Change: A Radical Response for the Repositioning of Nigeria's Visual Communication Design and Photography

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Abstract

The notion of art transcends time as proven by history. Since the academic canon became the order required in the training of artist, realities of evolving global transformation experienced over the years, particularly, the evolutionary trends of Advanced Technology consistently demand suitable curricula given time and space. Along the line, the starting pole from the Industrial Revolution and the one which clearly received most attention was schools established essentially to train designers. Consideration for aesthetic for the products grounded the reasons for their establishment. The Industrial Age which began in 1900 further distilled the curricula requirement for the mass culture it created by introducing Industrial Design as a discipline along the synergy of art, science and technology. Further by 1972 when the Post-Industrial Age began, and owing to technological advancement poststructural terms came into being as standard of evaluating learning in several fields. In graphics and photography (still and movie), the state of learning and practice assumed First Thing First given socio economic variables grounded on postmodern realities as well as attendant political engineering. This paper states that graphic curricula, as products of both colonial and post colonial states are outmoded and require radical repositioning. The reason is to facilitate entry of our designers into the dictates of Globalization even if Nigeria fails to attain Vision 20-20, knowledge along the global high way in imperative;

the experience of advanced economy is used here as case study and to proffer solution.

Introduction

It was Vincent (1985) in his work who attests that our word "art" usually refers to the so called "fine art", meaning pictorial plastic, and building arts. Apparently the author's stance is reference to painting, sculpture and architecture as well as what is regarded as minor art in the sites of "everybody" useful, applied and decorative, the author elaborates further; "The word art is derived from 'art' the craft guilds of the Italian Renaissance when "arte" denoted craftsmanship, skill, mastery of forms, inventiveness and associations that exists between form and ideas, and between techniques and materials."

Suffice it to state that Vincent's work represents the operational notion of modern Nigeria art along which its curricula functions inspite of the evolutionary trends occurring in the field every five years in advanced world. The paper focuses on modern Nigerian art which is hardly appreciated beyond painting and sculpture. It is narrowed to visual communication design and photography, an engine room of modern advertising and marketing communication. Essentially, the importance of visual communication design and photography (still and movie) is grossly undermined in Nigeria's higher institutions by the policy makers. The scope of the discipline is also hardly discerned by teachers of graphics. It is in addition, hardly appreciated as an imperative to Nigeria's market economy. Objectively, attention is drawn by situating the need for curriculum up-dating, including facilities along the

global state of learning given challenges and weaknesses highlighted. Method of research relied on primary and secondary sources analyzed from oral interviews from practitioners, scholars as well as personal experience as a senior practitioner who relocated from Town to town. Published materials informed the secondary sources to corroborate with findings.

Instructively McDemott (1999), the erudite professor of Design History on critical inquiry informs us that in 1835, the government was worried about the standards of the British design as against competitive products from abroad, therefore, ordered the appointment of Select Committee on Arts and Manufacturers. One of its primary recommendations was the establishment of a Central School of Design opened at Somerset House in 1837. And from its first day of inception, the school adopted public/private partnership; even when it was chartered in 1896 and became known as Royal College of Art and Design, with painting and sculpture added, it remained focused towards the industry inspite of the initial hit and miss attempt at structured curricula. The school underwent constant repositioning to suit contemporary needs just like similar schools in Western Europe. In fact, the School's Director in 1842 was credited with the first published teaching manual on design "The Drawing Book".

With hindsight of history, the great work done by Nikolaus Pevsner in publishing "The Pioneers of Modern Design" guided design studies. In similar vein was the effort of Walter Gropious of the Bauhaus

fame associated with design curriculum which influenced most design schools after the World War II. Along such revolutionary trends were recorded advancements in media as a result of mass culture requiring design dispensation. Clearly, if we can appreciate the strides attained by Britain since 1993 when art education gained higher status as Polytechnics were converted to University status culminating in offering courses in all areas of visual arts leading to Ph.D, then this paper becomes imperative given our outmoded method of training visual communication designers. Consequences of change located in media and technological advancement informed the statement credited to the erudite Canadia communication scholar McLuhan (in Gettl 2005) that "the World is a Global Village". He proclaimed more than four decades ago also that "the medium is the message". Apparently video and film which externalizes graphics design messages occupies important position not only as distributing the message but also shaping it. Again, photography both still and movie are synergy of visual communication design which is the engine room of modern advertising given the global market economy, Nigeria inclusive.

