

GRAPHICS TEACHING IN CONTEMPORARY ART EDUCATION: PEDAGOGICAL NAVIGATIONS, PROSPECTS AND CHALLENGES

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Abstract

Graphics and art education have become central components of contemporary art and visual communication studies across the globe. In an age characterized by digital communication, branding, rebranding, advertising, publishing, and multimedia interaction, the teaching and learning of graphics have expanded beyond traditional areas such as advertising, printmaking, and illustration into diverse technological and interdisciplinary dimensions. This paper examines the concept of graphics and its teaching within the framework of contemporary art education. It explores the historical evolution of graphics, its significance in education and society, methods of teaching graphics, pedagogical challenges, technological transformations, and prospects for improving graphics education in developing societies such as Nigeria and other parts of the world. The paper adopts qualitative and descriptive approaches through a review of relevant literature, educational practices, and contemporary developments in graphics education. Findings reveal that effective graphics education requires a balance between theoretical understanding, practical studio engagement, technological competence, creativity, and cultural responsiveness. The study also identifies inadequate facilities, insufficient funding, limited technological infrastructure, and a shortage of skilled instructors as major challenges affecting graphics education. The paper concludes that graphics education remains indispensable to teaching and learning, creative development, communication, entrepreneurship, and national development. It therefore recommends curriculum restructuring, technological integration, teacher training, and greater institutional support to strengthen graphics teaching and learning in secondary schools and higher educational institutions in Nigeria and beyond.

Keywords: Graphics, Art Education, Teaching and Learning, Visual Communication, Pedagogy, Digital Media,

Introduction

According to Akhogba (2010), Fine and Applied Arts represent the two main branches of the visual arts. The cardinal difference lies in their purpose. Fine arts focuses primarily on aesthetics and intellectual expression, while applied arts combines aesthetics with practical everyday functionality. Graphics occupy a vital position in contemporary visual culture and communication. From advertising billboards and newspaper illustrations to digital interfaces and motion graphics, graphic expressions shape the manner in which people perceive information and interact with their environment. According to Adebayo (2018), graphics involve the visual representation of ideas through images, symbols, typography, illustrations, and digital compositions intended for communication, education, persuasion, or aesthetic appreciation. Oguntona (2020) observes that in educational contexts, graphics constitute an important aspect of art education because they foster creativity, innovation, communication skills, and technological literacy.

The teaching of graphics has undergone significant transformation over the years. Landa (2018) believes that traditionally, graphics education focused on drawing, printmaking, lettering, and manual illustration techniques. However, Bestley and Noble (2016) observe that the emergence of digital technology, computer software, and multimedia platforms has expanded the discipline into broader domains such as digital illustration, animation, branding, advertising design, web design, packaging, and visual identity systems. Consequently, graphics education now requires students to develop both artistic and technological competencies (Wong, 1993). In many developing countries, including Nigeria, graphics education has increasingly become relevant due to the growth of creative industries, advertising agencies, publishing houses, entertainment industries, and digital communication platforms. Arnheim (1974), and Ocvirk, Stinson, Wigg, Bone, and Cayton (2012) explain that despite its growing relevance, the teaching of graphics still encounters numerous challenges, including inadequate instructional facilities, insufficient technological equipment, and lack of funding, outdated curricula, and inadequate teacher training.

The main crux of this paper is therefore to examine graphics, its teaching and learning from historical, conceptual, pedagogical, and developmental perspectives in educational system. Graphics cut across all level of teaching and learning in educational system. It highlights the importance of graphics education, methods of teaching graphics, challenges affecting graphics instruction, and strategies for improving graphics education in contemporary society.

Conceptual Clarification of Graphics

Graphics is a branch of Fine and Applied Arts specifically the Applied Arts domain. Graphics refer to visual representations created for communication, information dissemination, artistic expression, or commercial purposes (Akhogba, 2018). According to Frascara (2004), the term encompasses images, symbols, drawings, diagrams, typography, illustrations, logos, posters, and digital visual compositions. Graphics may exist in traditional or digital forms and are commonly applied in advertising, publishing, branding, education, entertainment, and mass communication (Bestley& Noble, 2016).

