now has affected expected standards of the course *Art Studio Management and Gallery Administration* on the students. In this context, the students, considering their various aesthetic experience and perceptual skills, would naturally find it burdensome to observe religiously the art studio ethics. Unfortunately, the nonchalance of concerned authorities to this academic need is appalling, even depressing to the students’ sensitivity. A learning environment that makes processes of artistic creativity laborious for both visual art students and their lecturers with respect to available studios in the art department should be re-examined.

Art students’ exposure to prudence, moderation, abundance and scarcity of needed resources vary and often influences their attitude towards conscious and profitable use of materials, tools, equipment, studio space and other facilities. More so, individual responses to public facilities vary depending on their cultural environment and training. If ethics are bye-laws that seek to regulate people’s attitudes; then, art studio ethics, the thrust of

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<sup>1</sup> Webster’s Pocket Quotation Dictionary (1998).

this paper is aimed to harnessing and controlling students' attitude with regard to use of studio facilities. The attitudes students imbibed from their various homes are closely linked to the kind of visual aesthetic education provided within the context of Nigeria's education curriculum. This in turn reflects in their attitude towards studio facilities, as well as in handling of materials and equipment that has become potentially injurious due to their degenerative aesthetic condition.

## 5. Art Studio Ethics

From the foregoing, art studio ethics therefore are by laws that guide and regulate art students in relation to use of art facilities (materials, tools, equipment) and the studio environment generally. These ethics are put in place to harness and control students' attitudes while carrying out their creative assignments. Drawing heavily on pedagogic art criticism and participant observation method of inquiry, the art studio ethics in visual arts are classified thus: i) use and maintenance of art materials/tools/equipment, ii) studio facilities, iii) artistic production processes, and iv) art patronage, commission and marketing. As by laws, some of the art studio ethics are introduced with action verbs.

### 5.1 *On Materials/Tools/Equipment*

In visual art, form is the actual physical material, shaped with tools and equipment. Its aesthetic and functional qualities are determined by the artist's critical sensitivity, judicious temperament and capacity for creative excellence. It is important, therefore, to guide trainee artists in the prudent and productive use of materials and equipment; hence, the ethics listed below.

- Avoid waste in the use of materials which may lead to unnecessary expenses. Carelessness with art tools/equipment will eventually lead to waste and short lifespan. Art students and their parents often complain that the visual arts discipline is expensive because of the cost of basic materials and tools. However, such expenses could be reduced drastically if students are more prudent in their use of materials/tools, without becoming deficient in skill acquisition.
- Ensure equipment and tools are clean and kept properly after use, thereby making them available and in good state for subsequent uses. An untidy or misused tools/equipment will not be effective in the long run. Where abuse or misuse occurs on regular basis, effectiveness will be undermined, naturally. In some cases, such tools/equipment may be spoilt, misplaced or stolen through carelessness.
- Be organised: All necessary materials and tools should be ready before embarking on any creative process. This will enhance concentration and reduce distraction, while disregard for this ethics will lead to disorderliness and breakdown of creative flow.
- Do not steal, confiscate, colonise, materials and tools belonging to your fellow studio users. When you borrow, always return to the owner as at when due. Oversight of this ethic will break the team spirit expected among studio users. Theft as an attitude can also derail creative thinking.

### 5.2 *On Artistic Production Process*

Production process is very important in any manufacturing outfit; hence, regulations are put in place to guide the workforce in the use of materials, tools and equipment; protect them against hazards, and to ensure quality control of products. Similarly in the visual arts, such ethics are essential to regulating students' behaviour during the creative process, especially while interacting with materials and methods.

- Safety consciousness: the first law in any production process is safety; hence, the ethical rule "Be safety conscious". Carelessness with regard to corrosive chemicals and electrical appliances may be injurious to both body and health. Students should use safety protectors - nose guards, hand gloves, head or eye covering, while working with electrical/mechanical equipment such as welding machine or corrosive chemicals.
- Be meticulous in executing a given assignment or commission: To be meticulous in artistic creativity is an ethical behaviour which ensures attention is given to minute details in production process. This is to ensure quality, accuracy and appeal; and ultimately to avoid waste in the use of materials. This ethic if judiciously applied will lead to a steady and robust growth in art studio management.



