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Repositioning Visual Arts Training in Nigerian Technical and Vocational Education Training Policy for Technological Advancement

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Repositioning, Technological advancement, Training policy, TVET and Visual arts

Abstract

Technology has radically overturned and assured myriad furtherance in all dimensions of humankind. The advancements are ubiquitously flaunting in the developed nation's economy. Technology no doubt, is a *sine qua non* to meet the needs of every nation. Conversely, unhealthy visual arts training in Nigerian Technical and Vocational Education and Training (TVET) policy and didactic atmosphere cannot successfully drive art practices into sound technology. The policy conditions quest for straightaway redirection to subsume scientific explorations and experimental innovations for technological-oriented art practices. As a consequence, the paper examines visual arts training in technical and vocational education and training policies and their prospects for technological and industrial development. Abnormalities and undynamic in the training curriculum were addressed to suggest probable lee ways for revolutionize visual arts training policy that can meet Nigeria socio-economic need in terms of technological transformation. The study therefore, proposes industrial opportunities art curriculum policy that include in scope comprehensive visual art courses in technological approach to meet modern age's needs. The implementation of this approach will encourage exploration and innovation in materials invention; artistic in cultural and historical matters; and technological in industrial innovation through in-depth research within locally resources.

Introduction

Visual arts training in Nigerian Technical and Vocational Education and Training (TVET) have nurtured series of aesthetic innovations in all levels of tertiary education. The practices in arts industry have equally gained international attraction and credence in the world's art scene. No doubt, distinct artistic ideologies and individual styles have emerged under TVET coupled with high-level of aesthetic and creative cognizance among practicing artists and art ardent (Irivwieri, 2010). Latterly, art has moved beyond mere aesthetics to highly advance materials through modification, transubstantiation and vitrification to meet the needs of the modern age and challenges in all areas of human endeavours. This is obvious in materials alchemy in applied art after being vitrified. The vitrifying process unveiled arts beyond aesthetic alone to reveal that science and technology have fused into the trainings and practices. Art is now a vantage of indispensability in all aspects of domestic, socio-cultural, technological and industrial ventures. As a matter of fact, it is now the catalyst for cultural and industrial growth.

Globally, furtherance in science and technology are perceived as some of the scale of measurement for national development (Gbeyonron, 2015). Apparently, the advancements of technology are cosmically flaunting across the globe and these are clearly revealed in the economy of developed nations. However, unhealthy visual arts training policy in Nigerian TVET and didactic atmosphere cannot successfully drive arts industry into sound technological innovations. This urgently quest for straightaway repositioning of visual arts training in Nigeria art schools to encompass discoveries and inventions *vis-à-vis* effective and efficient utilization of the resources. No wonder, technological advancement in material explorations and inventions exemplified the discoursed of policy maker, academe, business and professional sectors to elevate depressed economy of Nigeria. The redirection of the policy will ameliorate the training vision through practical application of science and technology for high level of man power needed in the country. Meanwhile, as part of master key to unlock transformation, Nigeria has long recognized TVET as one of the major policies to transform nation with effective application of scientific and technological skills to meet socio-economy needs. Evidence is highlighted in objectives of technical and vocational education and training (TVET) policy in National Policy on Education (2013):

- ✓ To promote trained manpower in applied science, technology and commerce particularly at professional grades.
- ✓ To provide technical knowledge and vocational skill requisite for agricultural, industrial, commercial and economic development.
- ✓ To provide people who can apply scientific knowledge for improvement and solution to problems.

Hence, if visual art trainings are to be geared towards technology, it is imperative for the policy to encompass technological-oriented art course contents which will attend to the country's socio-economic needs. The implementation of this approach will give avenues to develop high-level manpower in applied arts industry and radically overturned art training approaches, technological orientation in arts and art industry ideologies. TVET plays crucial role in high-tech industries. For examples, nations like Japan, China, USA and Germany are industrially successful as a result of healthy and consistent investment on the TVET policy that desire for practical knowledge and technologies.

