

## MEASURING THE IMPACT OF INTEGRATING CANVA APPLICATION ON GRAPHIC ABILITY AND DESIGN PRODUCTIVITY OF UNDERGRADUATES

<sup>1</sup>AJAYI OLAYEMI AND <sup>2</sup>OJELABI ELIZABETH

<sup>1</sup>DEPARTMENT OF ART AND DESIGN,

<sup>2</sup>DEPARTMENT OF ARCHITECTURAL TECHNOLOGY,

<sup>1&2</sup>SCHOOL OF ENVIRONMENTAL STUDIES,

THE FEDERAL POLYTECHNIC, ILARO, OGUN STATE, NIGERIA.

<sup>1</sup>[olayemi.ajayi@federalpolyilaro.edu.ng](mailto:olayemi.ajayi@federalpolyilaro.edu.ng); +2347031638176

<sup>2</sup>[elizabeth.ojelabi@federalpolyilaro.edu.ng](mailto:elizabeth.ojelabi@federalpolyilaro.edu.ng); +2347061502322

### ABSTRACT

*The essence of education at tertiary level is to empower the youths to be technically skilled in order to be relevant at workplace which is sine-qua-non to boosting shared prosperity. But in contrary, it becomes worrisome to keep seeing the Nigerian graduates in design courses, such as art, architecture, to mention but a few, especially graphics, with the inability to cope with the fast-rising digital expertise in art and architecture industries cum multimedia agencies; which is already creating an eyesore in the creative industry. This panel study, which is anchored by uses and gratification cum technological determinism theories, carried out a prolonged experiment on 90 respondents. While interview, observations and review of literatures were deployed as instruments of data collection. The intent was tailored towards examining the respondents' level of Canva usage at the inception of a semester and same respondents were exposed to the teaching of the use of the application for 15 weeks; to test the usability and learnability facets of the app. Among others, the result showed that only 3% of the respondents had known about the application as at the inception of the semester while at the end of the semester, 93% of the respondents exposed to the teachings of Canva could use the application effectively. Consequently, this study informed the feasibility of integrating the app as a practicable teaching aid in graphic art scholarship and to enhance their productivity; as it will broaden their horizons technologically, improving workplace productivity from the use of Canva application.*

**KEYWORDS:** *Canva, Design, Curriculum, Architecture, Graphics, Technology*

### 1.0 INTRODUCTION

Since the emergence of personal computer with the underlying technological innovations in 1970s, which expressly paved way for the digital age otherwise known as information age in the 1980s, the imperativeness of digital skills has become inevitable for national development. The global phenomenon which sparked into existence in the 1990s as a result of the digital revolution in most

industries allowed many companies of the industrialized world to record economic affluence. Hence, since that period till present day, digital skills have been evolving and have become part and parcel of human's daily routine which are now thriving perhaps as a requirement to be integrated into the urbanized world that is full of dissimilar opportunities. In similitude of the first industrial revolution of mechanization, steam and water power, as well as the second revolution that brought about

mass production and electricity not exempting the third revolution that sparked the emergence of automation, electronic and information technology systems, the information and digital revolution has been unfolding newer challenges and global reawakening, the industry 4.0 otherwise known as the fourth industrial revolution has unearthed stupendous digital reawakening and will be thriving all through the 21<sup>st</sup> century; and beyond. All of this has given rise to the need of digital skills; as a study puts forward that about 35% to 45% jobs in Nigeria and few other African countries would require digital skills by 2030 (Schwab, nd). Therefore, the necessity of digital skills and computer literacy has become a sine-qua-non to workplace relevance and a tool most organizations consider as a cogent requirement for employee(s) to be inoculated into the artificial intelligence (AI) and multimedia industries. Hence, this calls for a pressing need for curriculum enhancement and modification, especially in graphic art cum architecture courses across all the three tiers of tertiary education in Nigeria; so as to expose both faculty members and graphic art cum architecture students to the acquisition of the required digitally-inclined skills in the disciplines. This will prune the situation where a professionally and scholastically trained graphic designers and architects would end up as apprentices to a 3-month quack designer. While the scope of this study will be to inform the untapped benefits of the *Canva* app, the significance of this study, which is an improved version of a conference paper by Ajayi and Soyemi, (2020), is the fact that it will be instrumental for goading improved curriculum delivery for graphic art educators in Nigeria; while the students would also be exposed to the knowledge of acclimatizing the judicious use of the application and eventually enhance their digital skills to an extent and facilitate skill acquisition in them which