In similar vein, the need for change in curricula informed Hoffman (1965) statement several decades ago that:

> We must accustom ourselves to the idea that our mental and vocational equipment must be constantly refurbished. He goes further to state the obvious "The structure of the applied arts means that the designer of today must combine knowledge of photography,

industrial design (still missing in Nigeria's art school curricula) typography drawing spatial representation, reproduction technologies, language etc. The structure of most curricula is inadequate and unsuitable for giving shape to fresh impulses.

Insights into Hoffman's apprehension on art educational curricula inadequacy even in advanced country such as the USA are revealing. And in Nigeria the brick wall facing our stunted curricula rests in dissecting the synergy of graphics, photography, video and film which makes up visual communication design, particularly their functionality in today's market economy. One will never stop mentioning the crises that engulfed the British art school tradition in the early 1960s which had its influences traced to the French Students unrests during the reign of President Charles De Gaulle. In spite of resistance, the British authorities succumbed to curricula change only in 1993. The cultural change desired by the students was even pushed beyond the expected limit to Ph.D in all visual art programmes.

Change remains a Constance. Responses to change anticipate the future, examples abound. According to Burgin (1988) the President of the Council des Universities of the Government of Quebee in early 1970s was recorded in history to have commissioned a frontline French Philosopher Jean Francouis Lyotard to carry out studies on the *current state of learning* in the advanced states of the West. The outcome was published in the book "La Condition Postmodern in 1977; its recommendation concerned disciplines to postmodern realities seen in

post structuralism, metanarrative among others. A good example today is the of video and film which earlier adhered strictly to narrative sequence which rested on the beginning, the middle and conclusion; it is now subverted by starting a story and building up from any shot given the film rushes and cut aways. Even here in Nigeria daily newspapers such as "The Guardian" have relocated to matanarrative in their editorial policy.

Dynamics of Design and Photography

When one relocated from Town to Gown that is, from active advertising practice to lectureship in the university, it was realized that the operational notion of visual communication design along with its broad spectrum in Nigeria's art schools is still narrowed to print media. Even within the print media designs and their functions are hardly classified accordingly. Most pathetic, video, television and film are hardly appreciated and recognized as synergy of graphics. Emphasis is therefore laid on production such as printing, screen printing rather than creative thinking processes within which perception, vision and reality are weaved into generating designs. While in practice one often asked art graduates seeking employment in the advertising industry why their portfolios were so limited to poster making, and always atomized. It was observed that photography rather than function as integral part of design is concerned to art photography by reproducing Man Ray and Maholy Nagay exploits reminiscent of 1920s and 1930s Western Modern Art.

Earlier visual communication functioned in two dominant traditional media: Print and Electronics. Recently following

advancement in digital technology, the third leg of the tripod is now Internet. Essentially visual communication is the engine room of modern advertising. As one noted elsewhere, it is bound by the terms of marketing, and overall mass cultual dispensation. By 2001 advertising powered by graphic design began to function as part of marketing mix revolving around 5Ps globally namely:

    i.   Product

   ii.   Price

  iii.   Packaging

  iv.   Promotion, and

   v.   Place.

Within these 5Ps are embedded engagements with skill acquisition, concept development as well as language using perception of the environmental symbol including material and equipment functionality in positioning designs. Invariably marketing solutions are proffered. In practice, this is the situation as such should be cultivated from Visual/Creative Art Departments of Nigeria's tertiary institutions. It is a matter of fact that students should know why they are training to become designers and not printers in line with the requirements of the labour market.

