

IMPACT OF VOCATIONAL AND TECHNICAL EDUCATION ON LIVELIHOOD SUSTENANCE AND ECONOMIC DEVELOPMENT IN NIGERIA: THE ART WORKSHOP EXPERIENCE

Dr. Ayo Elebute¹ and Mashood, O. Shagaya²

¹Department of Mass Communication, Igbinedion University, Okada, Edo State, Nigeria

²Department of Industrial Design, Ahmadu Bello University, Zaria, Kaduna State, Nigeria

ABSTRACT: *The focus of this study is basically on the impact that vocational and technical education has on livelihood sustenance and Economic development in Nigeria, using the art workshop training centres as a case study most especially the one established by the Nigerian foremost printmaker: Bruce Onobrakpeya in his home town at Agbarha-Otor, in Delta State of Nigeria. The vocational and technical education opportunities were divided into three broad categories the first is the training offered in private institutions under the entrepreneurship programmes, the second is the training established by governments through formal tertiary institutions such as: the Polytechnics and Colleges of Education and the third is the training sponsored by non-governmental organizations (NGOs), private individuals and/or religious organizations-the art workshop experiments organized in Nigeria at Oye-Ekiti, Osogbo, Ile-Ife, Lagos and Agbarah-Otor fall under the last category. It has been observed that the non-payment approach adopted by the organizers under the third category has been making vocational training programmes more effective, efficient, competitive, flexible and responsive in any community where they are being organized. The conclusion is that the organizers of vocational/art-workshop centres in Nigeria have been focusing on how to satisfy the basic physiological needs of the participants while training, mentoring and motivating them for self development and self fulfilment.*

KEYWORDS: Vocational and Technical Education, Livelihood Sustenance, Economic, Development, Art Workshop, Self-development

INTRODUCTION

Art is a vocation that can be learned both at the formal tertiary institution and at the informal workshop centre. Vocational and Technical Education within the context of this definition can therefore be conceptualized as an *alternative training* programme that is designed mostly to improve the employability of participants and also to empower them with *work readiness skills*. The aim of such training programme has been to support participants' inclusion into labour force. Based on this fact, it can be reiterated that the need to link vocational and technical education programme to economic opportunities within the context of livelihood sustenance is highly imperative in academic scholarship.

The *vocational and technical training for employment* involves *accelerated learning* and Cole (2002) has assumed that such learning is a complex process of acquiring knowledge, understanding, skills and values in order to be able to adapt to the environment in which we operate. It is, therefore, apposite to state that these two types of educational system: **vocational and technical** are mainly designed to lead participants to acquire *life skills*, know-how and understanding that are essential for employment in a particular field of human endeavour. The

design of this educative programme for *livelihood* sustenance is based on learning system in which both the soft and hard skills are developed by the organizers within a delivery framework that seeks to promote the inclusion of individuals that participate in the programme in national employment schemes.

In most countries of the world, the vocational and technical education schemes are developed to make underprivileged citizen believe that they have a future. Noticeably, the schemes have provided a means of reducing the psychological impact of socio-political and economic trauma that is bedevilling most third world countries. It has been observed from myriads of studies that if the youth of a country fail to acquire vocational skills there are that tendencies of becoming caught up in the web of economic dependency, juvenile delinquency, social aggression and/or depression and hopelessness. This above observation has been the greatest cause of thuggery, hooliganism and prostitution for most youth who have failed in their search of basic sustenance or lack sufficient protection to avoid being lured into such precarious activities that are mentioned above.

The vocational and technical education opportunities being articulated in this study can be divided into three broad categories: (1) training offered in private institutions under the *entrepreneurship* programmes (2) training established by governments through formal tertiary institutions such as: the Polytechnics and Colleges of Education and (3) training sponsored by non-governmental organizations (NGOs), private individuals and/or religious organizations- the art workshop experiments organized in Nigeria at Oye-Ekiti, Osogbo, Ile-Ife, Lagos and Agbarah-Otor fall under the last category.

The private training organizers mostly charge fees and this tuition payment approach has been limiting access to vocational training programmes. Such fees paying vocational programmes are organized due to limited space in nationally-operated institutions and as a result of a need to fill the gaps between the supply and demand for vocational and technical education programmes. The government/public operated training programme may or may not charge fees and if it does the charges are usually nominal, that is, paltry. These negligible fees can equally serve to limit accessibility to the underprivileged groups. In most cases this type of public initiated programme requires the participants completing a *formal education* at both the elementary and secondary levels before gaining opportunity for participation and this can also serve to limit accessibility of the underprivileged groups in the society. The NGOs or individuals/religious bodies' operated training programmes almost never charge fees and they are often targeted at the underprivileged groups and it has been observed that this non-payment approach has been making vocational training programmes under this arrangement more effective, efficient, competitive, flexible and responsive in any community where they are being organized.

The purpose of this study is to showcase how vocational and technical education schemes have impacted positively on the livelihood sustenance and economic development of artists residing in Nigeria with particular reference to myriads of art workshop programmes organized in different parts of the country, most especially the one established by the Nigerian foremost printmaker: Bruce Onobrakpeya in his home town at Agbarha-Otor, in Delta State of Nigeria. The classical allusion to Onobrakpeya's artistic exploits and workshop practice has made a study in this important area of human livelihood sustenance and economic development mandatory as it will highlight the on-going mentoring strategies that are being used in modern day vocational and technical training.

Eight keywords have been italicized in the body of this introductory section as glossary of terms to be defined operationally in order to put this present study on the *import of vocational and technical education* in the right perspective. The words are (1) Alternative training (2) Work readiness skills (3) Vocational and technical training for employment (4) Accelerated learning (5) Life skills (6) Livelihoods (7) Entrepreneurship and (8) Formal education.

Alternative training is a training programme that is not typically practiced in conventional formal western education based public school. The programme responds to a range of youth development needs, including social integration, crime prevention, democracy building and workforce development, among many others. Such programme is characterized by creativity and by a profusion of partnership from civil society, private business and volunteers. It is not part of national education strategies so unconventional approaches and methodologies are adopted to make it work effectively.

Work readiness skills involve “aptitudes, talents, knacks and gifts that assist the youth in finding and obtaining employment, such as the skill to describe artfulness, adroitness, abilities, artistry and interest, set career goals and objectives, write a resume, search for a job, and contact employers” (EDC, 2012).

Vocational and technical training for employment involves the creation and sustenance of career-enhancing education and training programmes that are responsive to the current and future labour needs of local, regional and international employers, both formal and non-formal.