could be monetized for financial empowerment. This study, in contrast to the conference paper, deployed empirical mechanism to inform more about the importance of *Canva* application, by testing its awareness rate among the selected respondents as well as knowing how feasible is the application not exempting the knowledge of understanding the potential impacts of the proposed application on graduates' design abilities cum productivity. Furthermore, this study is also anchored by two worthwhile theories; uses and gratification as well as technology determinism theories of media communication, which were not included in the conference paper.

Synoptically, this study provided answers to the following main research questions; using the students of the departments of art and design as well as architecture technology, the Federal Polytechnic, Ilaro as the population for the study; from which 90 respondents were retrieved. The research questions are:

#### **Research Question 1:**

What is the awareness rate of *Canva* application usage among the selected respondents?

#### **Research Question 2:**

How practicable is *Canva* as a teaching aid for Graphic Design?

#### **Research Question 3:**

To what extent are the potential impacts of the *canva* usage on graduates' design abilities and productivity?

## 1.1 Statement of Problem

The purpose of postsecondary education is to equip young people with the technical skills they need in order to be relevant in both national and global markets, which is essential to fostering shared prosperity. On the other hand, it is pitiful to see Nigerian graduates of design programs, such as art and architecture, to name a few, struggle to keep up with the rapidly advancing technical know-how in the art and architecture industries and/or multimedia agencies. This has already become a blemish defacing the Nigerian educational sector with great negative effects on the visual economy. Therefore, it is imperative to implement curriculum modification by incorporating technological innovation into the current curricula delivery at all levels of tertiary education in Nigeria in order to eradicate the technical shortfalls embattling the most industries in the country and across borders.

## 2.0 LITERATURE REVIEW

Heraclitus, the great Greek philosopher, once said “change is the only constant in life” (Lucy, 2019) which means that, every nation that desires economic development and growth must prioritize the enhancement and modifications of its academic curriculum from time to time to suit the current trends in global markets which will consequently determine the quality of manpower it produces for the available job opportunities and for economic boost. The absence of this in many underdeveloped nations is what has brought many into the deplorable situations of being irrevocably in economic meltdown. The dynamics of any society that thirsts for economic growth is to ensure that a continuum of interrelated changes is carried out from time to time. Ozovehe, (2016), validates the goal of this study which seeks not to displace the long existing handmade form of Graphic arts but to further

integrate a technological input that *Canva* application has to offer to enhance the teaching of the modules and give the students an up-to-date knowledge and keep pace with the present technology in this wise.

The emergence of modern art education in Nigeria in 1923 through the indefatigable individual efforts of Aina Onabolu and Murray as well as the emergence of the term graphic design in 1922 which came to existence when William Dwiggins employed the term to describe the art of designing with graphics all came hand-in-hand as a double faceted good tiding (Chidum, 2001; Crowder, 1976; Wangboje, 1968; Daily, 1948).

Since their emergences, societies have been evolving in accordance with the growth or deplorable state of art in such societies. Tracing it all the way from the period of drawings on the cave walls which controversially were considered a form of ancient graphics fast forward till 1900s when visual signs were considered as a form of expression, as technology evolve with changes and wide availability globally, graphic design began to evolve (Chidum, 2001). The impacts of art education and its adaptability to technological innovations cannot be overstressed. Art education which has an all-encompassing modules that promote self-empowerment and entrepreneurial skills (Ajayi, 2017; Egbedokun, Badru, Adeyanju and Idowu, 2006) must be patterned to be receptive to technological enhancement at all levels of education; especially, tertiary level (Ajayi & Seyi-Gbangbayau, 2020). The definition of graphics by (Ajayi & Siyanbola, 2020) suggests that it is a facet of art that manifests itself to be the art or process of creating prints media and audiovisual communication by combining typographic components, audio, motion and/or photographic components for the purpose of conveying messages to a target audience.