To achieve such objective Poggenpohl (1993) advises that:

Design education does not happen in typical university lecture halls or laboratory, but in the studios, that is places for work and through seminars characterized by high interactions. Learning takes place through the

analysis of problems and possible solutions using concept development, typography, photography (both still and movie) images and space.

Perhaps also the assertion by Hoffman (cit) could open us to the need to attain better curricula development and strictly adhere to improving the outcome of this present exercise every five years. He avers that "we must accustom ourselves to the idea that our mental and vocational equipment must be constantly refurbished" as earlier mentioned. Significantly, the author's contribution several years ago continues to negotiate revitalization of creative processes conducive to change. The most pungent was his advice that schools must devote much time to experiment and research to enable the stimulation of coming trends. Accordingly he admonishes the trend at that time which was quite contrary to modern advertising technique which, as a rule merely exploits situations but does nothing to create new ones, he contends. Here Hoffman, a design teacher of repute and an arbiter of judgment advocates engagement with materials added to cognitive perception and in addition to basic skills technological acquisition as panacea for realizing structured training geared at producing stunning designs. One must be quick to point out that, such design culture must start from intensified Basic Design courses with cultivated attitude, as such must not be treated with levity if seasoned hands are available in the faculty.

The Market

The extent of market determines the nature of supply and demand. There are basically, three media externalizing channels that access the global market, including Nigeria: Print Media, Electronic Media as well as Internet. These are broken down to: (1) Print Media, all design requirements for Newspapers, magazines, journals, annual reports, books, point of sales, such as posters, stickers, T-shirts tubby pads, calendar, caps, bill board posters, labels, packaging among other material that utilize text and image. Electronic and the internet Media involve engagement of text/image/verbal/ and sound in communicating messages. Text represents typography, image is movie photography, sound refers to music and effect while verbal which is popularly known as voice over in TV commercial design complements the rest. Others include Image which connotes symbols of abstract form such as logo or any representational idea or identity.

Following the development, the need to integrate all designed messages created by an advertiser's various communication agencies and sent out by various departments within the company given the need to achieve consistency and save costs became imperative. This gave birth to integrated Marketing Communication. Accordingly advertising agencies world over responded to the clarion call by shifting grounds to the challenge presented as the adapted necessary structural engagement and response with sense of immediacy. Such responses concerned public relation, sales promotion, advertising, direct marketing event marketing as one-stop (IMC) synergy for clients advertising and promotional needs. Earlier, these various functional organs has individual budgets as independent entities. Any good observer will notice that advertising

agencies are responded to the Globalization dictates sign off with name of the agency and affiliates. Pilate 1 is a good example. The meaning such additional information connotes is that Prima Garnet Ogilvy is an affiliate of the world renowned advertising agency, Ogilvy and Matter

With the enlarged repertoire of marketing values demanding various degrees of graphic designers what has become obvious to meet with the changing climate is change as constance. Aptly, desired curricula to meet with the needs of the emerging markets requires constant refurbishing of creative skills, impulses, idea, equipment and facility upgrading as well as sharpened creative perceptual utilization of environmental symbols and images. The last is inevitable as soon as new and discernable meanings are encoded in such symbols and images in the site of deconstruction, subvertion and other experimental initiatives. Demand at the market place now requires blending ideas with production techniques; to this end, the artist learns right from the art school to specify technical instruction, to unite objectives, briefs and reports and represent ideas, verbally, graphically, with multimedia support and to listen carefully. The designer must discern visual metaphor, semiotics – that is the language of symbols and their meanings given the equally changing climates in the field of multidisciplinary studies. Instructively, the exercise enables deconstruction of a symbol from its original site, decode its meaning and encode it with new situational meanings.