- Neatness and Hygiene: Be neat and hygienic all the time, especially while working in the studio or studio premises. Put on your apron or overall, always, just as it is essential for medical/pharmacy students to wear lab coats while attending to patients or working in the laboratory.
- Avoid noise through unnecessary chats, arguments and loud music. Sound does not equal noise. Though music (lyrics and rhythms) can be motivating and inspirational to artistic creativity, but when it is too loud can become a menace to creative contemplation and even cause hearing pollution. Concentration, as observed by Folarin (1989), is crucial to creative contemplation and artistic creativity. Distraction can stifle imaginative works if not controlled.
- Physical carriage and comportment: While working in the studio, be cautious about your movement within and around the studio area. This is to avoid collision with other studio users while engaging in some creative works. Also, limit yourself (movement and workings) to the space allotted to you. Only a dull and unimaginative student will roam around the art studio without doing anything.
- Be original and imaginative: As much as possible, do not copy a fellow student's design and concept verbatim. An idea or existing work may inspire other ideas/works, but it is ethically wrong to copy someone's concepts or present other people's works as your own. To do so is evidence of sheer lack of imaginative ability which has the possibility of inspiring magnificent works. Great art masters and geniuses like Leonardo da Vinci and Auguste Rodin in western art history left indelible marks on the sand of time because they dare to be inventive, rather than being copycats.

### *5.3 On Studio Facilities*

Aesthetics and ethics in relation to studio facilities seek to help students cultivate loving and tender attitudes towards the use of available tools / equipment and studio space. With proper attitude and positive grooming in maintenance culture, the lifespan of most art facilities can be increased. What is not valued often depreciate, drastically.

- Art studio should be used for the purpose it is designed for. Extra-studio activity within the studio premises is an abuse or misuse of the studio space; hence, unethical. For instance, it is a misuse of graphic studio to execute a ceramic assignment therein, much as it is abnormal to do metal construction in a textile studio. To do so is an ethical behaviour that places value on the profession.
- Attend to your visitors and friends outside the studio premises. The art studio is not meant for relaxation; it is not a café or reception where visitors are entertained. In fact, the idea of relaxation or pleasantries negates the purpose of art studio. To entertain visitors/friends within the studio space is not only disrespectful and insulting to fellow studio users; it is much more an abuse of art studio or a misuse of infrastructure. Visitors should be attended to at a cafe designed for such.
- Be a conscientious user: The art studio is the equivalent of a science (e.g. medical) or engineering (e.g. electronic) laboratories; hence, the art studio environment should be cared for, with honour and a high sense of equanimity as befitting a cradle of imagination and artistic creativity. The studio facilities should be used conscientiously and honourably.
- Studio equipment should not be used for personal projects to avoid misuse or damages or even overstretched its capacity, which may shorten its lifespan. People usually do not want to claim responsibility when equipment serving collective interest are damaged. If studio facility is to be used for personal work outside class assignment and projects, it should be done with all sense of carefulness and responsibility.

### *5.4 On Art Patronage and Commission*

Aesthetic attitude of art artists is more pronounced with respect to art patronage and commission, as trainee artists sometimes receive works from family and friends. Hence, the following ethics are considered very important to enable art students cultivate positive ethical behaviours when dealing with art patrons or executing commissioned works.

- Art commission, when executed in the studio should not be done at the expense of other studio users. While art commission may be executed in the studio, it should be noted that it is unethical and improper to do such in the studio especially where there are space constraints.

- Integrity is ability to keep one's promise and words. Always endeavour to submit commission works as at when due. It is ethical and morally upright to let your customer(s) know ahead of time if the art project will not be ready as promised. It is however unethical to keep mute and expect customers would understand, since they have been disappointed.
- Be proactive: to be proactive is to embark on a given art commission as soon as a reasonable advance payment is received from the prospective art patrons, customers or commission agency. Early start on art projects usually allows for adequate utilisation of time, in case of certain unforeseen challenges during creative processes. It is not enough to be good in artistic creativity; it is much more pertinent to be committed to creative procedure in time so as to avoid hiccups. This ethical behaviour will encourage self-control and good management of time, and also the ability to live balanced life as a student and an artist-in-training.