Moreover, the course modules for the National Diploma (ND), Higher National Diploma (HND) in the currently used National Board for Technical Education (NBTE) curriculum cum the National Universities Commission (NUC) curriculum for Bachelor's degree in graphics art not exempting that of the colleges of education cum technical colleges suggest that the students be taught elements and principles of design, symmetric and asymmetric types of balance, publicity and advertising, logo design, among others. Fortunately, almost all of the above contents are deeply rooted in the mobile application called *Canva*. The application is a drag-and-drop graphic design platform, for creating graphic visuals for social media, presentations, posters, documents and other visual contents. Beyond the usefulness of creating designs either by choosing from already existing templates or creating a design from scratch, *Canva* and other mobile phone/PC software/applications for visual creations spanned beyond creating contents to connect with social media friends but also could be maximized for research explorations not exempting academic functions (Mao, Tian, Li, Wei and Liang, 2017). Meanwhile, it is worthy to note that as technology began to change and become available to more people, the entire industry that would become known as multimedia agencies began to emerge.

According to dissimilar studies, almost every college student nowadays owns a smartphone. While some are channeling the use towards research and scholarly activities some are predominantly using the mobile phones for social and networking. Also, in almost all the tertiary institutions in Nigeria, there is an availability of bandwidth that enhance the supply and use of internet-enabled wireless fidelity for every fully registered student/scholar (Kim and Altmaann 2012; Payne *et.al.* 2012; Mohtar *et al.*

2013; Ajagbe *et.al.* 2013; Alfawareh and Jusoh, 2014; Soyemi, Oloruntoba and Okafor, 2015). This makes the integration of *Canva* as an enhancement for teaching graphics plausible among the students.

## 2.1. The *Canva* Application

*Canva* is a graphic design platform, used to create social media graphics, presentations, posters, documents and other visual contents. The app already includes drag-and-drop templates for designers to use. The platform is free to use but offers paid subscriptions like *Canva Pro* and *Canva for Enterprise* for additional functionality and more creative and advanced contents. Impressively, *Canva* can be used on both smartphones and personal computers. That is, it is compatible for both phone and computers (windows, android and apple). Hence, irrespective of the brand of phone/computer, *Canva* will be accessible for all. The latest version of *Canva* has features that enable users to remove background in a single tap, add text effects that enable designs to pop, embed GIFS, music, and videos in designs, and can also switch to the old app and having the existing designs intact.

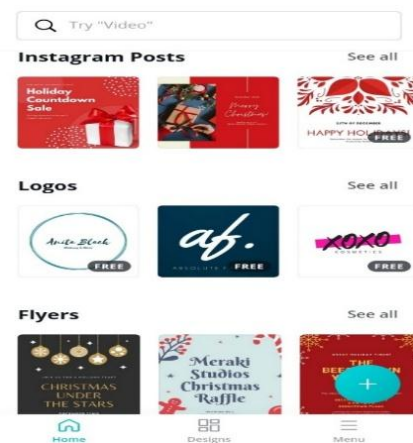


Fig. 1: Screen shot of *Canva* at home mode.