The young trainee artist also learns to create a memorable visual statement added to skillful design management in his/her changing

world. There is no doubt today that the graphic designers/photographers are part of visual culture which includes art, architecture, industrial design, photography, video and film among other design nexus. Efforts weaved out of these multidisciplinary foci conditions graphic design in the three media channels earlier mentioned. Design theories have also been intensified since the mass culture started in the middle of the 20th century. This explores the principles underlying what communicates and why. Good examples are the two schools of thought debate in the early 1960s based on advertising as relying on ideas or on problem solving which continues to guide message construct today. Most of our graphic art teachers are probably unaware of such debate; most important, the place of history of design as congruent part of training the designers today should begin now.

Linkage with the Industry

Because students are trained to function in the industry as either employee or employers of labour, there is interaction between those in practice as well as teachers of design in the industrialized world. Based on the information by Poggenpohl (cit) linking Bretville, a professor of Design in Yale University, USA who also owns the Sheilla Studios, in town is instructive on the above position taken "The best teaching is about learning, exploring and making connections. Teachers in professional programmes are almost never exclusively educators; they also practice designs." Conclusively Pogenpohl adds that both Bretville teaching and design are geared toward hopeful and inspiring action.

Both teaching and practice is a disconnect by most design teachers in Nigeria's system.

Another factor of importance in industrialized society is that design schools engage practitioners as adjunct in their faculties. Quite often practitioners are brought in for hands-on interactive session with both the faculty members and students. Further, another possibility is the known as Town to Gown whereby experience practitioners relocate to school basically at professional level to groom designers. This has been the case, when a postgraduate program in design requires better positioning. The industrial training policy in place is grossly inadequate. On record only The Architecture Department of the University of Lagos complied with the Town to Gown notion when they appointed Arch, John Godwin from practice as a professor of Architecture. This enabled him to coordinate their M. Arch postgraduate programmes in 1999. Same department later engaged Arch Majekodumi still in practice as an adjunct professor in 2002.

Design curricula should be project oriented rather than subject based. The essence is to imbibe the students with certain visual communication principles or nature of certain kinds of problems associated with audience shift in tastes. The teacher must create adaptable project to sustain trends and to reveal such principles. Besides project sites encourage horizontal benefits since a student can locate to a site of comparative advantage. To arrive at meaningful proposition, it is advisable that categorization of sites should be intensified to include art,

science and technology. A good example of science based designs is located in designs for Over-The Counter (OTC) medical drugs meant only for the doctors or specialists prescription. Often these designs come up with anatomy illustrations. Others are books for medical students requiring anatomy illustrations. Today emerging technologies have considerably reduced designers tedious method of production seen in both prints and electronic media. Arnston (2007) buttresses point on medical and technical illustration in similar vein "medically illustrators are specifically trained artist who often have a master's degree in the field with a combined pre-med and art undergraduate degree" such statement coming from a professor Ementa at the University of Winscnsin – Whitewater where she taught art, design and computer graphics. Underscores the synergy of art, science and technology background a designer requires to function at the market place

In addition such designers working in the medical, research institutes, others in practice within the advertising industry studios engage in all aspect of designs. However emphasis is laid on advertising in this work because of high skill and wide areas of visual communication design involvement in the industry. Virtually anything within mass communication could be initiated and concluded in a well organized creative studio of an established agency. Perhaps insights into advertising industry as the largest employer of graphic artists are desirable.

Areas of Visual Communication Application – Advertising

Several attempts have been made in defining advertising and its design dispensation like any other discipline. Earlier, the American marketing association committee on definition (in Dirkson and Kroeger 1968) lists the media involved in advertising as radio, television, newspapers, magazines, motion pictures outdoor (Posters, signs and skywriting and trails among others) direct mail, signage, novelties (Calendar, blocker, tubby pads) catalogues, brochures, programmes, manuals, research documents among other.

Meanwhile Arens et al (2009) situates that today, definitions of advertising abounds based on various professional dictates such as the journalist, business people, economists and sociologists focused on it's economic, societal or ethical significance. However based on functional definition and the dictates of it's nature, the author posit that:

Advertising is the structured and composed non personal communication of information, usually paid for and usually persuasive in nature, about product, (goods, services and ideas) by identified sponsor through various media.