Graphic design specifically involves the planning and arrangement of visual elements to communicate messages effectively. It integrates artistic creativity with technical knowledge to produce meaningful visual solutions. Graphics are not simply decorative; they function as tools of communication capable of influencing perception, emotion, and understanding (Adebayo, 2018). According to contemporary art scholars, graphics combine visual aesthetics with communication strategies to create impactful representations. In modern society, graphics have become inseparable from digital culture, media industries, and commercial communication (Meggs& Purvis, 2016). Graphics can be classified into several categories, including traditional graphics, digital graphics and applied graphics.

Traditional Graphics

Traditional graphics involve manually produced visual representations including drawing, illustration, printmaking, lettering, poster design, calligraphy, as well as linocut and woodcut printing techniques. These forms rely heavily on hand skills, craftsmanship, and studio-based techniques. Traditional graphic practices emphasize direct interaction with tools and materials, thereby enabling artists and students to develop technical precision, patience, and creative expression through manual processes.

Digital Graphics

Digital graphics are produced using computers and graphic software applications. They include digital illustration, motion graphics, web graphics, three-dimensional graphics, animation, interface design, and social media design. Digital graphics dominate contemporary communication systems because of their flexibility, speed, accessibility, and adaptability across various media platforms (Arnheim, 1974). The advancement of technology has enabled designers to experiment with visual effects, interactive systems, and multimedia communication in ways that were previously impossible within traditional graphic practices.

Applied Graphics

Applied graphics focus on practical communication purposes within commercial, educational, industrial, and social contexts. They include advertising graphics, packaging design, editorial design, branding, information graphics, and environmental graphics. Applied graphics are widely utilized in industries and commercial sectors because they help organizations communicate ideas, attract consumers, establish identity, and improve public interaction with products and services. Through applied graphics, visual communication becomes functional, strategic, and audience-oriented.

Historical Development of Graphics and Graphic Education

The history of graphics can be traced to early forms of visual communication in ancient civilizations. Cave paintings, symbols, pictographs, and hieroglyphics served as primitive graphic expressions used for storytelling, documentation, and ritual purposes. In Africa, indigenous visual symbols such as Nsibidi, Adinkra symbols, Uli motifs, and Yoruba traditional patterns reflected graphic communication systems deeply rooted in cultural identity (Arnheim, 1974).

The invention of printing technology in Europe during the fifteenth century revolutionized graphic communication. Johannes Gutenberg's movable printing press facilitated the mass production of books, illustrations, and posters, thereby expanding the role of graphics in education and public communication. Adebayo (2018) explains that during the industrial revolution, graphic design became increasingly commercialized through advertising, packaging, and publishing industries. The twentieth century witnessed further development through modernist movements such as Bauhaus, which emphasized the integration of art, craft, and technology. The Bauhaus philosophy significantly influenced modern graphic education by promoting functional design principles and interdisciplinary learning.

In Nigeria, formal graphics education emerged through colonial educational institutions and later expanded within universities, polytechnics, and colleges of education. Institutions such as the Yaba College of Technology, Ahmadu Bello University, University of Nigeria Nsukka, and other art schools contributed significantly to the development of graphic arts education (Onuorah, 2017). Graphics Education in the Department of Fine and Applied Arts, Faculty of Environmental Studies, Ambrose Alli University (AAU), Ekpoma, Edo State, Nigeria is not left out. In a personal communication with the present Acting Head of Department, Dr. Rex Ilekhugie Osawaru on the 2nd of June, 2026, the Department of Fine and Applied Arts, Faculty of Environmental Studies, (AAU), Ekpoma was established in the year 1999. He further stated that the AAU, Ekpoma is far younger than the aforementioned higher institutions in Nigeria. The Department of Fine and Applied Arts is one of the four Departments in the Faculty of Environmental Studies. The other three are Architecture, Building and Geography and Environmental Management.

Similarity Evaluation of Graphics, Painting and Textiles in Contemporary Art

In contemporary art, graphics, painting and textiles share striking similarities as they all rely on fundamental visual principles and elements of design such as balance, variety, rhythm, proportion, dominance, repetition and line, colour, texture, shape, composition respectively. Contemporary practice blurs the historical boundaries between fine art (painting) and applied arts (graphics and textiles), allowing artists to create conceptual artworks that borrow techniques interchangeably (Akhogba, 2018). The below are samples of the representatives of graphics, painting and textiles in contemporary outlook.