Fig. 2: Screen shot of *Canva* at Designs mode

Figures 1 and 2 are the three different navigation snapshots of the *Canva* App: Home page, Designs page and Menu. The Home mode contains thousands of free and payable templates to modify in a way to suit one's choice. The Designs mode contains all the previously modified designs and they are usually editable and reusable (without necessarily using the internet connection), while the Menu mode contains pieces of general information about user and allows user to modify some settings and view all the created folders for one's modified visuals. The payable templates allow editing/modification. Thousands of different templates are available on the application and have been classified into different groups such as: instagram posts, logos, flyers, posters, instagram stories, animated social media, fashion logos, facebook post, your stories, infographics, presentations, instagram story highlights, phone wallpapers, gaming logos, video presentations, animated logos, YouTube thumbnails, photo collages, invitations, YouTube channel art, videos, Facebook covers, cards, mind maps, brochures, beauty logos, Facebook shops logos, business cards, sale Instagram posts, food/drink logos, love instagram posts, WhatsApp stories, food instagram

posts, clean minimalist instagram stories, birthday invitations, posters (landscape), birthday cards, presentations (4:3), comic strips, education presentations, menus, concept maps, social media, YouTube intros, YouTube icons, Zoom virtual backgrounds, magazines covers, education infographics, book covers and T-shirts. Judging from the diverse categories of graphic visuals covered by *Canva*, it gives an indication that it is an all-encompassing graphics platform that can easily be used for both teaching and learning.

## 2.2. Designing with *Canva* Application

As a beginner, and as students who may not afford paying for some templates, choose from the existing design templates available on the *Canva* platform. It is advisable for beginners to usually click on the templates that has "free" inscription in order to be able to edit/modify it without payment. The following icons usually show when editing or modifying a design template.

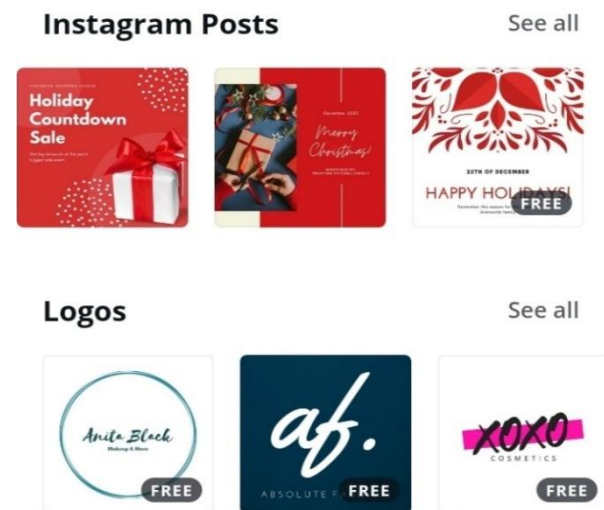
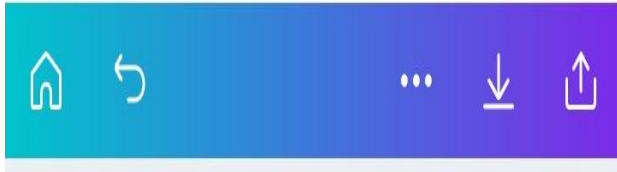
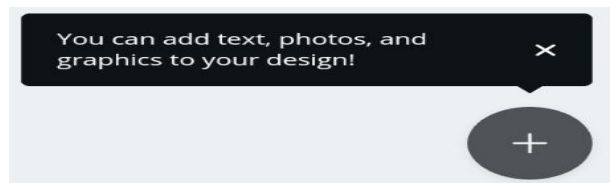


Fig 3: A screenshot of *Canva* at Home mode displaying few free templates



**Fig. 4: Canva workspace in Edit mode.**



**Fig. 5: Canva workspace in adding new elements mode**

In the Fig. 4, the first icon is the Home icon which is the dashboard for displaying diverse design templates (free and payable). The second icon indicates undo, that is to go back to previous action(s), while the three dots icon links user to different options such as save, save to folder, share, and so on. The arrow down icon, if clicked, would save the modified template and the last icon “arrow up” will export an edited template if clicked. On the other hand, as shown in the Fig. 5, the circled plus sign is usually shown at the lower right side of the Canva platform, and enables user to add contents to the templates or start a design from the scratch.

