Kwasu Journal of Humanities, 1:1 (2018): 127–146

ISSN 2636-4999

Integration of Photographs and Life Objects as Reference Materials for Successful Painting

Sunday James[*] and **Oluremi Mabel Awogbade**[**]

Abstract: Photography is a crucial medium for documenting works or providing assistance to painters. This study sets to evaluate the qualities of paintings made from photographs and life objects. Descriptive and Counter-balanced Quasi-experimental designs were used for the study, hence, its approach is quantitative. This study was carried out in selected Colleges of Education in Yaba, Ojo and Epe Local Government Areas of Lagos State, Nigeria, using purposive sampling technique. The sample consists of 120 students drawn from a population survey of 261 painting students in three Colleges of Education within Lagos State. Primary and secondary data were collected during the study. Three instruments were used for data collection. The instruments are: Observation Schedule, Questionnaires and Practical Achievement Tests. Data analysis was done using the Mean Scores, Percentages and Standard Deviation. From the study, the following findings were made: that paintings made from photographs are more realistic and better than those made from life objects in terms of colour, realism, detailing, light and shade and also in composition. Based on the findings, a number of recommendations were made.

Keywords: Creativity; Lagos; Life objects; Painting; Photographs Reference

* Dr. Sunday James, School of Visual and Performing Arts (Fine and Applied Arts Unit), College of Humanities, Management and Social Sciences, Kwara State University, Malete, Nigeria. Email: sunday.james@kwasu.edu.ng. (✉)
** Dr. Oluremi Mabel Awogbade, School of Visual and Performing Arts (Fine and Applied Arts Unit), College of Humanities, Management and Social Sciences, Kwara State University, Malete, Nigeria.
Email: oluremi.awogbade@kwasu.edu.ng.

Introduction

Across ages, painters rely on observation and imagination for their depictions. Until the early twentieth century, painting depended primarily upon representational, religious and classical motifs. With time, abstract, conceptual and even photographic approaches gained favour. The emergence of photography and its use as a tool in painting has raised a number of questions relating to the practice of painting in Nigeria. The development termed "new face of painting", according to Silva:

> …does indicate that the 'old face' is no longer acceptable. It has also generated a lot of argument and in-depth discourse around painting in relation to the choice of medium, method and material…The 'death of painting' has been much heralded in the 19th century with the advent of photography and also in the 20th century with bombardment of new technology in which photography, video and net art were seen as a threat and pollution to painting (3).

The advent of technology and its advancement in the 21st century has come with its changes, innovations and challenges which have influenced students' preferences in terms of deriving paintings from photographs. Diverse scholarly researches have been carried out on the interaction between painting and photography (Scharf 24–25; Kosinski 16–25; Hodge 36–72; Harrison 6, 53–55, 64, Kenna 16). These scholars affirm that photography has a tremendous influence on painting and the creative ability of painters.

The introduction of art teaching in Nigerian school curricula has brought another dimension to artistic expression in the country. Today, we can talk of modern Nigerian art alongside other art traditions in the world. In Nigerian schools, however, like many old painters in America and Germany, the use of photographs for painting in line with western idea could be traced back to Aina Onabolu (1882–1963). After his study of art in London, he persuaded the Nigerian government upon his return, to introduce Fine Art into the school curriculum in line with western education (Egunlae 184 & Banjoko 239). This further led to the introduction of photography as an aspect of Fine Art, the art of portraiture as well as the use of photographs as reference for a painting composition. This marked the beginning of the impact of photography on painting in Nigeria.

Today, for some artists, the photograph is the primary aid for visual expression due to technological advancements which bring about emergence of high-resolution digital cameras. For other artists, the photograph is a secondary tool in painting but could be an important medium for documenting works or providing reference materials for painting in media like Oil, Water Colour, Gouache, Acrylic and Pastels. With a digital camera, images can be captured, stored and transferred effortlessly to a computer where they can be manipulated in infinite ways and subsequently painted (Smith 273). Smith further affirms that the photograph is the only source of reference, using a camera for recording swift elements that might later be incorporated into painting. For instance, images seen from a moving train, an airplane window or a moving car cannot be easily sketched but could be photographed.