Accelerated learning is a form of programme that allows youth to complete a number of years of education in a shorter time of period: often used in emergency situations. “The methods used in this system of learning are learner-centred and participatory, and often help learners to discover information and knowledge on their own” (Baxter and Bethke, 2009).

Life skills are sometimes refer to as soft skills which, according to Naudeau et al (2008), fall into three basic categories: (1) social or interpersonal skills that include communication, negotiation and refusal skills, assertiveness, cooperation and empathy (2) cognitive skills that involve problem solving, understanding sequences, decision making, critical thinking and self-evaluation and (3) emotional coping skills that include positive sense of self and self-control that is used in managing stress, feelings and moods.

Livelihoods are the jobs or other sources of income that give one the money to buy things needed for survival or sustenance. They are the means of support or subsistence. They are the means by which households obtain and maintain access to the essential resources that are necessary to ensure their immediate and long-term survival. These essential resources have been categorized into six groups by USAID (2005) as: Physical, Natural, Human, Financial, Social and Political.

Entrepreneurship is the state of being an entrepreneur, or the activities associated with being an entrepreneur. According to Weidemann Associates (2011) “it is the capacity and willingness to undertake conception, organization and management of a productive venture with all attendant risks, while seeking profit as a reward”.

Formal education is the education provided in the system of schools, colleges, universities and other formal educational institutions that normally constitute a continuous ‘ladder’ of full-time education for children and young people, generally beginning at age five to seven and continuing up to 20-25years old. In some countries, the upper parts of this ‘ladder’ are

constituted by organized programmes of joint part-time employment and part-time participation in the regular school and university system: such programmes have come to be known as the 'dual system' or equivalent terms in these countries. Formal education is equally called initial education or regular school and university education.

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

Literature

Documentation on the subject of livelihood substance and economic development through the use of vocational and technical education can be divided into two categories: (1) Studies on vocational and technical education for livelihood and civic participation and (2) Studies on art workshop experiments in Nigerian society. Scholars such as: Foster (1965), Zymelman (1976), Fagerlind and Shah (1989), Bennell (1996), Atcharena and Caillods (1999), Colin (1999), Jeong (1999), Alhasan and Abdullahi (2004), Alam (2007), Alam (2008), Nayak and Kalyankar (2010), Aina (2013) and Offiong, Akpan and Usoro (2013) have had scholarly discourse while groping on the issue bordering on vocational and technical education looking at educational situation of the whole world from different windows with their skilful ability to arrive at individual opinions, decisions and conclusions

Foster (1965) opined that "vocational school is a fallacy in development planning of a nation, because the acquired skills garnered from vocational education are mostly not effectively and properly utilized by participants". Supporting this view, Zymelman (1976) reiterated that "vocational and technical education has been providing a lower *rate of return* than general education", but Bennell (1996) faulted the claims of these two scholars when he rebutted that "if participants at vocational and technical education are less 'academically sharp' and 'inadequately intelligent', the *rate of return* for any organized vocational and technical venture is always still very high".

Fagerlind and Shah (1989) observed that "the concept of *human capital* indicates that vocational education and training had been raising the productivity of workers, and ameliorating their lifetime earning ability". Atcharena and Caillods (1999) are supportive of this observation when they averred that "workers need the vocational and technical training before joining the labour force, and they also need on-the-job training to update their skills". Jeong (1999) followed the same direction in this argument when he claimed that "before joining the labour force, workers need to be trained to be more productive and to perform their tasks effectively".

Colin's (1999) is divergent in his own opinion as he focused on the fact that "vocational and technical education has been playing a vital role for national development planning", but he cautioned that "if the policy makers failed to update their development plan, and the vocational and technical schools are devoid of qualified staff and adequate amenities to offer quality training, the training offered will not be useful". Alhasan and Abdullahi (2013) generally agreed that education is acknowledged globally as a means for transforming and empowering the youth with skill, knowledge and attitudes to enable them become productive members of the society.

The duo: Alhasan and Abdullahi still saw a gap in the Nigerian educational system when they statistically analysed that "Nigeria as a developing country with population of 140 million is

still battling with poverty and unemployment problems” despite the opportunity given through education to transform and empower the youth. They focused on the contribution of a revitalized technical and vocational education and training with emphasis on youth empowerment to improve the economic status of the country and welfare of the people. They discussed the issue bordering on the integration of technical and vocational education and training in education curricula and entrepreneurial activities that are aimed at job provision. They however, concluded that the problem of widespread poverty and unemployment could only be solved if priority is given to revitalizing technical and vocational education and training with greater attention to empowering the youth through this aforementioned educational training.

Alam (2007) was of a view that human capital theory has a powerful influence on the analysis of labour market. He noted that investment in vocational education and training can produce benefits both to the individual and to the society as a whole. He opined that “the return on investment for society will be a skilled workforce that can enhance global competitiveness and economic growth, while the return of the individual will be a better career path, increased earning and a better quality of life”.

In another work Alam (2008) empirically argued on the problem that many countries, most especially the third world countries, while having a large educated population, remain unable to make significant progress because they are sluggish and unable to provide the right type of qualitative education for citizenry. He proffered solution to this sordid problem by concluding that “countries need a well-diversified education system in order to gain sustainable development through education

Nayak and Kalyankar (2010) averred that “education is essential for every human being. It increases rate of literacy that can push the nation towards development”. They advised that “a policy should be developed to implement the functions and to maintain the quality of education system in a given society. They called on national governments “to appreciate and encourage the participation of local authorities and NGOs’ in this regard”...and proffered that “along with the traditional education, policies should be developed and implemented for vocational education in the area of Information Technology (IT) and the IT subjects should be incorporated in curriculum at school level”.

Aina (2013) focused on the review of science education within the context of vocational training in Nigeria, and pointed out its importance to national development and problems militating against its development. He viewed insecurity and corruption as major problems of science education development in Nigeria. He suggested life imprisonment for any corrupt individuals sabotaging government efforts in this venture and he called on the government to invest on agriculture to provide job for people and scholarship for science students, among others.

Offiong, Akpan and Usoro (2013) classified funding as the bane of education in Nigeria and concluded that the global economic recession had eventually come to complicate the matter. They opined that despite these challenges, the focus on vocational and technical education with regard to skills acquisition cannot be disregarded in this instance. They x-rayed the education funding pattern in Nigeria and also assessed the methods of funding the vocational and technical education in Nigeria as well as the need for and ways to adequately fund vocational and technical education in Nigeria in times of economic recession.