On the contrary, Nigeria is currently going through a depressed economy in spite of the introduction of TVET as a result of inadequate investment on the policy to fully incorporate technological innovations and explorations in their curriculum contents to meet the world's needs. The visual arts training under this policy experienced snail-spaced processes in defiance of restructured curriculum that will promote interest in science and technology. For these reason, national development strategy policy on visual arts training in TVET is worthwhile of urgent attention in order to subsume scientific innovative for explorations, discoveries and inventions of technological resources that will solve environmental development challenges and industrial matters. The roles of technological advancement in accomplishing national development with aid of technical innovations can sufficiently be inspired by the technological-oriented TVET policy (Yamada and Matsuda, 2007; Federal Republic of Nigeria, 2013; Okorafo and Nnajiofa, 2017).As a matter of fact, a country can delineate her stand in the ladder of world's economies if she embraced a properly implemented and monitored TVET policy designed for technological advancement. Technological advancement, no doubt, is a *sine qua non* to every developed nation's economies.

In developed nations, waste recycling and material explorations furtherance technological innovations and sustain art industry in application of scientific knowledge to practical problems. Waste recycling plays crucial role in promoting visual art training and practices. Solid wastes are usually harnessed for industrial development on account of energy saving potential for resource productions. Solid waste constitutes serious disposal challenge in Nigeria. Wastes are not maximally industrialized in Nigeria but are disposed as landfills and dissolutions of some of these materials are difficult due to non-biodegradable nature of their chemical component after vitrification (Kalilu, 2013; Ajadi, 2019).Waste heaps contribute to environmental degradation, disasters and health hazard. Also of significant aspect given little attention to in visual arts training is material exploration. Worthy minerals for technological innovations are concealing without requisite exploration and utilization. In practices and productions, acquisition of skills in material explorations and discoveries usually prevent importation and capital flight. The practice-led-research and research-led-practice will inspire concepts and discoveries of material technology that may induce the evolution of alternative resources for myriad innovative design and invention in science and

technology (Kalilu, 2013). This would have also ensured standard and high student enrollment in the training.

The study therefore, examines visual arts training in Nigerian TVET policy and the prospects for technological and industrial development. The specific aim of the paper is to address abnormalities in the policy in order to identify the impacts on Nigerian technological advancement. The problems in the policy are identified in this study. And these ranges from undynamic trainings curriculum that cannot ply Nigeria socio-economic need in terms of technological revolution and lack of requisite funds and resources to meet the training and practice tasks. The objectives of the paper are: To suggest probable lee ways to revolutionize visual arts training under TVET policy; to propose art industrial revolution policy through integration of comprehensive visual art courses in technological approach; and to analyze the benefit of visual art training policy designed to meet modern age's needs in all area of human endeavours. Hence, the paper critically discusses the following topics: Technical and vocational education and training TVET; visual arts; technological advancement; Visual arts in TVET policy; and lee ways to revolutionize visual arts training in TVET policy.

Technical Vocational Education and Training (TVET)

Historically, vocation is antediluvian in age and practice; serving as a means of surviving and discriminative taste (line of work) irrespective of rootage. To a significant quality, man has since consciousness of materials exploration and transmutation as domestic science to transform everyday life. The word *vocation* was first used in a pamphlet by Ludwig von Hammerstein in 1892; "An Order-vocation (Ordensberuf) at the end of 19th Century" and became agnized as a neology to denote an occupation to which a person is specially drawn or for which they are suited, trained and qualified (Karl and Heber, 1958). Vocational education started in an informal form within group of genetically related members as responsiveness to emerging technologies for people survival. It was adopted to meet daily need under teaching-apprenticeship system. Through this indigenous didactics system, the Nigerian young person accustomed gradually to some skills like weaving, pottery, carving, blacksmithing, farming, fishing, leatherwork, brick making, basket weaving, raffia works, dress making, bead making, mat weaving and others (Nduka, 1982 and Fafunwa, 1995). Most of these vocations are workshop-based-system that proffers instructions on materials processing and utilization for economic values. The approach provides individual an opportunity for the acquisition of practical and applied skills as well as basic scientific knowledge, understanding and skills which are relevant for employment and self-employment (Federal Government of Nigeria, 2013; Republic of Rwanda, 2008).