From available literatures (Egunlae 184; Kasfir 48–56; & Banjoko 239),it is obvious that in the past, most of the art schools discussed above did not use photographs as aids in painting, rather, themes and subject matters of their paintings were taken from everyday life activities, folklores, legends, proverbs, aphorisms, philosophies and cultural elements of the people. Real objects and life models are also provided for still-life and life compositions in most cases.

In Nigeria today, many painters paint with the aid of photographs and other reference materials. Some of these painters claim that the practice makes the painting exercise easier and possibly, improves the quality and standard of the finished works. Photographs in the context of this study are those pictorial aids that painters use in producing a painting composition. These include; pictures taken with the camera, photographs of sketches in books, published photographs and computer-projected images. There are also edited images using some computer packages like Photoshop and Photopaint. This study, however, focuses on “still photographs” taken with the camera. In modern times, the camera seems to have taken over the job of the artist in capturing scenes and experiences as they appear in nature (Bell 57). In an attempt to communicate ideas and meanings to the public, professional painters have captured scenes and experiences with the camera and later reproduced the same with various painting media in their studios.

Despite the writings on the relationship between photography and painting, the use of photographs for painting by artists in this twenty-first century is a phenomenon that appears not to have been widely studied. One of the reasons for this can be found in the attitude

of the artists themselves who hardly draw attention to their use of photographs, looking at them as mere visual aids. In some cases, the use of photographs is even kept as "studio secret" which neither idealises the notion of artists as genius nor authenticates his drawing and painting as mere products of imagination and observation that do not require any mechanical aid. This study attempts to throw more light on the above issue so as to examine the merits, demerits and limitations of this practice as well as its impact on students' competence in painting.

Statement of the Problem

Whenever a new technology is developed, there is always the fear that it will totally replace the old. When photography was invented, painters were initially concerned that their art would no longer be needed, thus, depriving them of their livelihood. However, this has been proved wrong due to increasing demand for paintings. Instead, painters are quick to utilise photography as a tool. On the other hand, in the school system, both secondary and tertiary students are guided to paint from life objects through careful observation and use of photographs is discouraged except in portraiture where it might not be possible to bring the model into the studio for a long time.

Thus, as a result of students' inability to observe and depict objects correctly, there is a shortfall in students' performance. Thus, due to inaccurate representation of objects drawn and painted; inappropriate choice and poor use of colour; poor relative proportion in parts of objects drawn and inability to indicate source of light among others as pointed out in the Chief Examiners' Reports of the West African Examinations Council (WAEC) (116–120) are students' notable problems.

This study therefore seeks to ascertain whether it is better to paint from photographs or life objects as a way of enhancing students' performance in painting.

Objectives of the Study

The study seeks to achieve the following objectives:

1. To ascertain whether paintings derived from photographs are better than those made from life objects.
2. To assess the difference between paintings made from photographs and life objects.
3. To evaluate the quality of paintings made from photographs and life objects in selected colleges.

4. To investigate the impact of photographs on students' competence in painting.
5. To examine the extent to which school setting affects students' performance in painting.

Research Questions

The following questions are raised:

1. To what extent are paintings made from photographs better than those derived from life objects?
2. How significant is the difference in the mean score of paintings made from photographs and those made from life objects among selected colleges?
3. What level of impact does the use of photographs have on students' competence in painting?
4. To what extent does the school setting affects students' performance in painting?

Research Hypotheses

The study hinges on the following hypotheses:

- **H_{01}:** Paintings made from photographs are not better than those from life objects.
- **H_{02}:** There is no significant difference in the mean scores of paintings made from photographs and life objects among selected colleges.
- **H_{03}:** Use of photographs for painting has no significant impact on students' competence in painting.
- **H_{04}:** School settings do not affect students' competence in painting.

Significance of the Study

The National Policy on Education of the Federal Government of Nigeria (2–3) stresses the need for the development of creativity and acquisition of competencies necessary for self-reliance in young persons. Hence, the quality of instructions at all levels of education, from primary to tertiary levels needs to be geared towards stimulating individual's ability to make independent and rational decisions.

This study seeks to re-sensitise stake-holders in the education sector to see the need to regulate and control the training methods of prospective painters in Nigeria. At present, efforts are being made within the school system to encourage students to produce creative works of art that are original. It is also intended to guide painters towards producing more creative and unique paintings.