They clamoured for the need of endowment fund raising by educational institutions for the provision of facilities and equipments for vocational and technical education training. They also called for the establishment of a cordial school/community liaison funds to promote this educational scheme and they encouraged the parents-teachers association and the alumni association to help out through cash and kind donation to foster vocational training in Nigeria.

Scholars such as: Adepegba, Willett, Fosu, Kasfir, Folarin, Akatakpo, Oyelola, Buraimoh, Magnin and Soulillou, Picton, Mount, Parrot, Adediran, Amoda, Ikpakronyi, Onobrakpeya, Adesanya, Aig-Imokhuede, Clark, Fasuyi, Price, Beier, Gabauer, Jegede, and Layiwola have provided an insight into the origin and development of art workshops in Africa.

Adepegba's (1989) article "Nigerian Art: the Death of Traditions and the Birth of New Forms" discussed the changes that the 19th and 20th centuries brought to traditional African life and art. According to him, the first formal art school in Nigeria, Yaba Technical Institute, Yaba Lagos, was not established until 1953. It was also after the birth of other notable art schools that a workshop centre: Mbari club, where artists meet, discuss and exhibit their works, was also established in Ibadan. Later, a similar Mbari workshop began in Osogbo but it followed a different direction. The Osogbo workshop was for a specific category of artists, "no academic entry requirement and the participants were mainly jobless primary school drop outs and artisans" (Adepegba, 1989:30).

Adepegba (1995) described the Oye-Ekiti workshop experiment as another attempt to resuscitate the traditional art. He classified the works of the members of the Mbari workshop centre at Osogbo as abstracted forms that are naively arranged with utter disregard for depth, space or synthesis of motifs. Of their themes, he said: "The artists mainly focus on folkloric ideas like religious stories and folktales" (Adepegba, 1995:97). In another article, Adepegba (1999) saw the workshop experiment as very important to the foundation of modern African art. He divided African art workshops into two categories: those in which European and other media were employed and those which were set up to revive the dying African art traditions.

According to him, "those in which European media were employed are similar in their focuses: they were to encourage individual creativity as in the formal schools, but through a different approach while those set up to revive the obviously disappearing traditional art employed traditional artistry for the artistic needs of the Europeans" (Adepegba, 1999:8). He, however, summed up his arguments by saying that forms in the works of formal art school-trained artists are generally characterised by greater rationalisation and logic than those in the works of the workshop-trained artists.

Willett (1971) examined the workshop experiment initiated by Ulli Beier: an art connoisseur whom Oyelola (1992) aptly described as the most prolific researcher into, and an enthusiastic critic of Yoruba and Nigerian art. He observed that the Beier-led workshops began as a series of summer schools. The first two held in Ibadan and Osogbo in 1961 and 1962, were primarily for practicing artists and art teachers, and aimed at freeing them from the inhibitions acquired during their western type of training. Also, he discussed the works of three Mbari artists: Taiwo Olaniyi (Twins Seven-Seven), Jimoh Buraimoh and Yemi Bisiri. It was Fosu, a Ghanaian artist trained in Howard University, Washington D.C. U.S.A, who carried out a comprehensive research on workshop practice in Africa. His findings are documented in *20th Century Art of Africa* published in 1986. In his discussions on workshop centres in Africa, he described the artists from the Osogbo School as the most successful of all those trained in experimental schools.

In his analysis, he said: “The Osogbo artists have developed refreshing new ways of narrating African stories in modern pictures”. “Many of their stories”, in his opinion, “are inspired by traditional folktales, but a great number of them are new ones arising from individual experiences and recent events”. Furthermore, he discussed the nature of art works produced by the artists trained in other workshop centres, such as: Elizabeth Ville Centre in Zaire, Cyrene Centre and Polly Street Centre in South Africa. While charting the complex spectrum of works being produced by African artists in her book: *Contemporary African Art*, published in 1999; Kasfir highlighted the important differences in training, knowledge, attitude and types of artistic production among the untrained artists and those formally trained in western education.

She is of the opinion that the Yoruba apprenticeship system is highly structured. Using the famous workshop organized by Ulli and Georgina Beier and their colleagues at Osogbo as an example, Kasfir posited that the founders of the Osogbo workshops are expatriates who believed that African creativity is a latent force, locked inside Africans, but fettered by the new social conditions imposed upon them after the demise of traditional culture under colonial regime. She wrote:

The purpose of the Osogbo workshop was, on a practical level, to provide would-be artists with skills that would enable them to be practitioners and to release the creative energies, which were thought to lie deep within these African artists (Kasfir, 1999:57).

Folarin (1989) in his study “Imaginative Image in Modern Nigerian Contemporary Art” opined that: “The rich artistic tradition at Osogbo in the 1960s encouraged Ulli Beier to establish an informal curriculum of art education, by introducing a series of intensive four-week workshop practice” (Folarin 1989:35). “The resultant effect of these art workshop experiments”, according to him, “became a catalyst in which the enthusiasms of the participants were activated”. He held that: “The mode of operation in the workshops paved the way historically for the rise of the self-taught “neophyte”, thereby permitting a new evolution towards more spontaneity and the return of creative image in modern (contemporary) Nigerian art” (Folarin 1989:35). It has been argued that workshop experiments have helped to develop the finest artistic tradition, which reflects the philosophy and aesthetic foundation of traditional African art. Akatakpo (1994) supported this view when he observed that “the Mbari workshop centre at Osogbo was established for a purpose different from the summer schools, which were held in 1961 and 1962 in Ibadan for formally trained practicing artists and teachers” (Akatakpo, 1994:20).

According to him, the workshop was set up as a protest against the method of art teaching in the formal art schools (Akatakpo, 1994:21). He went further to explain that:

Attendance at the workshop sessions was not based on any academic standards ... Participants were freely chosen, consisting mainly of jobless school dropouts and artisans (Akatakpo, 1994:21).

While making allusion to the individual differences that occur in the styles of the Osogbo artists, Akatakpo said that: “Twins Seven-Seven’s themes are bizarre variations of Yoruba mythology and legend”. “He paints the world as he knows and experiences it; there is no dwindling between the earthly and the supernatural” (Akatakpo, 1994:24). He also reiterated

that Muraina Oyelami focuses on Yoruba folklore, but with actual life experiences, while Adebisi Fabunmi is interested in depicting cities, be it European or African. He stated further that: Jacob Afolabi's work shows interest in people with little attention to conventional ideas of anatomy, while Jimoh Buraimoh executes his bead paintings in extremely brilliant tones of colours. In his analysis, Akatakpo implied that the "collective unconscious mind" of the people, their beliefs, norms, lore and values are brought to play in the workshop experiment, which the whole world regards so highly through active participation" (Akatakpo, 1994:24).