Once any of the existing templates is clicked, one will have to click on any part of the template in order to start modifying the template. The text can be edited to carry a new caption or textual feats, the text can be reduced and/or increased and the color of the text can be changed also. The background colors can be changed to either solid color or a pictorial background. Among other modifications that can be done on the design platform.

### 2.3 Challenges with Canva App

As a way of improving some of the existing applications, software and other technological innovations users' reviews have always been instrumental for the developers in improving the functionality and usability of such product(s). Hence, while probing into the users' reviews for Canva, besides millions of positive reviews that earned the product a 4.7-star rating, the focus was shifted to the challenges and modifications oozing from millions of Canva users. Few modifications suggested by users were selected randomly. This further authenticates the goal of this study as it relates to the need for continuum enhancement and modifications in curriculum delivery for art disciplines and equals. Few randomly selected remarks about Canva are; the need for data to access existing templates, limitation in phone storage, tiny screen as it to phones, lack of guidelines, absence of search function, high rate of paid template, among other (trustradius, 2020). The essence of the randomly selected reviews is to intimate the beginners with some plausible challenges that are likely to be encountered while using the application. Hence, it will prepare users who are beginners ahead of time to be able to know how to cope with the array of templates embedded in Canva.

### 2.4 Generating Income with Canva App

Asides the fact that students would be exposed to trending technological innovations if Canva and other computer applications/software could be integrated to further enhance the curriculum delivery of the educators in Graphic arts, the knowledge of Canva can also be utilized to generate income by the students as a way of empowering themselves financially and easing their parents of some financial

responsibilities. With few feats embedded in the platform coming in dissimilar categories previously analyzed, it makes it quite possible for students to generate income from the skill developed. Few of the categories of design templates on *Canva* that could be maximized for financial empowerment are but not limited to logo design (still and animated), comic strips, t-shirts branding, birthday cards, and business cards. With several templates of both still and animated logos, the students who are to use same phone for networking as posited in the previously cited studies, the possibility of getting potential customers to design such creative logos would be realistic. The same thing applicable to comic strips which can be leveraged for product marketing and equals. This can further offer a succor to art scholars as a remedy to challenges facing the art scholars and affecting their academic productivity as theorized by Ajayi and Seyi-Gbangbayau, (2021)

## 2.5 How to Maximize Canva as a Teaching Aid

With lots of diverse categories of editable graphics, visual templates strategically grouped in *Canva*, indicating the availability of more than enough working templates that could be used by educators to enhance the teaching of graphic arts and enable the students to be technologically skilled and also save time in executing their various coursework rather than predominantly being exposed to the archaic style of constructing letters manually for weeks all in a bid to creating simple visuals using stenciling cum dabbling approaches; a service which is barely patronized in this fast advancing computer age. That is to say, in lieu of the students spending lots of hours constructing letters or simple captions to be used to create a handmade poster, the *Canva* app. can be used to create the caption(s) and even plan the entire design, then print and trace on the

cardboard before applying poster colour, *et.al.* not exempting other individualistic handmade cum indigenous creativity. This will also make the students to learn how to blend the past (analog/handmade) into the present (digital age) in order to create good designs faster and better.

## 2.6 Theoretical Framework

This study proudly anchors itself on the uses and gratification as well as technology determinism theories of media communication.

### 2.6.1 Uses and Gratification Theory:

This theory evolved firstly in 1940s. It was the period when the scholars started investigating the morale backing the people's choice of various media consumption. This theory is attributed to Jay Blumler and Elihu Katz's research in 1974 and it wholly idealizes the fact that the power of the individual overshadows the power of the media. As (Vinney, 2019), would have us believe, parts of the assumption that propelled the theory are:

- It was believed media use is goal-directed. People are motivated to consume media
- It was also believed that media is selected based on the expectation that will satisfy specific needs and desires.
- Personality and social context impact the media choices one makes and one's interpretations of media and messages.
- Media are competitively striving with other forms of communication to attract individual's attention.
- And in a clear contrast from the cultivation theory, this theory upholds that people are usually in control of media and not necessarily be influenced by it.