This study reveals the essential qualities of a good painting; therefore, it would be useful to art exhibition organisers, curators, art collectors, gallery owners and museums in selecting paintings and photographs for exhibition. Above all, it serves as a platform for further studies.

Scope of the Study

This paper examines the effectiveness of paintings derived from photographs and life objects. It also studies the impact of using photographs for painting on the creative ability of the samples in selected institutions in Lagos State. It is an investigation in art education concerned with assigning numerical values to aesthetic examination of structural elements of paintings and making value judgment from results of paintings derived from photographs and life objects. The study is delimited to selected Colleges of Education in Lagos State. The colleges are: Federal College of Education Technical (FCE-T), Akoka, Adeniran Ogunsanya College of Education (AOCOED), Otto-Ijanikin and Michael Otedola College of Primary Education (MOCPED), Noforija-Epe.

Methodology

Research Design

This study is descriptive and quasi experimental in nature. It is an attempt to look at the impact of using photographs on students' competence in painting. Its approach, therefore, is evaluative and quantitative. Moreover, with increased diversification in the context of education, there is a need for adopting a multi-method approach, involving both qualitative and quantitative paradigms, to the methodology of educational studies (Koul 91).

The researcher adopted the descriptive survey and the quasi-experimental design because survey focuses on people: vital facts about

their beliefs, opinions, attitudes, motivations and behaviour. Nworgu (55) observes that in a survey research, a group of items are studied by collecting and analysing data from only a few people or items considered as representative of the entire group. This design serves the purpose of this study, as it affords the researcher the opportunity to accurately describe the sampled students.

Counterbalanced experimental design was chosen because it was difficult to randomly assign subjects to control and experimental groups due to the pre-existing differences in natural talents, creative ability and the practical nature of the experiment. It is observed and generally believed that in some cases; even the highly intelligent students might not be good when it comes to creativity and finger dexterity. This accounts for the choice of the switch-over or counterbalanced method of treatment.

Paradigm for the Design

The Counterbalanced Design

Replication	**Method A** Painting with Life objects	**Method B** Painting from photographs
Unit1: Still-life painting	Group 1	Group 2
Unit2: Painting from nature	Group 2	Group 1

Source: Koul 162.

The research design above has the following advantages:

i. It eliminates the threat of bias in selection and also provides a clear comparison between groups.
ii. The design overcomes the weakness of selecting subjects for experimental and control groups that may result in interaction effect between selection and certain extraneous variables like selection, maturation and history.
iii. The results obtained cannot be mistakenly attributed to the effect of independent variables and pre-existing differences in the subjects.
iv. It exposes the subjects in each group to the same experimental treatment, conditions and the use of the same instruments (Koul 162; Maduekwe 174; Oni & Udida 31).

Area of Study

This study was carried out in three Local Government Areas of Lagos state. They are: Yaba, Ojo and Epe Local Government Areas. Lagos is a state in South Western Nigeria and was chosen for this study because it is densely populated and has a good number of higher institutions.

Population for the Study

The population for this study is drawn from three colleges of education in Lagos State (accessible), Nigeria (target). Lagos is a fast growing city, having the characteristics of rural and urban areas in Nigeria. The population for this study consists of 261 painting students from three colleges of education in Lagos State. The schools were selected using judgmental or purposive sampling technique. The criteria for selection are that the schools must:

a. have painting as one of the courses offered.
b. be able to provide the needed number of subjects for this study.
c. operate within the same locality and framework of instruction, and
d. should be able to provide the needed number of elements for this study.

The reason for choosing these schools also lies in the fact that their products are prospective teachers who will in turn train upcoming painters.

Samples and Sampling Procedures

A sample of one hundred and twenty (120) painting students was drawn from an initial survey of all painting students in the three colleges (ninety males and thirty females). Forty (40) students were drawn from an intact class in each of the colleges using the simple random sampling technique (hat and draw).

Treatment and Treatment Procedures

In each of the three colleges for the study and the two schools for the pilot study, the sampled student-painters constituted both experimental groups. The two groups in each school consisted of forty painting students for the main study and twenty students for the pilot study selected for either group by random sampling and pre-tested.

The two groups selected from each school were manipulated with paintings from photographs and life objects in a classroom setting. The experiment consisted of teaching two sessions of painting with photographs and real objects for a period of four weeks (two hours per session and two weeks for each experiment).