Oyelola (1992) supported Akatakpo's viewpoint when she confirmed that the Osogbo School encouraged and fossilized artists such as Fabunmi, Ogundele, Oyelami, Buraimoh and Twins Seven-Seven, all whom are Yoruba. According to her, "the Osogbo artists re-interpret Yoruba myth and tradition to the admiration of predominantly expatriate sponsors and patrons". Buraimoh (2000) in his autobiography: *The Heritage: My Life and Arts*; advocated for the incorporation of informal (workshop) trained artists into all aspects of contemporary arts. He argues that the Osogbo's informally trained artists had contributed tremendously to the development and growth of Nigerian art. Magnin and Soulillou (1976) focused attention on Twins Seven-Seven and other members of the Mbari Mbayo workshop centre founded by Ulli and Georgina Beier in 1963. They also wrote about the contribution of Bruce Onobrakpeya to the development of contemporary Nigerian art.

Mount (1973) in his survey of different workshop centres in Africa noted how workshop experiments have produced scores of extremely talented artists within the limit of informal training. Picton (1996) highlighted the summer schools that were started in the 1960s, "in which", according to him, "anyone with or without formal education could practice art" (Picton, 1996:54). "The best known of these", he informed, "took place at Osogbo, Nigeria" (Picton, 1996:54). Parrot (1972) discussed the contributions of Georgina Beier to the development of workshop training in Nigeria. According to him, Beier ran Mbari Mbayo workshops for several seasons and artists were trained and sponsored free of charge. Another work that provided background information on the growth of workshops in contemporary African society is Adediran's article: "Appraisal of Harmattan Workshop in Nigeria" published in 2003. Adediran traced the history of various workshops: their background, participants, sponsors, patrons and productions.

He mentioned the specific workshops that deliberately included textile design in their programmes. "The most important of them all", said Adediran, "is the Ori-Olokun workshop centre started in 1960s at Ile-Ife in the old Western Nigeria by Irein Wangboje". "The other workshop centre that incorporated textile design as part of its informal training areas", according to him, "is Mbari-Mbayo workshop centre started in 1963 at Osogbo, Nigeria" (Adediran, 2003:4). Amoda (2000) classified the management of Africa's workshop centres into two categories: those that are managed by the Triangle Arts Trust and those that are run by individuals and independent bodies. The Agbarha-Otor workshop experiment, falls into the second category of Olu Amoda's classification.

Ikpakronyi (1999) located the place of workshop experiment in contemporary African art. He noted that the workshop centres, which sprang up in different parts of Africa constitute important tool for artistic development and have also helped in reinforcing the advancement of visual artists all over the world. This view was given credence by Onobrakpeya (1999) who stressed that the workshops bring together people from different ethnic background and nationalities to foster better understanding and friendship. Onobrakpeya cited the example of the 1975 workshop training he attended at Haystack Mountain School of Arts and Crafts at

Deer Isles, Maine in United States of America, where Africans, Americans, Dutch, Japanese and Israelis were in the camp at the same period and exchanged ideas. He saw the interaction between the participants and the community as mutually beneficial. It created friendship, reduces prejudice and forges lasting unity. He traced the history of art workshop experiment in contemporary Nigerian society and emphasizes that both formal and informal art schools have contributed to the growth of contemporary Nigerian art.

Adesanya (1999), in her own account, examined the lives and artistic works of the famous Fakeye family of Ila-Orangun against the background of Yoruba wood carving tradition. Although almost all the members of the family practicing woodcarving are successful in the craft tradition, in her judgement, Lamidi Fakeye stands out as the most popular of the present generation of Fakeye lineage of wood carvers. She noted that the circumstances of Lamidi Fakeye's popularity are not without western influence. She discussed Lamidi's experience during and after his participation at Reverend Father Kevin Carroll's workshop experiment of 1947 at Oye-Ekiti:

His participation at the Oye-Ekiti Christian Missionary workshop immensely contributed to his success and popularity ... The workshop gave him the opportunity to build upon old forms, which he has applied to his new repertoire, (Adesanya, 1999:9).

Apart from Adesanya's study, another work that appraised informal art training and art workshop tradition in Nigeria is Aig-Imoukhuede's article: "Evolution in Nigeria Art (series 3): The Abayomi Barber School" published in 1984. The study contained substantial information on Abayomi Barber School. It stressed that "the intellectual content of the works of Barber's pupils belie the absence of an academic background". (Aig-Imokhuede, 1984:3). Clark's (1984) study threw light on the uniqueness of the Abayomi Barber School. She informed that the school trains its students solely through the informal method of the master/apprentice tradition.

Fasuyi's (1973) *Cultural Policy in Nigeria*, which focused on the apprenticeship system of training also stressed that the informal system of training involves no formal lectures. Similarly, Beier (1968) noted that: "no formal lecture is given at the informal art training sessions, except instructions on the use of materials". Price (1975) reiterated that: "many young artists at the Mbari Mbayo club, often self-taught, have worked independently, making oil paintings, ink drawings and block prints, resist-dyed hangings and even pictures in bead works" (Price, 1975:14). Although the participants used European art materials, their subjects are drawn from the African life they know and most especially from the stories and indigenous beliefs of the Yoruba. Prominent in the traditional art of Africa are the guild system of Benin court art, Nigeria and the court workshop experiments of Bamum, Cameroon.

While researching into the court workshop experiments organised by King Njoya, the ruler of Bamum, Gabauer (1979) observed, "The king's court workshops engaged the finest of local as well as outside craftsmen" (Gabauer, 1979:14). He concluded that Njoya mass-manufactured the blue and white tapestries now found among many feudal treasures of the grasslands. Similarly, Jegede (1988) in *Art by Metamorphosis: A selection of African Art forms from the Spelman College Collection*, observed that king Njoya, the ruler of Bamum, vigorously promoted artistic resurgence in his domain. "His capital, Fumban, was a centre for artistic

opulence while his palace became the repository for the best examples of court workshop art” (Jegede, 1988:15).