To whatever degree, vocational education propagates the practical principles and theoretical applications of knowledge inferred from applied technology for the advancement of human-kind (Okoye and Chijioke,2013). The principles are vantage to a degree of excellence in technological advancement of any nation. This has drawn the involvement of many developing nations like Nigeria to adopt as an integral part of national development strategy (Okarafor and Nnajiofo, 2017). The adoption is characterized by means of empowering the citizenry to stimulate sustainable national development, enhance employment, improve the quality of life, reduce poverty, limit the incidence of social vices due to joblessness and promote a culture of peace, freedom and democracy (Federal Ministry of Education, 2000).

In 1999, the second international congress of Vocational and Technical Education was held in Seoul and decided to adopt the phrase Technical and Vocational Education and Training (TVET) (William and Bryan, 2000). The choice expression was to explicate education process that merged technologies and related sciences, the acquisition of practical skills, understanding and knowledge relating to occupations in various sectors of economic and social life (Republic of Rwanda, 2008). The basic aim of TVET comprises the transmittal of derivable knowledge for participation in the labour market (Mortaki 2012: 55). In point of fact, there is a fundamental different between knowledge and action, theory and practice, TVET provide technical skills and theoretical knowledge requisite for the craftsmanship to fulfill in any profession demands. Learning proffered under this policy however, catechize based on experimentation, observation, imitation, self-examination and correction techniques. Uwaifo (2009) opines that learning under this policy should cater for technically oriented personnel who are to be the initiator, implementer and instrumentation to technological development of a nation. Nuru (2007) submits that rapid change in nation's economy

demands young people preparation for future professions in which (TVET) play crucial roles. Okoye and Arimono (2016) affirms that technological and organizational change, trade, deregulation of key industries and the decline of unions contributed to the rising demand for skills in the labour market. For these reasons, emphasis should place on advance exploration of ideas through application of science and technology to increase the economic opportunities of those who are more practical oriented in innovations and discoveries.

Visual Arts

Art is a product of man creativity; primal to human culture for thousands of years. Visual art is any form of arts that are primarily visual in nature.The metaphysical boundary line between the artworld and the world of real objects is the decisive and indispensable touchstone to determine object as a work of real art (Miller, 1999). This connotes that, to view something as an art not only requires something the eye can decry in an atmosphere of artistic theory or a knowledge of the history of art alone (Danto, 1964), the questions of beauty, appropriateness, vividness and sublimity on one hand, along with the degree of skill, expressiveness, virtuosity and economy on the other hand are unequivocal evidence for the art works (Miller, 1999). Therefore, art should devotes to achieve social goals and necessarily be functional, utilitarian, didactic and easily understandable (Donald, 1967).

Visual art is a generic singular noun that refers to the composite discipline and field of study that house diverse area of specialization (Kalilu, 2013). These are: Fine art (Painting and Sculpture) with aesthetics purpose and applied art (Textile Design, Graphic Design and Ceramics) with industrial approaches and utilitarian context.No doubt, the resplendencies of visual art products are ubiquitouslyflaunting in the world regardless of the tradition. This is evident in aesthetic designs,grotesque art, decoupage art, decalcomania art, glyptic art, decorative arts, and implementof utilities for practical purpose after transubstantiation into permanent objects. Arts are also not alien to Nigeria. The development of arts from prehistoric to contemporary manifested sequentially in world artistic arts.

Consequently, art is now the impetus for socio-cultural and industrial transformation. The technological revolution in art is obvious in highly advanced technology materials of enamel, cement, kaolin, glaze, plastic and glass (Nadachowski, Jonas and Ptak 2012). This modern and industrial approach has proven visual arts the vantage point for technological and industrial development. Today, art is a synergy between aesthetic and technology with array of art products like heat resistor, electrical insulator, computer chip and some component of machine. This conceptuality provides progressive exploration and innovation to entwine new technological ideas in complementary relationships with tradition and this consequently will revolutionize artistic training and practices in Nigeria.