Figure I:



Akhogba, Albert Ehi, *Onojie Celebrates*, 2009, Plastography, 18" X 21", Photo by the Artist

Brief Description/Interpretation

"*Onojie Celebrates*" is a plastography print in graphics that shows a figure in three-dimensional on a two-dimensional surface. The figure is fully beaded, tied a wrapper round the waist, chest out and holding *Eben*, at the background, a beautiful landscape. The artwork is rendered in multicolours.

This composition is a full representation of an *Onojie*, in a dancing mood. His steps and pattern of dance are incomparable. He dances gracefully moving in specific direction (left to right) and he sways round occasionally holding the *Eben* in his right hand throwing up the *Eben* to different directions as he wishes.

According to *Esan* oral tradition, collaborated in a personal communication with one of the high chiefs in Esan, Double Chief Sylvester Egwaekhide popularly known as Docki Baba! on the 10th June, 2016, he said that it is

forbidden that the *Eben* should fall down from his hand. If it happens, 14 items will be required to sanctify the land of the ancestors. The dance reaches a climax and it ends, the excitement is tumultuous. The *technomorphic* element in the composition speaks volume. The multicolours approach signifies that the *Onojie* is happy that the coronation is successful and colourful both in rituals and other aspects of physical performances.

Figure 2:



Ojemeke, Ighodalo, *Fertility*, 2025, Acrylic and Newsprint on Canvas, 48” X 60”, Photo by the Artist

Brief Description/Interpretation

The Osun Osogbo Story titled “Fertility” unveils the timeless beauty of the Yoruba Culture in a visual art form through painting based on experimentalism of mixed-media. In the heart of Nigeria, the Osun Osogbo festival comes alive showcasing the rich cultural heritage and aesthetic values of the Osogbo people. I had the privilege of attending the 2025 festival, where I came across beautiful art setting capable of attracting my artistic sight along the Sacred Osogbo art groove. Elegant ladies adorned with stunning traditional Yoruba hairstyles in artistic display.

I was humbled and inspired by their beautiful artistic rendition. I was artistically compelled to concur and share my experience through a unique lens in view of exploring into the richness of the traditional Yoruba cultural heritage of hair making (braids) popularly known as *Aworo Akuko*. As an artist and a lover of artworks, I decided to come up with something not too different but distinctive. This artistic adventure pays homage to the Yoruba culture in view of rejuvenating and projecting these age long hairstyles and cultural heritage of the Yoruba extraction.

In order to infuse a touch of modernity and originality, I incorporated big goggles into the master piece. This piece is the third installment of the ongoing series.

Figure 3



Imumonrin, Monday Omokhoje, *Antelope*, 2025, Acrylic, Calcium, Oxides, PVA, 3ft x 4ft, photo by the Artist

Brief Description/Interpretation

This master piece of an “Antelope” in two dimensional surface is rendered in alternative materials as a medium painting, reveals the potency and material wise through traditional acrylic painting on a canvas surface. The art work is based on experimentalism bringing out the efficacy and potentiality of the contemporary art movement. Plate 4



Imadojemu, Ehiarekhian Lucky, *Chiefs*, 2009, 30” x 40”, Batik, photo by the Artist

Brief Description/Interpretation

The composition figures are palace high Chiefs gathering in a two dimensional batik textile work measuring 30” x 40”. It presents the Chiefs in two dimensional deliberating on the day the festival could be fixed after which the Onojie, the chief celebrant will be inform of the date for celebration. The colour on their regalia is symbolically usually in red when meeting the Onojie. This significant gathering can also be made for important issues. This colourful composition of Esan Chiefs in the palace in textiles show cases the Chiefs in the palace in order of high ranking. This composition symbolically displayed how Chiefs are reverend in the palace and matters of importance are handled in the palace.

The introduction of computer technology in the late twentieth century transformed graphics education globally. Software applications such as Adobe Photoshop, CorelDraw, Illustrator, In Design, and other digital tools became central to graphics instruction. Today, graphics education incorporates digital media, multimedia communication, animation, and interactive design.

Importance of Graphics in Contemporary Society

In contemporary society, graphics drive rapid communication, shape cultural narratives and influence consumer behaviours. By distilling complex information into visual stories, that connects with audiences instantly (Akhogba, 2018). Graphics play significant roles in communication, education, commerce, politics, culture, and technological development. Their importance in contemporary society can be discussed under the following dimensions.