Layiwola (2002) spoke about the guild system of Benin court art in a paper titled: “Confluences and Disjuncture in the Styles and Themes of Benin Cast Art”. She asserted that the art of casting has been practiced over several centuries by a guild of casters known as *Iguneronmwon* in Benin royal court. According to her, the king established the guild system and skills were passed down from father to son within an established family line. She substantiated her point with the fact that “the Oba sustained the Benin court art by providing the artists with materials and catering for their needs” (Layiwola, 2002:2). In return for his benevolence, the court artists served him and produced works, which were exclusively for his use. Adepegba (1995) also noted that the works produced by workshop artists, particularly, at Osogbo and Oye Ekiti centres were used by the workshop organisers to explain the level of development in Africa or to promote Christian religion.

Other observations on Africa’s workshop centre in journal articles, newspapers, catalogues and magazines include those of Kennedy (1968) and Beier (1965). Kennedy’s article: “The Nigerian artists”, published in *Nigeria Magazine* of 1968 only emphasised the exhibition of twenty workshop artists from Osogbo in Geneva, while Beier’s article: “Experimental art school”, also published in *Nigeria Magazine* of 1965, was a brief comment on workshop experiment in Nigeria. An overview of the foregoing showed that the scholars largely deal with informal trainings and workshop experiments, both within and outside Nigeria and they tried to exemplify the way in which the trainings and experiments have been used to ameliorate the standard of living of the participants.

Theory

Two theories of management: **Learning** and **Political-economy theories** are germane to this study of *livelihood sustenance and economic enhancement via vocational and technical education* in a significant way. They can be used to foreground the foundational/ideational structure of this present study on humans’ livelihood and sustenance in a systematic order. The **Learning theory** focused on the complexity of adapting humans’ immediate milieu to the way they could easily acquire basic knowledge. Cole (2002) has observed that such adaptation generally involves some recognizable change in human behaviour.

The learning theorists are also of general opinion that acquisition of knowledge and ideas is a fundamental feature of learning and this is the main reason why they postulated that acquisition of knowledge through learning depends on three main factors: (1) innate qualities of learner-intelligence (2) skills of the teacher and (3) conditions of the milieu in which knowledge is imparted. The development of innate tendency is said to be part of the process of our biological growth or maturation, so it is outside human control system.

It is observed that humans’ demographic dispositions such as age and intelligence are factors that can never be changed by any external influence however the trainers have to work with the materials at their disposal to be able to mentor their students and to improve their level of academic understanding and performance. For example, if a student is not physically or mentally skilful to be a creative artist, then all the training and practice given will not make him or her to reach the required standard of competence. But, if such student has the basic skills the combination of instruction, practice and experience given by the teacher will be used to develop his or her required level of performance. Then, if the circumstance under which the

learning is taking place is affected by the conditions of the environment the learning will not be effective.

The **Political-economy theory** dealt with *the study of control and survival in social life*. Control refers specifically to how a society organizes itself, manages its affairs and adapts, or fails to adapt, to the inevitable changes that all societies face. Survival means how people produce what they need to reproduce themselves and to keep their society going. According to this interpretation, control is a political process because it shapes the relationships within a community, and survival is mainly *economic* because it involves the process of production and reproduction. These two theories that are discussed within the context of knowledge impartation and human survival need to be critically examined in the study of how vocational and technical education has been influencing livelihood sustenance and economic development in contemporary Nigerian society.

METHODOLOGY

The data for this study were collected through two principal sources: Primary and Secondary. The primary data were collected through case study in which the researcher delved into historiography-the art of writing the history of art workshop practice in Nigeria. This involved the careful weighing of evidence of the validity of sources of information on the past, and the interpretation of the weighed evidence. The type of historical analysis used in this study is the case history that focused on workshop experiments in different parts of Nigeria with emphasis on the mentoring strategies used by the workshop organizers to empower various artists economically.

The secondary data were existing information collected from books, journals, magazines, catalogues, newspapers and the Internet. Data collected from these two sources were first subjected to scrutiny by this researcher in order to ascertain their veracity and validity. After ascertaining the data to be genuine, they were then synthesized. After synthesizing the field materials, they were treated with data analysis tools to summarize, simplify and to interpret a mass of information.

The data were descriptively analyzed by giving an account of historical cases observed during the desk research in words before arriving at meaningful and conclusive decisions. The analyses were begun with encoding of the data; using coding sheets. The encoding of the data made them amenable for analysis. After encoding, the data were entered into the computer machine for analysis. The data were decoded and analysed by describing and summarizing facts, using descriptive data analysis method

Data Analysis

In the traditional African society there were informal family or lineage vocational trainings. A good example is the court art of Benin. In the old Benin kingdom, the *Iguneronmwon*, a brass casting guild was established by the King and the artistry of these casters, which dates back to generations, was organized within a family line. The Benin monarch is the sole patron of the guild; he maintains and sustains the brass casters and in returns for such benevolence and patronage the brass casters produce works that are exclusively used to glorify him. Another example of traditional workshop practice is the informal vocational training sessions organized by the *Ekine* society for young Kalabari boys of Ijo extraction in PortHarcourt in the Niger

Delta region of Nigeria. These members of the junior *Ekine* society were trained informally to produce mask ensemble for traditional ceremonies.

Also, informal vocational training method had played a major role in the artistic development of the Yoruba and the Igbo speaking people in the south-west and south-east of Nigeria respectively. For example, two foreign Catholic Priests: Fathers Carroll and Mahoney had made efforts to sustain wood carving tradition in the Yoruba town of Oye-Ekiti in the late 1940s. The establishment of Oye-Ekiti workshop serves as a catalyst for the introduction of other popular workshops such as *Mbari* club (1961) and *Mbari Mbayo* (1962 and 1964). The *Mbari* club of 1961 had served as precursor to the establishment of *Ori-Olokun* centre (Ife) in 1967, The *Mbari* centre (Enugu) in 1964 and *Agbarha-Otor* Harmattan centre (Agbarha-Otor) in 1998. These three centres were established by indigenous artists: Irein Wangboje, Uche Okeke and Bruce Onobrakpeya respectively. Onobrakpeya's workshop experiment is still extant out of the three.