Technological Advancement

Technological change has revolutionized myriad activities in all human endeavours. The qualitative changes brought into quality of life have proved the requisite in the development and growth of many nations. Technology is a bailiwick that deals with the art or science of applying scientific know-how to practical problems. The furtherance of science and technology emphatically have some impacts in material living conditions, productive or main activity, health, education, leisure and social interactions, economic and physical safety and natural and living environment (Shirshendu and Sujoy, 2016). The harder the discourse, the better agnized technological advancement is virtually the thriving device for development and growth of nation's economy to meet modern age's needs. In whatever way, we are living in an historic era of noteworthy in technological change that is forcing us to think very hard about the linkages between technology and economic development (Jeffrey and McArthur, 2016).

Over the period of time, Nigerian economies are largely depends on technologies from the United State, Europe, China and Japan to becoming innovators. Assemblage of invented technological innovation has become the common practices in Nigerian technological industries coupled with guide directive scripts on account of moribund training policy and poor investment into practices. This disposition has entrammeled in-depth practical research through experimentation and observation rather than theory. Likewise, it has equally hindered so much what Nigeria is capable of in her own technological explorations and innovations. If Nigeria are to be progressed in technology, particularly in art industries,

the nation must redirect the visual art training policy to favour modern age technology and manage very well her own type of technology which will attend to the country's socio-economic needs. To achieve this, education sector must be articulated towards technological advancement and industrialization to boost the wealth of the nation (Akintonde, 2013). Therefore, it is imperative for the policy makers to engage in policy reviewing and repositioning of visual arts training from time to time to meet the modern age challenges, and as far as possible, over-hauling old Euro-America fashion of training policy to imbibe modern age training policy that can revolutionize artistic trainings and practices.

Visual Arts Training in Nigerian "TVET" Policy

Visual arts in Nigerian Technical and Vocational Education and Training (TVET) policy at all levels of Nigerian tertiary education offers courses in Graphics, Painting, Ceramics, Sculpture, Textile, Drawing, and Art History (National Board for Technical Education, 1991; National Commission for Colleges of Education, 2012; National Open University of Nigeria, 2015). The science and technology in the trainings are not loaded enough to drive Nigerian arts into sound technology. The curriculum is specifically structured towards the production of creative, skilled general artists, designers for enterprisesand practical proficiency in aesthetic perceptions and cultural values (National Board for Technical Education, 1991).And these can be seen in aforementioned course units such as:

Drawing

This is a presentation of forms or objects on a material layer by means of line for representation and on certain occasions to be published in a book and magazine. The training in the policy is to nurture artists in life and general drawing skills and to be able to study and represent life, nature and manmade objects using drawing media(National Board for Technical Education, 1991; National Commission for Colleges of Education, 2012; National Open University of Nigeria, 2015). Other practices of drawing in the training plan are principles of perspective and rule of measurement in portraiture, scenic design, architectural plan and quick sketches.

Painting

This expresses harmonious composition of artistic ideas made by application of paints for figures or pictures creation on a material layer. The training contents under this course focus on details features and colour harmony of natural and manmade objects. Include in scope are aerial and linear perspective; experiment in polychrome, analogue, complimentary and splits colour; exploration of media and techniques; and experimentation in various materials and techniques for mixed media and mural painting(National Board for Technical Education, 1991; National Commission for Colleges of Education, 2012; National Open University of Nigeria, 2015),

Sculpture

This is an artistic production of three-dimensional work through stone, wood or any other hard material by whittling away at it. The training plans under this unit encompasses methods and materials in sculpture; modeling of simple naturalistic and abstract shapes; carving and casting; metal construction and assemblage of metal scraps and junks. Include as part of the training are casting with different media and techniques; composition arrangement; technical proficiency and development of styles(National Board for Technical Education, 1991; National Commission for Colleges of Education, 2012; National Open University of Nigeria, 2015),