This theory enthralls the context of this study as the *Canva* app is also a technological medium through which people get gratification from its uses. With the use of *Canva* app, users are exposed to a form of satisfaction they get especially when they see their dull images now been effortlessly doctored and improved with some graphical elements that could make an amateur vaunt himself/herself as a professional designer. Also, those that would use the application to produce a simple creative design for online or physical clients would end up having a multifaceted satisfaction which is crested in both the one that the designers get from the remuneration received for the design service as well as the satisfaction on the part of the client. In contrast, the use of this application may vary as it has various ways through which it is being used. While some use it for creating tutorial for fresh learners and get remunerated, another similar use could be for non-commercial purpose which has to do with self-consumption, among other species of usage. That is using it for individualistic predilections.

### 2.6.2 Technological Determinism Theory:

This reductionist theory devised by Thorstein Veblen advocates the idea of believing the technology is influential on people's lives. This theory posits that the internet is revolutionizing economy cum the society. Simply put, this theory maintains the position that technology determines the type of society we live.

The criticism that attempts to refocus the theory of technological determinism upholds the position that the technology does not impose itself on members of the society; as the technology did not create itself, but the man does. Just as God creates man and the man cannot determine the specificity of what

happens to God or in the Heavenly places. So, also man invents umbrella and chooses not to use it even when it rains yet the umbrella cannot impose its usage on the man, similarly, man invents television yet he chooses not to use it. Hence, it is no gainsaying that the technology's influence is within controllable context of its inventor/creator. This theory impacts this study on the premise of one of its assumptions that the internet is revolutionizing the economy and the society. This is evident as the *Canva* app is an internet based application that revolutionizes its users positively; which eventually avails them (users) multifaceted gratifications.

## 3.0 METHODOLOGY

### 3.1 Research Design

This study researched into the essence of integrating a digital design platform (*Canva*) as a means of teaching aid by graphic art trainers/educators in the academia, especially those in the TVET tertiary institutions, which in turn, enhance the expertise of graphic art students and abridging the students to the technology age. Therefore this study did adopt the descriptive research method. Hence, the analysis of contents tenable under descriptive research was embraced all in a bid to mining data to avail viable responses to the various research questions for this study.

### 3.2 Population of the Study

The population of this study consists of the students of art and design cum architectural technology departments from which 90 respondents were randomly selected from. The samples were randomly selected from the four levels (ND 1, ND II, HND 1 and HND II) of both departments and exposed to



groupthink discussions and applied experiment that lasted intermittently for 15 weeks of an academic semester; aimed at investigating the feasibility of *Canva* app. being easy to learn and teach graphics; all in a bid to checking the number of the samples that could operate the application after the end of the semester.

### 3.3 Method of Data Analysis:

This study adopted a method of simple descriptive for its data presentation and analysis.

### Summary of Interviewed Respondents

**Table 1: Numbers of Interviewed Respondents**

Level	Respondents		Number of selected respondents per class	Percentage
	Male	Female		
ND 1	37	5	42	46.7
ND II	28	5	33	36.7
HND 1	4	2	6	6.6
HND II	6	3	9	10
Total	75	15	90	100

**Source: Authors' Field Survey, 2022.**

The results in table 1 inform that 90 respondents were randomly engaged for the prolonged experiment, systematic groupthink discussion cum interview employed in receiving the students' feedbacks. The ND 1 students were the largest number of students interviewed. 42 students were selected from the ND 1 classes occupying 46.7% of

### 3.3.1 Results from Interview and Groupthink Discussions:

While carrying out this study, the researchers interrogated the students of the two selected departments on their familiarities with the use of *Canva*; at a frequency of 6 students per week totaling 90 students throughout 15 weeks. The table 1 below narrates their responses. The interview was organized at the inception of an academic semester, 90 students were indiscriminately selected for the interview, discussion and prolonged experiment. The selection of the respondents varied as a result of the differences of each of the levels.

the samples, while 33 randomly selected ND II students were also engaged in the groupthink discussion, experiment cum interview; which occupy 36.7% of the samples. Then 9 from HND II occupying the 10% of the samples and another 6 HND 1 students were also interviewed; occupying the 6.6% of the samples.