Communication and Information Dissemination

Graphics simplify complex information and enhance effectiveness in communication. Visual representations such as charts, diagrams, posters, and illustrations make information easier to understand, interpret, and remember. Graphics act as a powerful visual language that transforms complex ideas into accessible information (Akhogba, 2018). In educational settings, graphics improve learning outcomes by enhancing visual comprehension and

sustaining students' attention. The use of visual communication also supports literacy development and facilitates faster dissemination of information across diverse audiences.

Advertising and Commercial Promotion

Graphics constitute essential tools in advertising and marketing industries. Businesses utilize graphic design to create logos, advertisements, packaging materials, billboards, and promotional campaigns capable of attracting consumers and building strong brand identities. In a personal communication with Prof. Augustine Bardi, a renowned graphic artist on the 22nd of February, 2020, he said graphics in advertising is the strategic application of visual elements such as typography, colour, texture, line and imagery to translate marketing goals into compelling visual narratives. Effective graphic communication enhances consumer perception, increases market visibility, and contributes significantly to commercial success within competitive economic environments.

Cultural Preservation and Identity

Graphics preserve cultural heritage through the use of visual symbols, motifs, illustrations, and indigenous design systems. African graphic traditions reflect cultural values, beliefs, philosophical ideas, and historical experiences embedded within communities. Through graphic representation, societies document traditions, communicate identity, and sustain collective memory across generations (Adebayo, 2018). Graphics therefore serve not only aesthetic functions but also cultural and historical purposes.

Educational Development

Graphics facilitate teaching and learning processes across disciplines by presenting information in visually engaging forms. Instructional graphics enhance classroom participation, stimulate learners' interest, and improve understanding of abstract concepts (Zimmerman, 2010). Educational materials such as charts, illustrations, diagrams, and info graphics support effective communication between teachers and learners while promoting long-term retention of knowledge.

Employment and Entrepreneurship

Graphics provide employment opportunities in industries such as advertising, printing, publishing, animation, branding, photography, media production, and digital communication. Many young artists and designers establish independent businesses through graphic design services, thereby contributing to economic growth and self-employment. Zimmerman (2010) explains that the increasing demand for digital communication and branding has further expanded career prospects within the graphics profession.

Technological Advancement

Graphics support digital innovation in web design, software development, multimedia production, and virtual communication (Oguntona, 2020). Contemporary technological systems rely heavily on graphic interfaces and visual communication to improve usability, accessibility, and interaction (Qin, 2026). As technology continues to evolve, graphics remain central to the development of interactive media, virtual environments, and digital communication systems.

Rationale for Teaching Graphics

The teaching of graphics aims to achieve several educational and developmental objectives. It seeks to develop students' creative and imaginative abilities while equipping them with effective visual communication skills. Graphics education also fosters technical competence in both traditional and digital graphic techniques, thereby enabling learners to adapt to changing technological environments (Onuorah, 2017). In addition, the discipline encourages critical thinking, problem-solving abilities, and innovative approaches to design challenge (Bhat & Alyahya, 2024). Through graphics instruction, students are prepared for professional practice, entrepreneurship, and participation within creative industries. Eisner (2002) expresses that graphics teaching further promotes cultural awareness through the incorporation of indigenous visual traditions, while enhancing aesthetic appreciation, visual literacy, and students' capacity for multimedia communication and technological innovation. Arnheim (1974) concludes that Graphics education therefore contributes not only to artistic development but also to technological literacy and economic empowerment.

Methods of Teaching Graphics

Effective teaching of graphics requires diverse pedagogical strategies that integrate theory, practice, experimentation, and technology. Some major methods used in teaching graphics include:

i. Demonstration Method

The demonstration method involves the teacher showing students practical procedures involved in graphic production. The instructor may demonstrate drawing techniques, software applications, printmaking processes, or composition principles while students observe and replicate the procedures (Bamford, 2006). This method is

particularly effective because graphics involve practical and studio-based learning. Demonstration helps students understand technical processes through direct observation.

ii. Studio Method: The studio method emphasizes hands-on practical engagement. Students work independently or collaboratively within studio environments under the guidance of instructors. This approach encourages experimentation, creativity, and skill acquisition (Zimmerman, 2010). Studio learning allows students to solve design problems, explore materials, and develop personal artistic styles.