Ceramics

This is the art of making and decorating artifact made of hand brittle material produced from non-metallic minerals by firing at high temperatures. Emphases on throwing technique, glaze application and firing; nature of glass and glaze preparation; local firing and glazing techniques; kiln construction; physical and chemical properties of clay; local pottery techniques and production; production of sculptural ceramics; and materials and techniques in ceramics (National Board for Technical Education, 1991; National Commission for Colleges of Education, 2012; National Open University of Nigeria, 2015),

Textile design

Textile designs are artifact made by weaving, felting, knitting, crocheting natural or synthetic fibers to form wool, light or semitransparent fabrics. Course description in the training policy comprises introduction to simple weaving, fashion design and resist dyeing; basic textile pattern and uses of textile materials; motif placements in half drop, full drop,

side by side counter changes in repeat patterns and in enlarge vision motif placement with stencils; and needle craft (National Board for Technical Education, 1991; National Commission for Colleges of Education, 2012; National Open University of Nigeria, 2015).

Graphic design

Graphic designs are arts of drawing, painting or printmaking for visual communication of texts and pictures in advertisements, magazines and books. In the course contents, emphases on lettering construction and typefaces; lettering design and calligraphy exercises;greetings cards; film poster designs; calendar designs; reproduction of posters, package and illustration designs; security mint designs; package designs for various goods and products; and certificate and gift items using block, screen, lino, stencil, offset and etching (National Board for Technical Education, 1991; National Commission for Colleges of Education, 2012; National Open University of Nigeria, 2015).

Art History

This is a discipline that studies the emerging and evolution of human creativity in arts. In the course contents, emphases on survey of ancient art; media, style, location and form of ancient art; survey of major art culture; survey of Western art history; and history of contemporary art (National Board for Technical Education, 1991; National Commission for Colleges of Education, 2012; National Open University of Nigeria, 2015).

From above analyses, it is apparent that the visual arts training curriculum in Nigerian (TVET) is not modernly technology inclined and cannot drive the country into sound technological revolution. The training under each course contents is to provide academic training in studio practice, theory and high-level manpower for the nation's art industry. This has spurred introduction of different courses outside the specified curriculum by TVET in many arts schools of the country in order to meet the current challenges and development of science and technology (Eva, 2014). For this reason, the visual arts training policy requires perpetual re-ordering for advancement of technology in order to meet skills in the inventions and manufacturing of locally sourced art materials and equipment for national advantage. This redirection will help to incorporate technological-oriented art concepts that can amplify artist's creative capacity for high-tech functions of art in social, commercial, religious, industrial and technological aspect of the lives in the nation (Babalola, 1994).

Lee ways to Revolutionize Visual Arts Training in "TVET" Policy

For visual arts practices to concurrently advance with technological change and meet socio-economic need of the nation, the training should be directed towards the study of cultural, historical, scientific, technological and industrial problems with practical and theoretical techniques. Identification of postulated problems and opportunities *vis-à-vis* constant exploration, innovation and invention through local and natural materials for artistic practices are the probable lee ways to revolutionize visual arts training policy.

As a consequence, the paper suggests the following technological-oriented-art specialize areas: Drawing and Digital Illustration; Sculpture and Kinetic Art; Recycling and Material Technology; Painting and Pigment Exploration; Ceramic and Glass Formulation; Graphic and Electronic Art; Textile and Synthetic Fabric; and Art History to redirect visual arts training curriculum in Nigerian (TVET). This will contribute to the furtherance of art practices with sound technological skills and knowledge so as to influence cultural development not only inhumanities but also in science and technology. The adoption of these specialize areas will equally revolutionize artistic training to meet socio-economic needs of the nation in terms of technological advancement.

Drawing and Digital Illustration

The training under this course contents should focus on skills in conceptions and technologies of illustration with electronic and non-electronic mode; and motion drawing in two dimensional styles. Special attention on rules of measurement in figures drawing and perspective in compositions drawing for presentation in computer, overhead transparencies and slide. Mirthful concepts in motion drawing with change of shape, distorted shape and enlargement ideas with emphasis on lines and forms compatibility.