## 6. Benefits of Art Studio Ethics

The goal of this study is good ethical behaviour and cordial interpersonal relations among visual art students and their prospective patrons. The ethics discussed above are very essential to developing positive aesthetic attitude in students. The ethics on materials, production processes are aimed at encouraging good personal relations among visual art students, while the ones on art patronage and commission are intended towards positive customer relations with art buyers, collectors and patrons. Many artists, trainees and professionals alike, tend to lose opportunities to advance their career should they fail to cultivate positive business relations. Likewise, many art collectors and patrons may not have business dealings with an artist with lackadaisical attitude no matter how creatively endowed.

The gains of art studio ethics are many if they are clinically adhered to. These include smooth creative process, team spirit and synergy, high cognitive ability, increased aesthetic value and consciousness, and improved social relations. When students abide by the laws guiding the use of art studio and other facilities, it will provide individual student ability to concentrate during creative process so as to bring out the best of their imaginative contemplation. This will naturally lead to developing students' perceptual skills and high cognitive power. Students' cognition of the environment will in turn lead to increased aesthetic value. High taste for aesthetic excellence will be developed coupled with increased aesthetic value, because an increased aesthetic consciousness is a guarantee of increased value. As students learn to be their 'brother's keeper', team spirit and synergy will be ensured thereby leading to improved interpersonal and social relations among art trainees and professionals. Ultimately, the students will be able to cultivate and deploy managerial skills with respect to art patronage and commission.

## 7. Conclusion

The professional life of a studio artist is inseparable from the way they manage their working environment, as well as the aesthetic values they imbibed overtime. In essence, this paper has been able to establish aesthetic attitude and ethical practices of trainee visual artists as a product of aesthetic experience, and a direct consequence of visual aesthetic education provided within the framework of Nigeria's art education curriculum. The study engaged pedagogical art criticism and participant observation method of critical inquiry, which are very interactive and participatory. The year three (3) art students, for whom the course is compulsory, were involved in the analytical process aimed at measuring level and quality of students' aesthetic attitude and their adherence to ethical values in the use of studio facility/space and equipment in the Department of Fine and Applied Arts, Obafemi Awolowo University, Ile-Ife. Consequently, the students were aware of their limitations with respect to aesthetics, ethics and regulations in the studio where creative activities are carried out. The study emphasised observance of ethical values and positive aesthetic attitude as basis for conducive learning environment, creative process and production of ingenuous works of art. Also, good working environment, healthy interpersonal relations, and positive aesthetic attitude are projected as important factors that could ensure team spirit and creative synergy among visual art students.

## 8. Findings and Recommendation

Art Studio Management and Gallery Administration, is beneficial and relevant to art students' cognitive development. However, the impact of the course on the students, is measurably low and poor. The students' attitude to environmental aesthetics and maintenance of art studio is unprintable due to poor aesthetic attitude.

This includes: ignorance, nonchalance, uncleanness, lack of in-depth art education, and inadequate ethical upbringing. No doubt, lack of maintenance culture, visual illiteracy, and insensitivity to cleanliness (hygiene), with respect to studio equipment and premises have become behavioural among students in the department.

The course is taught in the second semester of the third year, as provided in the art curriculum. It should have been introduced in the first year, when students are relatively new, free from peer pressure, and can easily imbibe creative and critical skills, which are foundational to their training. Consequently, many of the students, irrespective of their level, find it difficult to abide by the studio ethics without regular monitoring. Space constraints also hinder adherence to the bye laws guiding aesthetic operations and execution of works and projects, due to inadequate facilities. There is therefore the need for the University authority to provide adequate space and infrastructure for the Department of Fine and Applied Arts, considering the unique vocational nature of the discipline.

In addition, there is the need to set up a monitoring unit under the leadership of the art students' body or association to oversee and regulate activities of its members within the studios and department premises. Lectures, seminars and workshops on the essence of art studio management, studio ethics and art administration should be planned regularly to inspire art students toward sound aesthetic attitudes. Erring students should be reported and disciplined accordingly.

Finally, sensitization of students towards ethical behaviours in visual art practice should be a continuous process until the idea of positive aesthetic attitude is institutionalized in students' consciousness. To accomplish this task, all hands must be on desk.

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