It is observed that about ninety-five percent of modern workshops organized in contemporary Nigerian society are concentrated in the south western part of the country. This is why Kasfir (1999) tagged the workshops such as: the Roman Catholic art Workshop Experiment at *Oye-Ekiti* (Ekiti), *Mbari-Mbayo* (*Osogbo*), *Ori-Olokun* (Ife) and *Abayomi Barber* (Lagos) "a Yoruba project". These aforementioned workshop centres are indeed outcrops of a Yoruba project as studies by scholars such as Willett (1975), Fosu (1984) and Adepegba (1995) have indicated that most participants were drawn from Yorubaland and the themes of arts being propagated by the organizers were derived within the context of Yoruba culture. An attempt made in the 1940s to resuscitate traditional art through workshop practice by the Catholic mission in Nigeria marked the beginning of a new epoch in the traditional informal training method. This attempt came after the 'Papal Declarations' that "indigenous culture, except when considered inimical to the Catholic tenets, should be accepted and encouraged" (Adepegba, 1995:81). In order to operate this cultural policy issued by the Pope, the Catholic mission in Nigeria, under the supervision of Fathers O' Mahoney and Kevin Carroll established the Oye-Ekiti workshop centre in the year 1947. The workshop was opened for craftsmen who could revisit and adapt traditional African art forms to produce new art for religious purposes. The Catholic churches proposed to use the new art forms in their liturgical practices. They intended to use the art forms in showing deep integrity of an established artistic practice in the service of the sacred.

The Oye-Ekiti workshop, which followed the basic tenets of the traditional African apprenticeship scheme had as participants carvers such as Arowogun (b. 1880), his son George Bamidele (b.1910), who was apprenticed to Osamuko: a carver that had his training under Arowogun, and Lamidi Fakeye (b.1925), who trained under George Bamidele. Concerning Lamidi Fakeye: the most celebrated of all Oye-Ekiti trained carvers and his master Bamidele, Willett (1975) wrote as follows:

<p>Lamidi is descended from a family of who lived at <i>Ila Orangun</i> and the family style... He <i>Oro</i> town and Bande for carve in difficult master:</p>	<p>carvers was trained in met Father Carroll in became an apprentice to three years when he learnt to <i>Osi</i> style... His door panels are to distinguish from those of his Bamidele, but his works in the</p>
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round are usually distinguishable
(Willett1975:229).

The participants at Oye-Ekiti experiments followed the abstracted humanistic and ethnographic styles of the Yoruba sculptures, which are characterized by angular and plane forms. The most popular subject of those who participated in Oye-Ekiti workshop is the equestrian figure, which Willett (1975) said “is not usually represented alone when carved in a door panel but surrounded by other figures that complete the design and reduce the open space to a minimum to produce a richness of design that falls short of being overcrowded”.

The origin of Osogbo *Mbari Mbayo* is traceable to the *Mbari* club, which hosted writers, dramatists, poets and visual artists at the extra-mural centre of the University of Ibadan in the year 1961 and 1962. According to Adepegba (1995):

The *Mbari-Mbayo* centre opened by expatriates: Georgina and Ulli Beier in 1962, 1963 and 1964, hosted a special category of artists... No academic entry requirements and the participants were mainly jobless primary school dropouts and artisans ... No formal teaching except in some cases of new materials and methods (Adepegba, 1995: 82).

Ulli Beier, one of the organizers of the workshop referred to the *Mbari Mbayo* centre as “a shortcut to creating a new synthesis of modern African art” (Fosu, 1984). The centre nurtured particular styles that established each participant as a school of expression. These participants were “encouraged and fossilized” (Adepegba, 1995:104) by the organizers and they experimented with myriads of materials, and many of them have continued to practice on their own. After the workshop experiments, the participants had relied on Ulli Beier: the initiator of the workshop experiments, for support. Their artistic productions showed simplicity and child-like expressions. This is probably one of the reasons why Adepegba (1995) referred to them as naïve artists; a tendency which described the representation of figures from traditional lore in the art of the artists and is common among the participants at the *Mbari Mbayo* workshop centre. For example, artworks produced by Taiwo Olaniyi (Twins Seven Seven), Jimoh Buraimoh, Adebisi Akanji, Asiru Olatunde, Adebisi Fabunmi and Muraina Oyelami, often illustrate the spirit world and mythical creatures drawn from Yoruba culture.

Ori-Olokun workshop also had its roots in the Ibadan based *Mbari* club organized in 1961 and 1962. The participants at Ori-Olokun centre were also products of Ulli Beier’s workshop experiments in *Mbari Mbayo*, Osogbo. The centre was established by Irein Wangboje, who later in collaboration with Ulli Beier re-organized it into formal art school that later metamorphosed into what is now known as the *Department of Fine-Arts, Obafemi Awolowo University, Ile-Ife*. As indicated above, the *Ori-Olokun* workshop was organized for the same set of people who attended the *Mbari Mbayo* at Osogbo, but their outputs were different. For an example, the Ori-Olokun workshop participants used a distinguishable style of delineating human forms with strong outlines. Their style of composing figures is sometimes similar to the depth common with the plane recession of traditional Yoruba sculptures. Yinka Adeyemi: a

prominent member of *Ori-Olokun*, in collaboration with his colleagues established *Oguntimehin* workshop centre in Ile-Ife after the collapse of the centre.

The Abayomi Barber School was part of the creative section of the former Centre for Cultural Studies of the University of Lagos, Nigeria. It was a government sponsored workshop under the headship of the prolific artist: Abayomi Barber. The class of people who participated in this workshop is similar to those discussed under the last two workshop centres organized in Osogbo and Ife. The workshop was opened to all and sundry. Notable among such participants are Muri Adejimi, Olu Spencer, Busari Agbolade, N.O Akinsanya, Toyin Alade, Gilbert Atsegbaghan, Albert Fadipe, Olu Lasaki, Tayo Oguntoye, Taiwo Sofolahan, Debo Showunmi and Kent Ideh. Art students, who were on industrial attachment from the Polytechnics and the Universities, also participated in the workshop. These industrial trainees, some of whom are now celebrated artists in Nigeria are Chris Ebere, Francis Nweje, Onuora Nkonu, Moses Chukudi, Femi Vidal, E. Omolaoye and Olu Amoda.

The above-mentioned pupils of Abayomi Barber workshop centre were given absolute freedom of expression. However, Barber offered them useful suggestions and practical hints which were done in accordance with the participants' level of development and understanding of art profession. Barber trained the participants using the informal method of the master/apprentice tradition. Instructions were given to them on the importance of drawing and the need to see objects correctly. Barber encouraged them to measure forms accurately and to construct images to be in their right perspectives. The participants followed various stylistic tendencies such as *Re-visitation to Traditional Forms*, *Surrealism*, *Realism/Photographic Representation*, *Naturalism*, *Stylization*, *Abstraction*, *Colour Symbolism* and the improvised *Barber's Vision*, which is a mixed-media technique of using sands as a painting base. The uniqueness of Barber school is shown in the pupils' tendency to juxtapose different symbols and motifs drawn from African tradition. Some of them have their figures depicted naturalistically and sometimes almost in photographic realism. The workshop shared the same experience as *Ori-Olokun* workshop centre in Ile-Ife. It was converted to a formal art school: Department of Creative Arts, University of Lagos in the early part of 2000s.