Sculpture and Kinetic Art

Motorization of figures or designs in three dimensions should be cogitated with devices from electrical and

mechanical objects developed from locally sourced materials. The contents of this course should lay emphasis on experimentation with and innovation on various sculpture media; foundry construction for casting techniques; and devices that can be used to control and regulate the motility.

Recycling and Material Technology

Recycling of different kinds of waste materials for industrials development should beemphasized on in the course contents. Conceptualization, acquisition of skills in designs, fabrications and inventions of materials, tools and equipment with different substances through exploration in waste and virgin raw materials for art media such as glass, metals, ceramics, plastic, glaze, plywood, with physical and chemical analysis of the compositions. Also, emphasis should be placed on durability, suitability and sustainability of produced equipment.

Painting and Pigment Exploration

In addition to the training policy, exploration and extraction of hue materials from locally for production of high-sophisticated natural and synthesis pigments. Experimentation in colour innovation and evolution of personal materials through mixture of various self-discovered pigments for advanced technology.

Ceramics and Glass Formulation

Exploration in glass compositions, formations and experimentation and production of kinetic sculptural ceramics should be emphasized. Industrial methods of glass and glaze production for high level conceptualization of problems and solutions in ceramics and glass industries. Emphasis on crystalline materials and frits of different properties since frits is a synergy between glass and glaze which in properties arrangement influenced glass or glaze results.

Graphic and Electronic Art

Acquisition of techniques in computer-aided design with emphasis in computer-human interface and computer animation; computer and artistic skills in painting, drawing, and design for digital media; films recording and editing, In computer animation training, emphasis on three dimensional animated cartoons, cinematography and motion pictures. Design and production of artistic websites, webpages and modeling with computer graphic system.

Software development for artistic and industrial designs and techniques in computer processing and interpretation.

Textile and Synthetic Fabrics

Exposition on the principles of fabric material explorations and formation technology from synthetic fibres. Texture and colour combination; adaptation of indigenous techniques with contemporary machine embroideries; development of archetype and personal materials; experimentation on local dyes extraction on wide yardage of fabrics from synthetic; sophisticated fabric surface decoration; exploration of other fabric materials for artistic, aesthetics and utility; and fabric technology.

Art History

Expounding on the application scientific-oriented art into technology; origin and development of technology in African art; trends of industrial techniques in African art practices; principle of kinetic art with emphasis on artists, scientists and technologists; history and evaluation of computer art in cultural and industrial development; trends and evolution of technology in Western art; and appreciation of computer art and practice over the ages. Sufficient technological-oriented art history which is requisite for the challenge of environmental development must be included in the scope for the advancement of cultures, technologies and industries.

The effectuation of the above descriptive content of cognition will encourage exploration and innovation in materials invention; artistic in cultural and historical matters; and technological and industrial in innovation through in-depth research within locally resources. This will inspire with confidence and spur modernization of indigenous creative concepts through high-technological-oriented-art that will meet social, economic and cultural realities of the world.

Conclusion

Visual arts training in TVET has contributed colossally to the development of Nigeria education and industrial sectors since the establishment of the policy. The training policy brought forth salient artists and scholars who have made indelible marks in the artistic world's scene through creative concepts and aesthetic renditions. TVET no doubt, is a needful platform in skills acquisition for effective

development of high-level manpower capable of industrial transformation. On the contrary, artists in art industry are yet to noticeably distinguish themselves in terms of technological exploration and innovation on account of undynamic and moribund training policy. The policy requires urgent reviewing in order to redirect the curriculum towards technological-oriented art. This will help the country to generate expert personnel for innovations in material technology for industrial growth and equipment design and manufacturing for industrial revolution. Obviously, if the policy did not attend to the country will continue depend on another nation technology and importation of materials and equipment. To improve the situation, the paper recommends regular visitation of visual art policyfor concurrent change with the technology of time and attend to socio-economic realities of the country. As a matter of urgency, government should provide fund and requisite equipment for materials examination in a workable atmosphere for realization of the policy goals.This will enable possibility of making high-tech materials through cheap and waste material thereby preventing capital flight and cleaning the environment. Finally, instructors should be given research grant on materials experimentation and equipment manufacturing.

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