The researcher picked two topics from the course outline of the students in the second semester of 2012/2013 academic session. The participants in each group were taught how to paint from photographs and from life objects for two weeks respectively. The achievement test was then administered after each experiment. All works produced at both stages were exhibited, judged and rated by the researcher and a professional painter. Questionnaires were later administered to sample their opinions on the practical experiments. The researcher did this to find out if the painters from both groups exhibit similar performance.

Instruments for Data Collection

Two types of data were collected for this study: primary and secondary data. The following instruments were chosen by the researcher to collect primary data in the course of this study:

1. **Observational Rating Scales:** This was developed by the researcher to assess students' competence in painting with or without photographs. Participant were observed during different painting sessions to know if the subjects display any special painting aptitude such as: proper use of painting materials and facilities, good theme, subject-matter, adequate drawing skills, good use of space, colour, light and shade, rendition and so on.
2. **Structured Questionnaires:** This was also developed by the researcher to elicit students' and lecturers' opinions on painting with or without photographs and are divided into the following segments: a. Students' Perception of Painting with or without Photographs (SPPWWP). b. Students' Opinions on the Impact of Schools' Setting on Competence in Painting (SOISSMCP) and c. Impact of Painting with or without Photographs (SOIPP)

   The structured questionnaires were constructed and sample were given to individual to fill. The questionnaires adopt the "Strongly Agree," "Agree", "Disagree" and "Strongly Disagree" pattern.

3. **Practical Achievement Tests** (Tests of practical knowledge in painting): These are two practical painting sessions at the end of each experimental stage. A practical achievement test of painting skills was carried out. One experimental group was allowed to paint with photographs during the first stage while the other group painted from life objects; this was later reversed in the second stage. The subjects produced a painting each at the end of each treatment stage. "Likert-type" rating scales: Teacher's Rating Scale on Students' Competence in Painting (TRSSCPWP) and Teacher's Rating Scale on Students' Competence in Painting (TRSSCPWOP) were constructed for this purpose using the Excellent (5), Very Good (4), Good (3), Fair (2), Poor (1) structure. The works produced by the two groups were judged by a professional or an expert in painting and the results were compared using the "Summated Rating Scale"; a process whereby ratings of the paintings made by all members of the two experimental groups were added and compared.

Validation and Reliability of Instruments

To establish the face, content and construct validity of the items for this study, the test items were given to test experts, experienced painters, art teachers, lecturers and professors to look at their suitability in relation to measurement of practical skills.

Table 1: Result of Cronbach's Alpha Reliability Test of Instruments

	Scale Title	Cronbach's Alpha	Number of Items
1	Students' Perception of Painting with or without Photographs.	0.477	15
2	Students' Opinion on Impact of School Setting and Materials on Competence in Painting.	0.125	10
3	Students' Opinion on Impact of Painting with or without Photographs.	0.767	10

Mean 0.5 Total 35

A pilot test was carried out before the main study to identify the potential, methodological and logistic pitfalls that could stall the main study. Reliability test was carried out on the instruments used. The test-retest method was adopted for this and the results computed using the Cronbach Alpha Reliability Test for the three sections included in Students' Questionnaires. The result is shown in Table 1.

Procedures for Data Analysis

The researcher adopted the descriptive and inferential analytical approach for this study. The SPSS computer package was chosen to calculate the mean, standard deviations and inter-correlation matrices for the pre and post-test assessment measures and computed using inferential statistics. This method of analysis was chosen to critically analyse the differences that could occur as a result of talents, background status, previous training and experience of subjects in the given task.

Results

Analysis of Data Based on the Research Questions

In this section, the data collected were analysed to answer the research questions.

Research Question 1: To what extent are paintings derived from photographs better than those from life objects?

To answer this research question, the ratings of all paintings in each task were calculated and analysed. The result is presented in Table 2 below.

Table 2: Mean Scores of Paintings made from Photographs and Life Objects

Paintings (Variable)	**Paintings made from photographs**		**Paintings made from life objects**	
	Mean	SD	Mean	SD
120	2.71	0.524	2.52	0.491

From the Table above, the overall scores point out that when students painted from life objects, the competence level was low with the mean score of 2.51 compared to when they painted from

photographs with 2.71. This answers the research question one and confirms that paintings made from photographs are better than those made from real objects.