How many students have a prior knowledge or no knowledge of *Canva* at the inception of the semester?

Table 2: Assessment of Students' prior knowledge about *Canva* as at the inception of semester

Information	Frequency of Respondents	Percentage (%)
No prior knowledge of use of <i>Canva</i> app.	87	97
Prior knowledge of <i>Canva</i>	3	3
<b>Total</b>	<b>90</b>	<b>100</b>

Source: Authors' Field Survey, 2022.

The table 2 shows the percentage of how the respondents responded about their prior knowledge of the use of *Canva* app. 97% of the respondents admitted not to have a prior knowledge about the existence of the application while only 3% had the prior knowledge.

Similarly, the same samples were also interviewed and put on groupthink discussion at the end of the same semester to probe their level of *Canva* app dexterity and to deduce the number of students that could now operate the app to create simple designs seamlessly after the experiment.

How many students can now operate *Canva* by the end of the semester?

Table 3: Samples that can operate *Canva* or not at the end of the session

Information	Frequency	Percentage (%)
Number of students who can operate <i>Canva</i> app.	84	93
Number of students who cannot operate <i>Canva</i> app.	6	7
<b>Total</b>	<b>90</b>	<b>100</b>

Source: Authors' Field Survey, 2022.

**Available templates and Visual Components on *Canva* application**

**Table 4: Visual design templates on *Canva*.**

Features	Frequency of Existing Templates on <i>canva</i>	Visual Creation Components on <i>Canva</i>
Whiteboard	33	Text to Image (AI)/Website
Social Media	6,890	Curved Tect
Presentations	11, 426	PDF Converter
Websites	838	Video Trimmer
Videos	11, 430	Text Animations
Animated Templates	8, 640	Design & Photo grids
Illustration Sticker Templates	2, 297	Free Icons to enhance designs
Logo templates	58, 411	Textures/Stickers
Overall free templates	60, 000+	Speech Bubble/Transparent Images

Source: [Canva.com](https://www.canva.com) (As at December 20, 2022)

**4.0 DISCUSSION OF FINDINGS**

This research is anchored by few research questions:

**Research Question 1:**

**What is the awareness rate of *Canva* application usage among the selected samples?**

Answering this question is in the table 2. The table shows that 97% of the samples did not have a prior knowledge about the existence of the application while only 3% only have a prior knowledge of its existence. This reveals the rate of weak digital knowledge of the students even right from the secondary school level. As it is evident from the study, that majority of the respondents ND 1 students have no idea about the use and/or existence of the application before gaining admission into the institution. Consequently, there is tendency such situation is prevalent in other tertiary institutions in Nigeria, African nations and perhaps other parts of the world.

**Research Question 2:**

**How practicable is *Canva* as a teaching aid for Graphic Design?**

In respect to this question, as it is palpable in the table 3, 93% of the samples were able to operate the application at the end of the semester while the 7% of the samples were unable to operate it as a result of various reasons ranging from the type of phones they are using which were not good enough having *Canva* to operate on it, while other part of the 7% occupy those whose phones were faulty. What this implies is that it (i) further established the study of (Soyemi, *et.al.* 2015) on the index rate of smartphone usage among the undergraduates (ii) established the fact that the application is really practicable and easy to use and this finding validate that the integration of this application as a teaching aid is viable and realistic; if properly considered.