The epoxy-base etching methods were started by Bruce Onobrakpeya in the year 1967 through the scientific process of using Hydrochloric Acid to etch images drawn on metal plate. He forgot to apply the correct measure of acid, while he was trying to practice a method that he learned, at the Mbari-Mbayo workshop centre, from a German Professor of print-making, Ru Van Rossem, and efforts made to repair the spoilt print resulted in accidental discovery of *plastography* method. This technique: *plastography*, which he derived from this technical error, has offered him the opportunity to reproduce forms and images through the use of intaglio machine.

Onobrakpeya has introduced three additional methods at his Ovuomaroro studio, Isolo Lagos and the annual Agbarha-Otor harmattan workshop experiments. These are: *thermoplastography* in which images are engraved on plastic resin; *additive plastography* in which epoxy resin is neither engraved nor cut with acid and *collagraphy* in which scraps of papers and other odds and ends are pasted with epoxy resin. These techniques have brought Onobrakpeya fame locally and internationally. The idea of starting a Harmattan workshop was fully developed in 1980 when Onobrakpeya began the apprenticeship system in which he trained younger artists at his Ovuomaroro Gallery. He also started industrial training and research programmes in collaboration with Nigeria's tertiary institutions.

An influx of Nigerian and foreign artists/scholars later made the studio and facilities inadequate to carry out artistic research and experiments. According to Onobrakpeya (1999), “a solution was to be found in expansion”. He selected Ejigbo: a suburb of Lagos and Agbarha-Otor, a village in Niger Delta region as possible locations where structure could be erected for workshops and other art activities. Bruce Onobrakpeya concluded that closeness to his cultural root will be an important element to use in developing his concept of cultural synthesis. With this theoretical frame of mind, he chose to locate his art workshop at Agbarha-Otor. He explained the reason for his choice in the following words:

Agbarha-Otor is the source of inspiration of many of my artworks... It is a quite little village free from the hustle and bustle of cities. Its wet land vegetation is rich with evergreen trees, birds, animals and aquatic life... As a centre of Urhobo kingdom, it has a repertoire of folklore, traditional art and philosophy from which workshop participants can draw inspiration. It is on the Warri-Port-Harcourt trunk "A" axis road and can be entered by road and air: thus making it easy for workshop participants to visit other interesting towns and villages in the Niger Delta region. (Onobrakpeya, 1999: 30).

Onobrakpeya decided to model the workshop centre after the programme that he attended several years back at the Haystack Mountain School in Deer Isle, Maine. This international workshop held in the United States brought together artists from varied ethnic origins. Onobrakpeya established a similar centre where participants of different shades and background share artistic ideas through lectures, film, video and slide shows. The participants: males and females, old and young artists with large percentage having formal art education and few artisans, are exposed to new forms, styles and techniques of art.

After each workshop experiment, artworks produced by these participants are mostly exhibited for people to appreciate and buy. The artworks of the participants have been receiving patronage from local and foreign buyers. The workshop centre has been attracting participation of formally trained artists who adjusted to informal and traditional master/apprentice training model. The continuity, regular participation and qualities of the artworks produced by the participants had helped in creating a standard for the Agbarha-Otor Harmattan workshop experiments. The styles of the participating artists are exotic and cosmopolitan. The organizers did not enforce the informal workshop tradition; they encourage the participants to show interest in the use of principles and elements of designs.

The usage of artistic elements has made the artists to create standard forms, while adopting African motifs and symbols. The Agbarha-Otor Harmattan workshop has brought together masters in the field of art; they include Peju Layiwola (metal casting), Sam Ovrati (oil painting), Olu Amoda (metal sculpture), John Agberia and Clement Emodah (ceramics), Friday Idugie (wood sculpture), Oladipo Afolayan (stone sculpture), Salubi Onakufe (print making) and Mike Omoighe (mixed media). The coming together of these talented artists in a workshop centre of this kind portends bright future for the informal training method in Africa. It also reinforces Onobrakpeya's genuine intention to create high standard for art profession as it has been done by visionary and focused individuals in other professions.

In order to modulate the number of artists participating in a season, Onobrakpeya resolved to divide the workshop session into two: two weeks for each session between the months of February and March every year. In 2002, Emmanuella, S. Fourchard; a doctoral research student in *African Art History* from the University of Paris, Sorbonne Pantheon participated in the workshop and commented as follows:

Missing the Harmattan workshop would have meant not being able to meet the Nigerian artists in the same place and understand them as she did (Fourchard, 2002:116).

Another foreign participant, Jean Borgatti, came in 2003. A Fulbright scholar from the United States Borgatti was studying the *Traditional African Art* in the Niger Delta region and used part of the period of her visit to attend the workshop experiment. At the time of her participation she was serving as a Visiting Professor at the University of Benin and the Federal Polytechnic, Auchi in Nigeria. Borgatti spent several days at two successive workshops, meeting facilitators and participants who are either lecturer at the universities/polytechnics/colleges of education or professional artists from different parts of Nigeria. She noted that:

The workshop truly represents a communal effort to foster and sustain lasting friendship ... The workshop activities were punctuated by formal meetings, classes in any of a number of media, and simple meals taken together at the centre's main cafeteria where food is served all day round... After evening meal, participants reconvened at the lecture arena for seminar and intellectual discourse... Inspired by residency programme attended by Onobrakpeya in the United States, the Harmattan workshop provides Nigerians and other artists from different parts of the world, an all rare opportunity to learn new techniques, experiment with new media, or simply concentrate on working for two weeks without the distractions of home and family. (Borgatti, 2003:xii).