Research Question 2: How significant is the difference in the mean scores of paintings made from photographs and from life objects among selected colleges?

To answer this research question, the mean scores of all paintings in each college was calculated and compared. The result is presented in Table 3 below:

Table 3: Mean Scores of Paintings made from Photographs and Life Objects in Selected Colleges.

No of Paintings (Variables)	**AOCOED**		**FCE-T, AKOKA**		**MOCPED**	
	Mean	SD	Mean	SD	Mean	SD
40	2.81	0.447	2.58	0.511	2.73	0.589

The result presented in Table 3 above shows that MOCPED has an overall mean score of 2.73; AOCOED has 2.81 and FCE-T, AKOKA with 2.58. This answers the research question and confirms the fact that there is significant difference in the mean scores of paintings made from photographs and those made from life objects among selected colleges.

Research Question 3: What impact does the use of photographs have on students' competence in painting?

To answer this research question, students' questionnaire on impact of painting from photographs and life objects were analysed in relation to frequency and percentages. The total percentages were compared in terms of "Agree" and "Disagree". The result is presented in Table 4 below:

Table 4 shows students' opinions on the impact of painting from photographs. It can be seen that a greater percentage of the students agreed that painting from life objects has positive impact on their painting skills.

Table 4: Respondents' Opinion on Impact of Painting from Photographs and Life Objects.

(Variables) Items	AOCOED		F C E - T AKOKA		MOCPED		TOTAL	
	No of Resp.	Percent (%)	No of Resp.	Percent (%)	No of Resp.	Percent (%)	No of Resp.	Percent (%)
Agree	17	43.6	19	47.5	25	62.5	61	50.8
Disagree	23	56.4	21	52.5	15	37.5	59	49.2
TOTAL	40	100	40	100	40	100	120	100p

Research Question 4: To what extent do school settings affect students' performance in painting?

Students' opinions on impact of school settings were analysed and the results were compared. This informed the use of mean scores to examine whether the schools exhibit different settings or otherwise and how it affects their ability to paint. This is presented in Table 5:

Table 5: Students' Opinion on Impact of School Settings on Competence in Painting across Schools.

Items on Students' Opinion	MOCPED		AOCOED		FCE-T AKOKA	
	Mean	SD	Mean	SD	Mean	SD
Overall Score	2.58	0.895	2.55	0.814	2.59	0.929

Table 5 above shows Students' Opinion on Impact of School Setting on Competence in Painting among Schools. FCE-T Akoka recorded the highest mean score of 2.59, followed by MOCPED with 2.58 and AOCOED, 2.55. This shows a variation in the mean scores of the schools studied and reveals that differences in school settings affect students' competence in painting.

Hypotheses Testing

Hypothesis 1: Paintings made from photographs are not better than those from life objects.

This hypothesis was tested using paired sample T-test simply because the area of competence was observed in two different cases (with photographs and without photographs). The outcome of the test is presented in Table 6.

Table 6: Paired Sample T-test of Difference in Mean Score between Paintings made from Photographs and Life Objects.

Paired Differences						
	Mean	Std. Dev.	T	df	P-Value	Remark
Draughtsmaship	-0.117	0.936	-1.365	119	0.175	Not sig.
Use of space	-0.150	0.967	-1.699	119	0.092	Not sig.
Composition	-0.269	0.767	-3.825	118	0.000	Sig.
Use of colour	-0.237	1.043	-2.471	117	0.015	Sig.
Detailing	-0.292	1.095	-2.917	119	0.004	Sig.
Focal point	-0.275	0.978	-3.079	119	0.003	Sig.
Tonal value	-0.119	1.039	-1.240	117	0.217	Not sig.
Shadow	-0.333	1.103	-3.312	119	0.001	Sig.
Neatness	-0.150	1.034	-1.589	119	0.115	Not sig.
Finishing	-0.133	0.943	-1.549	119	0.124	Not sig.
Overall	-0.202	0.743	-2.913	114	0.004	Sig.

From the table above it has been found out that there are significant differences (that is, $p < 0.05$) in the score, in six competence areas as well as in the overall, for paintings made using photographs and those without photographs. The result shows significant difference in the scores obtained in painting photographs over painting with life objects; for composition ($t_{(118)} = -3.825$, $p < 0.05$), use of colour ($t_{(117)} = -2.471$, $p < 0.05$), detailing ($t_{(119)} = -2.917$, $p < 0.05$), focal point ($t_{(119)} = -3.079$, $p < 0.05$), shadow ($t_{(119)} = -3.312$, $p < 0.05$) and, overall ($t_{(114)} = -2.913$, $p < 0.05$). The null hypothesis is thus rejected.