iii. Project-Based Learning: Project-based learning requires students to complete practical design tasks such as poster creation, branding projects, packaging design, or digital illustration assignments. Through projects, students apply theoretical knowledge to real-life situations. This method promotes creativity, problem-solving, teamwork, and professional preparedness.

iv. Lecture Method: The lecture method is used for theoretical aspects of graphics education, including design history, colour theory, typography, communication theory, and aesthetics. Although lectures provide foundational knowledge, they should be combined with practical activities for effective learning (Samara, 2014).

vi. Computer-Assisted Instruction

Computer-assisted instruction involves the use of digital technologies and software applications in graphics teaching. Onuorah (2017) expresses that students learn software skills such as image editing, vector illustration, layout design, animation, and multimedia production. Bamford (2006) also observes that digital learning environments enhance accessibility, experimentation, and technological competence.

v. Collaborative Learning

Collaborative learning encourages students to work in groups on design projects. Group activities stimulate peer learning, communication skills, and creative exchange.

vi. Critique and Evaluation Sessions

Critique sessions involve reviewing and discussing students' works. Teachers and peers provide constructive feedback regarding composition, creativity, communication effectiveness, and technical execution. Critiques promote reflective learning and artistic growth.

Principles of Effective Graphics Teaching

Effective graphics teaching depends on certain pedagogical principles that enhance students' understanding and creative development.

i. Creativity and Innovation

Graphics teaching should encourage originality and imaginative thinking rather than mere imitation. Students should be allowed to explore ideas, experiment with materials, and develop unique solutions.

ii. Practical Engagement

Graphics are skill-oriented disciplines requiring continuous practical engagement. Teachers should provide adequate opportunities for studio practice and experimentation.

iii. Student-Centered Learning

Instruction should accommodate students' interests, abilities, and learning styles. Student-centered teaching encourages active participation and self-expression.

iv. Technological Integration

Modern graphics education must incorporate digital technologies and software applications relevant to contemporary professional practice.

v. Cultural Relevance

Graphics teaching should integrate local cultural symbols, indigenous motifs, and African visual traditions to preserve cultural identity and promote contextual learning.

vi. Continuous Assessment

Assessment should involve practical assignments, portfolios, project presentations, and creative experimentation rather than relying solely on written examinations.

Challenges of the Teaching of Graphics in Schools Today

Despite the importance of graphics education, several challenges hinder effective teaching and learning in many institutions.

i. Inadequate Facilities and Equipment

Many schools lack well-equipped studios, computers, printers, projectors, internet facilities, and graphic software necessary for effective instruction. Limited access to digital tools negatively affects students' learning experiences.

ii. Insufficient Funding

Graphics education requires substantial financial investment for materials, software licenses, studio maintenance, and technological infrastructure. Inadequate funding limits institutional capacity to provide quality instruction.

iii. Shortage of Skilled Instructors

Some institutions experience shortages of qualified graphics educators with contemporary technological competencies. Rapid technological changes demand continuous teacher training and professional development.

iv. Outdated Curriculum

Certain educational curricula remain excessively focused on traditional methods while neglecting emerging digital and multimedia practices. This creates gaps between educational training and industry expectations.

v. Poor Power Supply and Technological Infrastructure

In many developing societies, irregular electricity supply and weak internet connectivity hinder digital graphics instruction.

vi. Large Class Sizes

Overcrowded classrooms reduce opportunities for individualized instruction and studio supervision.

vii. Limited Access to Learning Resources

Students often face difficulties accessing updated textbooks, tutorials, digital platforms, and contemporary design references.

viii. Negative Societal Perception

In some contexts, art-related disciplines are undervalued compared to science-oriented fields. Such perceptions discourage investment and participation in graphics education.