### Research Question 3:

#### **To what extent are the potential impacts of the canva usage on graduates' design abilities and productivity?**

We now thrive and work in a visual economy, therefore understanding the nitty-gritty of visual communication as graphics professionals is imperative as the effects of that are sine-qua-non to both national and global development. Therefore, the exposure of the students to the use of *Canva* cannot be overemphasized. The table 4 above analyzed various features that are currently on the application. The simplified features and components of visual design creation templates on the application will inform the students a basic idea of the important media attributes which are usually what most multimedia agency usually offer to their clients. The exposure of the students to the media cum digital components on the *Canva* application would broaden the horizons of the students rather than applying for media jobs without having any digital skills cum media dexterities that could give them a foundation upon which reskilling can be achieved by the company where the students may apply to. For instance, during a lecture with HND II students by the lead author of this study, the students were exposed to the creation of websites which were created using the *Canva* application, hence, the students have been able to have an idea of generating contents, and arranging them strategically for website creation, the task was for them to create a website portfolio for all their works. In the end, the task exposed them to the idea of free hosting of website and its design procedures. The knowledge will go a long way to be with them as they are the administrative handlers of their individual's website and they could later manipulate the website to their

taste and use as a means of selling their artworks and even sending the link of their portfolios for job applications, project bidding, *et.al*. Similarly, the newly introduced feat of Artificial Intelligence into the *Canva* application which will allow the students to create stunning artworks just by typing a simple word or group of words could also improve the technical and digital skills of the students as against the backdrop of spending years in the tertiary institutions strictly doing handmade graphics that no longer have market prospects. The impacts of the use of *Canva* application will increase the digital skills of the graduates students and give them a basic understanding of required knowledge, information, terminologies, hands-on experience, among others; if they would use the application consistently for two or more years while in school. The user-friendliness and simplicity of the tools on the application can also enhance fast assimilation of the use of the application.

### **5.0. CONCLUSION AND RECOMMENDATIONS**

Having probed into the working features embedded in the proposed graphics platform (*Canva App*) alongside the rate at which smartphones are commonly used by students and it was uncovered that the rate is impressively good, this makes the essence of this study plausible and viable. Hence, the recommendation to integrate *Canva* Application and other graphic arts applications into the curriculum delivery in all the tiers of tertiary education where graphic art is offered, to complement the curriculum delivery should be treated pertinent for the economic regurgitation of this nation. With the artificial intelligence feat now integrated into the *Canva* application, website development cum free hosting, among others, both art and design students as well as



architectural technology students can now have meaningful use of the application to project their varying skills and intellectual properties to the world. This will unarguably even make them industry potentials and perhaps reckoned with in their respective fields.

Similarly, with the rate of the respondents who were in the category of those who could not operate the app or aware of its existence (Table 2), it means this type of worrisome circumstance may be prevalent in other technical and/or conventional tertiary institutions within the country and beyond border. Therefore, the need for the graphic educators to be abreast of technological information cum digital skills is imperative in order to expose the intellectual assets (manpower) of the nation to technical, digital cum emotional intelligence skills. This will propel a viable panacea to the fast rising lacuna of digital unskillfulness of most learned graphic graduates being demeaned by quack designers in the creative industry and it will inhibit the blemish staining and ridiculing the products of educational sector in various industries.

Similarly, there is a need for prompt review and modification of the currently used NBTE and NUC curricular, *etc.* especially in Art and Design as well as Architectural Technology programme to imbibe the trending impacts of technological innovations and digital influence so as to increase employability rate in the country. Therefore with the experiment carried out in this study which proved the user-friendliness of the application (Table 3), it makes it more significant for this application to be juxtaposed and maximized as a teaching aid in curriculum delivery for graphics at ND, HND, B.A. and even postgraduate levels. After all, the application allows new designs to be originally created by users without

necessarily being constrained to the existing templates on the platform. Therefore, while ND level may be allowed to use the existing design templates, HND and other levels could also integrate the app as a design platform to complement other design applications cum software expedient for digital knowledge. The higher classes could be prompted to generate new designs as well as review, improve, critique the existing designs, on the application. Since, they are proposed designs created by likely professionals in the field.

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