Hypothesis 2: There is no significant difference in the mean scores of paintings made from photographs and life objects among selected colleges.

Hypothesis two aimed at determining the competence gained by students from three schools for paintings made from photographs and from life objects, and validating scores for the group that acquire highest competence. One-way Analysis of Variance test which examines significant difference in more than two groups was used. The result from the test is shown in Table 7 as follows:

Table 7: One-way ANOVA for Significant Difference in Competence Mean Scores among Colleges.

Sum of Square Btw Group	Sum of Square Within Group	Deg. of Freedom Btw Group	Deg. of Freedom Within Group	F	p-value	Remark
Draughts-manship	15.417	88.950	2	117	10.139	0.000	Sig
Use of space	12.950	98.350	2	117	7.703	0.001	Sig
Composition	2.776	66.619	2	116	2.417	0.094	Not sig.
Use of colour	5.094	122.262	2	115	2.396	0.096	Not sig.
Detailing	13.067	129.725	2	117	5.892	0.004	Sig
Focal point	8.150	105.775	2	117	4.507	0.013	Sig
Tonal value	6.369	119.970	2	115	3.053	0.051	Not sig.
Shadow	7.217	137.450	2	117	3.071	0.050	Not sig.
Neatness	9.600	117.700	2	117	4.771	0.010	Sig
Finishing	7.817	98.050	2	117	4.664	0.011	Sig
Overall	7.129	55.771	2	112	7.158	0.001	Sig

From the table above, significant variation was obtained in six of the ten competence areas itemised, as well as in overall competence level, among the three groups. These areas of significant variance, as indicated in the result by $p < 0.05$ are draughtsmanship, use of space, detailing, focal point, neatness, finishing. The scores indicate that

except in neatness, the competence level in MOCPED was higher than the other two schools, most especially, far above competence in FCE-T Akoka which recorded the least score. This finding implies that there is significant difference in the mean scores of paintings made from photographs and those made from life objects in school 1, 2 and 3. Thus, the null hypothesis is rejected.

Hypothesis 3: Use of photograph for painting has no significant impact on students' competence in painting.

The above hypothesis was conducted with One-sample T-test. The test moves further to compare the computed average score against a test value of 2.5. In respect of this, the decision criterion is rejecting the null hypothesis for score significantly higher than test value. The result is presented in Table 8:

Table 8: One Sample T-test of Advantages of Painting from Life Objects over Photographs.

						95% Confidence Interval of the Difference	
	Mean	T	Df	Sig. (2-tailed)	Mean Difference	Lower	Upper
Average WTP	2.54	0.816	118	0.416	0.0369	-0.053	0.127
Test Value	2.50						

From the Table above, the average score, 2.54 was found not significantly higher than the test value, 2.50, at 1% level and 118 degree of freedom; $t_{(118)} = 0.816$, $p > 0.01$ (0.416). It therefore implies that even though the computed score is higher than the test value by 0.04, which indicates perceived low advantage placed on the use of photographs, such difference (in the score), the test reveals, was not statistically significant.

Hypothesis 4: School settings do not affect students' competence in painting.

Mean scores and independent T-test which examines whether the schools exhibit different settings or otherwise was used here.

Table 9: Mean Scores of Students' Opinion on Impact of School Settings and Materials on Competence in Painting among Schools.

	MOCPED		AOCOED		FCE-T, AKOKA	
Items on Students' Opinion	Mean	SD	Mean	SD	Mean	SD
Overall Average score	2.58	0.895	2.55	0.814	2.59	0.929

Regarding the students' opinion on impact of school settings on competence in painting among schools, FCE-T Akoka recorded the highest mean score of 2.59, followed by MOCPED with 2.58 and AOCOED 2.55. This shows variation in the scores of the schools under study. Further analysis of the data as indicated below showed significant variation in school setting among the schools studied.

Table 10: One-way ANOVA of Significant Difference in the Competence Mean Scores among Colleges.