The Role of Technology in Graphics Education

Technology has transformed the practice and teaching of graphics in profound ways. Contemporary graphics education increasingly relies on digital tools, multimedia systems, and online platforms. These include:

i. Application of Digital Software in Design Creation

Graphic software applications enable students to create sophisticated visual compositions efficiently (Oguntona, 2020). Programs such as Adobe Photoshop, Illustrator, CorelDraw, In Design, Blender, and Canvas have become essential tools in graphics instruction.

ii. Online Learning Platforms

Online tutorials, virtual classrooms, and digital learning resources provide students with opportunities for independent learning and global exposure.

iii. Multimedia Communication

Graphics education now incorporates animation, motion graphics, video editing, and interactive media, thereby expanding creative possibilities.

iv. Artificial Intelligence and Design Automation

Emerging technologies such as artificial intelligence influence contemporary graphic production through automated design systems, image generation, and data visualization.

v. Social Media and Digital Marketing

Students utilize social media platforms to showcase portfolios, promote services, and engage audiences globally. Technology therefore broadens the scope of graphics education and prepares learners for contemporary professional realities.

vi. Graphics Education and National Development

Graphics education contributes significantly to national development through economic, cultural, educational, and technological dimensions.

vii. Economic Contributions

The creative industry generates employment opportunities and revenue through advertising, publishing, entertainment, printing, and digital media.

viii. Educational Advancement

Graphics improve instructional communication and support visual learning across educational disciplines.

ix. Cultural Promotion

Graphic design preserves and promotes indigenous cultural expressions through symbols, illustrations, and visual storytelling.

x. Political and Social Communication

Graphics are widely used in political campaigns, public awareness programs, health communication, and social advocacy.

xi. Technological Innovation

Graphics contribute to technological development in web design, software interfaces, multimedia communication, and virtual systems.

Strategies for Improving the Teaching of Graphics

To strengthen graphics education, several strategies should be implemented by educational institutions, governments, and stakeholders.

i. Curriculum Restructuring

Educational curricula should be updated regularly to reflect contemporary digital practices, multimedia communication, and industry demands.

ii. Provision of Facilities

Schools should establish well-equipped graphics studios with computers, software, internet facilities, printers, scanners, and multimedia equipment.

iii. Teacher Training and Professional Development

Graphics educators should receive regular training in emerging technologies, software applications, and innovative pedagogical methods.

iv. Government and Institutional Support

Governments and educational authorities should provide adequate funding and policy support for art and graphics education.

v. Industry Collaboration

Institutions should collaborate with design industries, advertising agencies, and creative organizations to provide internships and practical exposure for students.

vi. Integration of Indigenous Knowledge

Graphics education should incorporate African visual traditions and indigenous design systems to promote cultural relevance and identity.

vii. Encouragement of Research and Innovation

Students and teachers should be encouraged to conduct research, experimentation, and creative exploration in graphics and visual communication.

viii. Improvement of Technological Infrastructure

Reliable electricity supply and internet connectivity are necessary for effective digital graphics instruction.

Conclusion

In conclusion, graphics education remains fundamental to contemporary art education and visual communication. The discipline has evolved from traditional forms of drawing and printmaking into technologically driven systems that encompass digital media, multimedia communication, animation, and interactive design. As such, graphics education contributes significantly to creativity, communication, entrepreneurship, cultural preservation, and technological advancement. The study reveals that effective graphics instruction requires practical engagement, technological integration, student-centred pedagogy, and cultural responsiveness. However, challenges such as inadequate facilities, insufficient funding, outdated curricula, a shortage of skilled instructors, and poor technological infrastructure continue to hinder graphics education, particularly in developing countries. To address these challenges, educational institutions and governments must work together to invest in technological infrastructure, curriculum development, teacher training, and well-equipped studio facilities. Furthermore, graphics education should embrace indigenous African visual traditions while integrating contemporary digital innovations. Ultimately, strengthening graphics teaching and learning in schools will contribute to the growth of creative industries, enhance communication systems, empower young people through entrepreneurship, mitigate youth restiveness, and promote sustainable national development in the 21st century.

Recommendations

i. Educational institutions should provide adequate technological facilities such as well-equipped computer laboratories, graphic software applications, internet access, multimedia equipment, and functional studio spaces to enhance effective teaching and learning of graphics in schools and higher institutions.

ii. Governments and educational stakeholders should organize regular training, workshops, and professional development programmes for graphics educators in order to improve their competencies in contemporary digital design practices, emerging technologies, and innovative teaching methodologies.

iii. The curriculum for graphics education should be periodically reviewed and updated to reflect current global trends in digital media, animation, branding, multimedia communication, and creative entrepreneurship while also incorporating indigenous African visual traditions and cultural aesthetics.

iv. Strong partnerships should be established between educational institutions and creative industries such as advertising agencies, publishing firms, printing companies, and digital media organizations to provide students with practical exposure, internship opportunities, and industry-based learning experiences

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