According to Dominick (2002) "Advertising is any form of non-personal presentation and promotion of ideas, goods and services usually paid for by an identified sponsor. Clearly sponsors may be corporate organizations, individuals, research institutes, associations, governments and non-governmental organizations. Advertising all over the world have regulatory bodies. In Nigeria the Advertising Registration Council of Nigeria (APCON) is a regulating body created by Decree 55 of 1988 by the Federal Military Government of the Ibrahim Babangida regime. It

registers graphic designers alongside marketing and mass communication graduates for practice. Consequences of a registered member are the recognition of the designer as a professional as such an expert in design whose practice is predicated by Ethics. This body demands substantial theoretical courses built into graphic curricula by art schools in preparation for practice since graphic artists are accorded recognition as professionals equal in status with registered engineers, lawyers, accountants among others. Therefore, theoretical input in curricula reflecting advertising and promotion industry as the largest employer of graphic artists worldwide is desirable. This requirement is added in the module of APCON requirement.

Dissecting New Demands

It was Dewey (2000) who in his philosophical espouse attests that art is a quality that permeates an experience; and that aesthetic experience is more than aesthetic because of matter of meaning and consumption. Dewey's postulation is reminiscent of Nigeria's experience in 1960 when modern advertising finally became established. Amifor (2009) attests that creative artists knowledgeable with environmental symbols required to reposition designs were sought after by advertising agencies in early 1960s without success." The reason given rests with the fact that, the activities of the West African Publicity which preceded Lintas, Graham and Gillies and Overseas Marketing Association (OMA) were purely publicity oriented. Besides they produced design materials from their London Office and constructed bill sites in Nigeria for positing. Currently graphic/photography are still

inadequate to stimulate new trends. Therefore this tradition of perfecting designs in Overseas started in 1960 and continued before Globalization dictates which installed the integrated Marketing Communication should change if only the local training contents undergo improvement.

Anybody familiar with major brand names such as Star Lager beer, Guinness, Peak milk, Maltina, Dettol, Pampers among other products will observe that given environmental input and metanarrative structure of editing TV commercials; these designs as it has always been were perfected outside Nigeria to suit the local markets within the requirements of Integrated Marketing Communication. In 1980 following the International Oil Recession of 1979, Globalization had set in. As a result the traditional advertising media channels had become cluttered following saturation worldwide. Invariably, media created high costs of advertising. As a result, marketers began to search for new ways in getting more advantages from their advertising efforts. They also realized that:

i. The efficiencies of mass media effort were no longer what it used to be;

ii. Consumers are now more sophisticated cynical and distrusting than before;

iii. Tremendous gap exists between what companies say in their adverting and what they actually do; and

iv. In the long run, nourishing good customer relationship is far more important than making simple exchanges (corporate responsibilities) .

In an attempt to gain more mileage the need to integrate all the messages created by an advertiser's various communication agencies and sent out by various departments, in their bid to achieve consistency and save costs became imperative. This gave birth to Integrated Marketing Communication (IMC) worldwide. Accordingly, advertising communication outfits responded to the challenges IMC provided at the marketplace by acquiring public relations, sales promotion, direct marketing, event marketing synergy as one – stop agencies for various clients promotional needs. Any curious observer will notice the involvement of say MTN, Globacom or Nigeria Breweries in event marketing such as Igue festival among the Edos or Ofala festival among the Igbo. Earlier these various functionaries had individual overhead cost budget.

Significance of Change

Change is the only phenomenon that makes the world move round. Clearly, it should be taken into cognizance that at the marketplace, perception, visual literacy, and organization, aesthetic and language are quite useful apparatus a nurtured designer must possess. These are broken down to Typography and image in print media. In this domain are publications – newspapers, magazines, books, journals, brochures, posters, point of sales materials, illustration storyboard, corporate materials such as letterheads, envelops, call cards, memo pads, novelties package design which serves multiple functions – to protect, display, dispense, store and announce the identity and qualities of a

product, among others. In fact, it is referred to as a silent advertiser. Essentially dynamic organization of ideas in time and space must be the main focus.