Source of Variance	Sum of Square	Degree of Freedom	Mean Square	F	P-value	Rmk.
Between Groups	70.619	2	35.310			
Within Groups	836.302	117	7.148	4.940	0.898	Sig.
Total	906.921	119				

Table 10 above shows that the calculated F-ratio of 4.940 is greater than the p-value of 0.898 at 0.05 percent level of significance. This implies that the schools' settings affect students' competence in painting. Hence, the null hypothesis that schools' setting will not affect students' competence in painting is rejected.

Major Findings

In line with the main objectives of the study, the following findings were made:

1. The study revealed that paintings made from photographs are more realistic and better than those made from life objects in

terms of colour usage, realism, light and shade, detailing and composition, though the two sources were considered effective by the respondents.

2. A mean score difference was obtained between paintings made from life objects and those derived from photographs in the colleges studied.
3. The study obtained a statistical difference in the impact of painting with life objects and photographs. There was a high impact on the students when they painted from life objects.
4. Schools settings were found to be statistically different in some aspects, such as, the teaching methods, ethics in the painting process and marks awarded by lecturers to paintings produced by the students. The overall variance test also revealed a significant difference among the schools used for this study.

Conclusion

From the study, paintings from photographs and life objects were perceived by the sampled students as two different methods that can be employed by painters to produce a painting composition. Each of the methods contributes greatly to the artist's competence with its own merits and demerits. However, respondents maintained that painting from life objects encourages creativity, self-confidence and power of imagination in the artist.

Recommendations

The following recommendations are made in line with the findings of this study:

1. Students should be introduced to painting with life objects at the early stage of their training, since this is the stage at which mental pictures are formed through thorough observation and interaction with the environment.
2. The curricula of our education systems should be patterned towards a well-defined model that would lead to the mastery of necessary skills in painting.
3. Students should be made to realise the inherent dangers in total reliance on technology, which in turn, hampers creativity in individuals.

4. Modern studio facilities should be provided with corresponding personnel to provide the necessary opportunities for students to explore.
5. Lecturers and other facilitators involved in training upcoming artists should introduce their students to the rudiments of painting using life objects.

Works Cited

Banjoko, Ibrahim. *Cultural and Creative Arts Made Easy.* Revised ed., Movic Publishing Company Limited, 2009.

Bell, Julian. *What is Painting? Representation and Modern Art*. Thames and Hudson, 1999.

Egunlae, S. A. *The Essential Groundwork in Arts and Design*. Revised ed., Omolayo Standard Press and Bookshop Co. Ltd, 1985.

Federal Government of Nigeria. *National Policy on Education.* Federal Ministry of Information & Printing Division, 2004.

Harrison, Martin. *In Camera - Francis Bacon: Photography, Film and the practice of Painting*. Thames and Hudson, 2005.

Hodge, Susie. *The Complete Guide to Painting Pictures from Photos*. David and Charles Limited, 2003.

Kasfir, Sidney Littlefield. *Contemporary African Art.* Thames & Hudson, 1999.

Kenna, Michael. *From Painting to Photography: The Evolution of the Perception of Nature*. 8 Aug. 2012, expositions.bu./kenna/grand/092.htm

Kosinski, Dorothy. *The Artist and the Camera: Degas to Picasso*. Yale University Press, 1999.

Koul, Lokesh. *Methodology of Educational Research.* 4th ed., Vikas Publishing House PVT Ltd, 2009.

Maduekwe, M. Anthonia. *Research Procedures in Education: A practical Guide.* Pumark Nigeria Limited, 2011.

Nworgu, G. Boniface. *Educational Research: Basic Issues & Methodology*. Wisdom Publishers Ltd, 1991.

Oni, Soji, and A. Lucy. Udida. *Principles of Research in Education.* His Lineage Publishing House, 2012.

Scharf, Aaron. *Art and Photography.* Penguin Group, 1974.

Silva, Bisi. The New Face of Contemporary Nigeria Painting*."* 19 Sept. 2009. *On Arts & Visual Cultures in (Northern) Nigeria*, katrinschulze.blogspot.com/2009/09/bisi-silva-new-face-of-contemporary.html

Smith, Ray. *Artist's Handbook.* 3rd ed*.,* DK Publishing, 2009.

West African Examination Council. *Chief Examiners' Report.* Megavons, 2007.