Midahuen Yves, a graduate of College of Arts, University of Science and Technology, Kumasi, Ghana and a full time studio artist based in Cotonue, Republic of Benin also participated in the 2005 edition of the Harmattan Workshop. He said he enjoyed the freedom of expression and the freedom from normal daily chores and distractions. The participants had an uninterrupted period of about fourteen days and more to spend at Agbarha-Otor. Some of the works produced by the participants depict the natural and physical structure as well as the mood of the Agbarha-Otor workshop experiment. A good example is the work: *Banana tree* artwork produced by Lanre Ayoade with charcoal. Others are *Agbarha-Otor landscape* a 74cmx94cm oil painting produced by Duke Asidere; *Sunset in Agbarha-Otor* a 50.2cmx30cm oil painting produced by Abiodun Okemakinde; *Workshop fever* an oil on canvas, 31cmx26cm, produced by Gbenga Olatunji; *Harmattan landscape* a 109.5cmx109.5cm, oil on canvas produced by Barrett Ese Akpokabeyan and *Niger Delta Forest Form* a 91.5cmx62.5cm, mono-print produced by Salubi Onakufe.

The workshop experiment is divided into units such as painting, mixed-media, print-making and photography, metal construction, stone carving, bronze casting and jewellery, wood carving, ceramics and textiles. The participants are exposed to a wide range of materials and techniques in these units. During the workshop, the materials, feeding and accommodation are

free. The participants use materials such as oil colour, water colour, poster colour, gouache, acrylic, wood, cement, stone, beads, metal, synthetic dyes as well as locally generated dyes: aro. Some other locally sourced materials such as *galura*, were used to produce high quality artworks. Some of these artworks were bought by art collectors who visited the exhibition mounted by the organizers. The participants were also introduced to practical and theoretical aspects of mixed techniques; wood carving techniques and totem-poles' construction (in both wood and metal), stone carving techniques and installations.

Stone carving is still having a very low level of participation at the Harmattan workshop centre. Ikpakronyi (1999) advanced reasons for the low participation in this unit and argued that artists do not want to be subjected to stress associated with stone carving. Attempts made to increase the level of participation in the unit have led to the integration of some site workers into stone carving exercise. Bruce Onobrakpeya decided to introduce an outreach programme where local artisans were encouraged to participate in the craft aspects of the workshop. This has given the community dwellers the opportunity to learn some new ideas, which they have probably applied to their day-to-day business activities such as bricklaying and tiling. According to Ekpo (2003), "the outreach programme has been introduced in order to provide a basis for interaction between the workshop participants and the local community". The involvement of Agbarha-Otor indigenes, therefore, supports Bruce Onobrakpeya's claim that he initiated the workshop programme to build the creative capacity of both the trained and untrained artists and laymen in the society.

Onobrakpeya used the instructional method similar to the practice in formal art school to pass creative knowledge to the participants. He introduces formal teaching and heads all the practical and theoretical activities of the workshop as well as encourages individual initiatives and group work. The concept behind the group assignment is derived from African belief in community development programme. The instructors who assisted him are prominent Nigerian artists such as Oladipo Afolayan, who handles stone carvings, Mike Omoighe, who is in charge of mixed techniques, Nse-Abasi Inyang, who assists Afolayan in stone carving unit, Salubi Onakufe, who manages the teaching of print-making techniques, Duke Asidere and Sam Ovrati who are in charge of pictorial art forms. Bunmi Afolayan and Peju Layiwola handle textile design, bronze casting and jewellery making.

Regular participants at the workshop include Kunle Adeyemi, Harrie Bazunu, Ayoade Lanre, Edewor Nelson, Idiong Stella, Ifesiah Jude, Kukoyi Sola, Ojo Olaniyi, Onah Kent, Onodje Raymond, Thompson Folashade, Usen Uwa, Umobuarie Joy, Titi Omoighie, Gbenga Ogunojemite, Barrett Akpokabayen, Adeola Balogun, Chris Afuba, Friday Idugie, Godwin Ufuah and Adediran Adeniyi, to mention a few. Operational staff in Onobrakpeya's studio, who are also seconded to manage and look after the well-being of the participants include Oluseye Oyedele, Bode Olaniran, Andrew Onobrakpeya, Udoma Ekpo, Ovirri Alaric, Godwin Onobrakpeya, Ufuoma Onobrakpeya and Unokwa Moses. The Agbarha-Otor milieu has encouraged older artists to work in symbiosis with younger Nigerian artists. Bruce Onobrakpeya has also promoted synergic relationship between the learned artists and those who have not been to the four walls of art school. He made efforts to standardize, moderate and professionalize art practice and scholarship in Nigeria. For instance, he has mentored artists that can respond actively to the aesthetic and economic development of Africa.

CONCLUSION AND RECOMMENDATIONS

It has been established that the organizers of vocational and technical education centres in Nigeria have been focusing on how to satisfy the basic physiological needs of the participants while training, mentoring and motivating them for self development and self fulfilment. An authentic vocational and technical education needs to be designed for and organized around the contextual economic opportunities.

It is also discovered that economic and social freedom are interrelated, one cannot thrive without the other. Without economic growth social freedom cannot be attained. The purpose of vocational and technical education, therefore, is to provide adequate skill and knowledge to interested participants to be able to cope with the incessant job scarcity in the society, and such skill acquired through this system of education will surely provide social value for participants in order to achieve their country's developmental goals.

If the youth are trained adequately, they will become more productive; a source of skilled manpower and not a burden on the society. They can perform their duty with diligence, effectiveness and best professionalism, and they can as well contribute positively to national development of their country. From the economic and social standpoint, livelihood sustenance and economic development require a sound vocational and technical education that is intended to meet a wide range of human needs.

The study also revealed that Bruce Onobrakpeya's workshop experiments have greater influence on the development of vocational training in contemporary Nigeria. He developed an epoxy base etching method in 1967 at the *Mbari-Mbayo* centre, Osogbo. He has introduced four unique techniques: *plastography*, *thermoplastography*, *additive plastography* and *collagraphy*, during his workshop experiments.

Onobrakpeya's significant contributions to the development of contemporary Nigerian art are located within the frame-work of these etching techniques. Most of the budding artists tend to be more inspired in adopting these techniques when they participated at his annual Agbarha-Otor harmattan workshop experiments. The annual workshop experiments have, however, strengthened the popularity of the etching methods in and outside Nigeria.

It is recommended that the existing policy on education in Nigeria should be amended to guarantee the survival of vocational training method to the point where a great number participant will be in a position to pass on the indigenous knowledge acquired therein to the coming generations, and at the same time adapt to modern technology. Furthermore, the vocational and technical training techniques and introduction of workshop practice to students in Nigerian schools should be carried to a level where both will have a symbiotic relationship with other existing courses.

Finally, lack of funds has remained a major setback to the full development of the creative potentials of many participants at the vocational workshop practice. To solve this problem, the government should provide a definite backed up policy with enabling laws to make funds available for informal workshop practice at the national, state and local government levels

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