In Electronic Media, the involvements of text/image/sound/verbal are inevitable in packaging a campaign. This explains why students must work on project site in preparation for practice. Computer graphics explores the digital world of highly manipulated images and this gadget has become compulsory in the production of both prints and electronic media particularly synchronizing both still and movies photography into an entire design project. There has been tremendous urban renewal as Lagos Mega City is being replanned and Abuja, Port Harcourt as well as other State Capitals are shaping up. Therefore Environmental signage and graphic must help people find their way through streets and buildings as well as give clues to the nature of environment people live in.

Our government talks about Vision 20-20-20; granted it is realizable, products of the revolution definitely will require better packaged Exhibition and Display designs both within and outside Nigeria geographical space. In other sense, graphics suitable for state of the art representation is desirable since products and services are exposed as such graphics equally seeks also to involve the audience in exploring available possibilities Nigeria may provide. Through the use of graphics, objects displayed under visuals laden with sound and effects ensure conducive atmosphere and participatory opportunities.

Digital Interactive media:

Owing to achievements in communication technology, the new media revolution encompassing internet is the fastest growing medium in history. It has democratized advertising globally through interactive participation as a result, the medium seeks out the elusive advertising audience beyond the capacities of the traditional media. Given its wide repertoire of engagement, advertisement content now requires the synergy of visual communication design and photography for effective information flow. This reason makes repositioning of visual communication and photography programmes in Nigeria Art Schools imperative.

Such reasoning could be better appreciated in Zethi (2007) regarding the

multimedia dimension. Video, then is not meant to distinguish commercial

from noncommercial or highly artistic creations from routine programmes; it encompasses the full range of today's electronically delivered moving images

from what we normally call "television" to corporate videos and productions

done in media departments, to documentaries or electronic film making by

individuals or group of friends to multimedia contents and streaming video on the internet.

Recommendations and Conclusion

Along the thoughts of Hoffman (cit) that it is the business of design schools to recognize coming trends, and that modern advertising techniques which as a rule, merely exploits situations but does nothing create ones resonates from factual assessment. But in Nigeria reverse is the situation. Advertising agencies are the training ground for graduate artists simply because Art Schools are years behind the global developmental trends at the marketplace as a result does not anticipate the future challenges

➢ Curriculum should encourage group critique at different stages of the projects and provide opportunities for reflection and exchange of thought or encourage supporting ideas to clarify intensions. The benefit of critique is that, it encourages the ability of the student to discuss or even defend his works. In similar function as in the practice. After designing, the project must include writing of creative rationale similar also to practice which must explain production techniques, special effects as a result of exploiting digital programmes.

➢ Verbal skill could be well sharpened as an integral part of vital training. The benefit of critique is quite tremendous as it helps students to internalize standards of excellence, given the contribution of works on display; it helps develop creative vocabulary for both discuss and presentation as well as contribution from fellow designers. As basic exercise that

borders on critical thinking, critique enable student separate work from self, by positioning the audience.

➢ Curriculum should be geared toward the realization that Graphic design exists in response to the needs of organizing flow of communication in any given society. Therefore, both the photograph and illustrations should be combined if possible with typography during training. This will aid the designers in creating visual interpretation of our changing world. Much time should be spent nurturing the student path to concept development and skill acquisition than the usual dishing out of assignment with fixed collection date.

➢ There is urgent need to train and retrain teachers of design as to adopt to prevailing changes in advanced technologies. Also, recruitment of teachers of design must be based on competence and scholarly standing than nepotism in place today which denies the best brains the opportunities the students deserve.

➢ Facility up-grading every five years is crucial along with linkage with the professionals in practice. Current alienation by design teachers from practice should be discouraged. This is viewed against the backdrop that the place of designer/teacher should be to intensify design and develop the method of imparting knowledge frequently. It is also pertinent that the teacher must

also practice given the adage that "you can only teach what you know."

➢ Adaption to modern technology as well as the realization to establishing Faculty of Creative Art in at least six of the old universities is desirable. Effort in this direction will enable departments of film and video, photography, industrial design – all synergy of visual communication design impact positively as experienced from imported TV commercial show; training in these new Media Art will reduce the propensity to travel to South Africa or elsewhere in an attempt to perfect Television commercials.

➢ Provision of well furnished studios for designs, make up, editing, good lighting and other state of the art facilities will definitely encourage visual communication active participation in Vision 20-20-20 if the government is serous about that.

➢ Alternative to Faculty status for creative art in the Universities and polytechnics is the establishment of Academy of Fine Arts which had been on drawing board since the first republic. An academy will accommodate both, the central and peripheral courses required in nurturing great designers.

➢ One must be quick to sum it up that today both art students and practitioners are concerned with artistic creation and research

within the space of art science and technology. These are located squarely in computer 2D and 3D sound, video, digital photography, as well as sculpture located in 3D Design resulting in electronic and robotics. In some schools these synergy are referenced as New Media Arts.

➢ Lastly, workshops and collaboration with practitioners for interactive session is seriously recommended. The reason is because the university has alienated itself from the industry it trains manpower for.

Conclusion

What makes the world go round is Change. Those who resist it learn their lessons hard. Change right from the Paleolithic period to the present Globalisation dictates as history proves is quite instructive. Design and its synergy photography (both still and movie) have always being structures of art requiring acquisition of skill, through training and practice. Perception as part of their thinking process is equally linked to vision. Both employ degrees of proportion in the organization of functional design delivery at the marketplace. Therefore without contention, both are arts of communication in a market economy simply because they influence or help consumers make choice.

As a responsible information communication designer, the student must be groomed to go beyond everyday reflexes and approach

creative problems with educated judgment. Against the background of qualified trainers, equipment and facilities, the designer student must be trained to sustain the demand of myriads of design problems confronting the designer in the marketplace worldwide. Gettl (2005) has it in similar vein that "you should need to develop a heightened sense of vision to recognize the universal needs and desires of human beings and learn how to give such vision significant form so that you can share with all of us.

It turns out that curriculum has been one aspect of Nigeria's university education currently under criticism simply because they have not been adapted to the needs of the employers of labour. Again, because of the nature of the global economy since 1929 following the collapse of Wall Street, the emergence of high competition in the labour market made art schools in developed economy evolve suitable curricula, enabling their products to become competitive. Therefore, the growth of knowledge-based economy makes curriculum improvement imperative; at least, to facilitate the entrance of Nigerian trained designers and photographers into the global market highways.

Module 1-3 represent programme from three universities studied: University of Nigeria Nsukka, 2001/2004 Calendar, Ahmadu Bello University Zaria, sourced from their Website and Nnamdi Azikiwe University Awka. To some extent curriculums were patterned after the National University Commission benchmarks. Findings show that emphases are strongly on Printmedia. While today's market demand for globalized creative designers are in Print, Electronic and the Internet

media. As a registered advertising practitioner of long standing, and having relocated from Town to Gown, conclusion was based on the experience of both worlds particularly the situation at the marketplace where designs have articulated junctions as represented in Module 4.

Module 1

University of Nigeria Nsukka
First Semester Year III
Based on specialization Years   FAA301 Draughtsmanship 1
    FA322 Creative Photography 1
    FA321 Printmaking 1
    FA 382 African Art 1
    FA 394 Research Techniques in Fine & Applied Arts

Second Semester: FA302 Draughtsmanship II
    FA353 Visual Communication Design
    FA354 Visual Communication Design Theory
    FA384 African Art II
    FA391 Project
    FA386 Fine Art Criticism
    F353 Exploration of Indigenous Graphic Design Forms and Material

400 Level First Semester: FA401 Advanced Drawing 1
    FA452 Printmaking III
    FA453 Visual Communication Design II
    FA453 Visual Communication Design II
    FA454 Visual Communication Theory
    FA485 Contemporary African Art

400 Level Second Semester: FA402 Advanced Drawing II
    FA489 African Architecture
    FA491 Project II
    FA452 Visual Communication Design II

FA455 Advanced Exploration
Indigenous Graphic Ideas/Material

Module 2
Ahmadu Bello University Zaria

First Semester   INDE312 Principles and Issues of
Design in West Africa
INDE314 Product Design
INDE323 Book/Magazine Design &
Illustration
INDE324 Scenic Design Caption &
Storyboard
INDE325 Promotional Design (Poster &
Press Ad)
INDE327 General Photographic
INDE328 Typography & general
Printing Process
INDE329 Theory of Methods &
Materials in Graphic
INDE330 Organization & Management

Second Semester   INDE411 Drawing Free Hand
INDE412 Principles of Issues of Design
in Europe and America
INDE413 History of European &
American Design
INDE414 Exhibition Design
INDE424 Experimental/Applied
Photography
INDE425 Editorial Graphics/Press
Advert
INDE426 Graphic Reproduction
Technology
INDE427 Outdoor Advertising Graphics
INDE 428 Package Design and
Reproduction
INDE429 TV Graphic/Animation
INDE430 Computer Design

INDE 431 Theory of Graphics
INDE433 Printmaking

Module 3

Nnamdi Azikiwe University
First Semester 300 Level   FAA Creative Photography
                                    FAA341 Hand Lettering and Layout
                                    FAA342 Typography and Layout
                                    FAA343 Printmaking I
                                    FA344 Advertising and Promotion

Second Semester 300 level   SEWES

First Semester 400 Level   FAA440 Publicity Design
                                    FAA 441 Cartooning
                                    FAA443 Book Design and Production I
                                    FAA444 Theory of Graphics

Second Semester   FAA445 Advertising Design
                                    FAA446 Printmaking II
                                    FAA447 Illustration II
                                    FAA448 Book Design
                                    Project

Module 4

First Semester Year I   Basic Drawing I

                                    Two Dimensional Design

                                    Three Dimensional Design

                                    Art & Design Appreciation

Second Semester Year I   Basic Drawing II

Two Dimensional Design

Three Dimensional Design

Art & Design Appreciation

❖ General Courses (GS)

❖ Inter Faculty Courses (as applicable to individual university)

First Semester Year II   Still Life Drawing

Pictorial Composition

Sculpture

History of Art & Design

Introduction, CAD. I

Basic Photography

❖ Inter Faculty Courses (as applicable to individual university)

Second Semester Year II   Figure Drawing

Dyed Textile

History of Art & Design

African Crafts & Techniques

Computer Aided Design II

❖ Inter Faculty (as applicable to individual university)

First Semester Year III   Draughtsmanship

History of Art & Design

Research Method

Computer Aided Design (multimedia)

Print making

Creative Photography (Still and movie)

Advertising Practice & Management

Second Semester Year III   Draughtsmanship II

Aesthetics of Typography

Graphic Illustration

Computer Aided Design (multimedia)

Exploration with Indigenous forms

(Combined with computer programmes)

First Semester Year IV

❖   Advanced Drawing

❖   Multimedia Design 2D + 3D

(Graphics, digital photography, videos)

❖   Exploration of indigenous

forms/computer programmes comb.

❖   Cartooning & Animation

❖   Theory of Visual Communication

design/photography/video/film

❖   Project Report

Second Semester Year IV   Advanced Drawing

- ❖ Multimedia Design (Graphics, digital photography, videos)
- ❖ Contemporary African Art/Architecture
- ❖ Cartooning & Animation
- ❖ Exploration of indigenous forms/computer programmes comb.
- ❖ Project Report

NB: Printmaking as obtained currently in Nigeria's art school curricula should be moved to painting unit or be considered as a unit in similar vein with its status elsewhere.

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