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## Combating the social scourge of unemployment using the dynamics of creative arts and culture: The Nigeria example

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### Abstract

Culture is the total way of life. Henson, *et al.* (2021) summarizes it as the doing of people living in the same geographical location and entity. The guiding philosophy of any culture often has negative and positive effects on the lifestyle of the entire people living in and around a community; equally on the profession/occupation prevalent in any geographical space. Art and craft as an occupation is not an exemption in this regard. How does culture propagate self-reliance to the extent of eliminating unemployment, which ultimately alleviates the cankerworm of poverty, this therefore is the focus of the research work. Visual art tradition is a sine qua non in any society hoping to use creativity to generate jobs or entrepreneurship skills in a mono-economy like Nigeria. The current realities revealed an unprecedented scourge of unemployment is put at 5.8 percent at 208 million people (ILO Report 2023). However, in the Nigeria context, the hydra-headed monster of unemployment is more poignant at 37.7 percent in 2022 (Egole, 2023). Employers of labour are faced with unemployable graduates, unskilled labour and half-baked scholars who cannot fit into society. How then can art, performance or dramatic arts bridge the unemployment gap? It is on this premise that this paper/study takes a critical look at the position of art and craft design, dramatic or performance art can help in improving human investment as a result of high unemployment in Nigeria society.

**Keywords:** Creative art, performance, painting, craft, wealth and poverty

### Introduction

Since the beginning of the 20<sup>th</sup> century there have been high levels of competitiveness amongst the youths in securing white-collar jobs; after graduating from higher institution of learning. These trends, whereby youths and adults look for jobs became more intense downward to the 21<sup>st</sup> century, to this end, it has come to the notice of both the government and the employers of labour in Nigeria that there is urgent need to redress these issues of job creation. Suffice to note however, that white-collar jobs cannot go round to satisfy the yearnings of job seekers. This has now become a major problem of Nigeria society at large. Globally, job creation is a serious problem that increasingly requires urgent need to create a suitable vocational opportunities calculated to help engage our teeming youths and adults to attain gainful employment. Fakae (2005) <sup>[17]</sup> cited in Atughonu (2014) <sup>[9-10]</sup> asserts that "Emphasis is on skill-acquisition and sound scientific knowledge, which gives ability to the use of hand and machine for the purpose of production, maintenance and self-reliant". This assertion then calls for a more drastic shift to handiwork which ultimately craves for the importance of the utilization of culture, arts and crafts for human survival in a mono-economy like Nigeria. This can only lead conclusion that arts/performances such as drama, comedy and dance have immense potentials to create job opportunities for our teeming youths and young adults in dire need of job for self-sustainability. However, since the beginning of the 19<sup>th</sup>-20<sup>th</sup> century, the art of making both two-three dimensional arts/for formative art and decoration - design works inspired by culture for survival has come to stay – that is, it has become a major source of creating wealth for survival in a world with limited opportunities. In one sense, one can explain culture as the total way of life of people in a particular society and the culture can equally serve as a tool of survival for every member of that community.

The cultural values system as the case may be could be a means of gathering inspiration in the form of reality, where one hope to generate or create jobs/business to help alleviate the cankerworm of poverty. This therefore, is the bone of contention of this paper. In Nigeria, lots of youths/women have engaged in all kinds of small business or enterprise that cater for at least 45 percent population of the youths by providing employment opportunity for themselves which gives the total increase to boost the GDP of Nigeria (Ogundare, 2010) <sup>[30]</sup>. In this sense then, the paper is set-out to steer up an argument or explore the potential of arts/craft design or performances art, given top priority in the creative world or creating enabling environment as well as proper funding by appropriate ministry on vocational jobs when considering budgets planning alongside other professions and projects on yearly basis, before submission of concurrent lists among others for consent.

Sule (2014) cited in Atughonu (2014) <sup>[9-10]</sup> infer that the decision to adopt educational means is a reliable pathway to liberate the thinking of the youths/women on the need to improve their social economic status. It can be equally engage in ensuring meaningful living standard. He further, stress that all vocational job, like the arts profession needs more governmental funding and support. Beyond oil, cultural capital constitute a source of foreign exchange for the country, equally it boosts the well-being of people through its entertainment quality, and also creates wealth and improves the name and identity of any country among committees of nation (Essien, 2004) <sup>[15]</sup>.

As a vocational subject, the arts - can serve as tools in human survival, encouraging development and in turn helps in attracting visitors/tourism, while also developing learners cognitive and psychomotor development. Many of Nigerian youths who engage in brain drain which depletes the socio economic landscape could be forced to embrace an attitudinal change once they know and understand that their culture can supply them with the much-needed means of survival without becoming slaves in another country. Art and performance also help in maintaining or fostering mutual understanding needed in individual growth and among nations, the productive deployment or use of arts and culture remains one of the many products that can bring the much-desired glory to the Nigeria economy because of the uniqueness of over 200 million people's culture (Olaleye, 2009) <sup>[31]</sup>.

Arts, culture and ethics on the one hand has distinctively helped in creating opportunity amongst Nigerian citizenry in the last two decade's 2000-date which have been a major role player in achieving robust economic developments. Nigeria has vividly approached the unemployment rate systematically by creating more vocational centres that can cater to or help in creating employment in other forms, such as building robust social lifestyles in different areas of the arts that are more lucrative whereby people fully engage themselves in all sorts of activities that can conveniently assist in the creation of wealth, which suggest a widespread belief that a coherent change in the sensibility of shifting to

the arts (vocation); will mark a turnaround in our era that distinguishes it from the traditionalism or modernism that came before now (Ogundare, 2010) <sup>[30]</sup>.

Sometimes in a holistic academic climate, the utilisation of art and culture is typically legitimised via the claim that art is embedded in our culture which makes available distinctive kinds of knowledge not available in other domains and inaccessible to other (subject) modes of enquiry. Suffice it to say that this claim is easy to state but very difficult to ascertain or elaborate by specifying precisely in what this distinctive knowledge consists. The means or idea to support the claim that arts subjects (vocation) that as neither a fact-seeking process, nor primarily a theory-building enterprise, nor a way of building human skills or experience or means of measuring the objects of the natural human world for sustainable development cannot be ignored (Adeyemi, 2013) <sup>[3]</sup>. Thus, the phenomena (including the vocational courses and entrepreneurship development) suggests a widespread belief that culture and arts are intertwined and coherent in the domains of academic subjects might help elucidate the epistemological tradition deriving from current situation we find our self in Nigeria. This actions and reaction to accept the inclusion of arts as means of youths empowerment underscore or uncover the intelligence of its utilisation itself for self-sustenance may at least justify the position or conception of our government (politicians) to make arts and crafts a means to engage both youths and adults in our society (Owolabi, 2004) <sup>[32]</sup>.

### Literature Review

To adequately foreground this research, there are literatures cited in support of the discussions and positions put forward in support of the claims that creative-arts/ crafts has potentials for jobs creation and survival. Therefore, in other to situate findings gathered in affirmation of the position that creative enterprise can help in solving the menace of joblessness amongst youths and women at large.

Since the beginning of the 20<sup>th</sup> century, Art writers, Art historians, Art theorist and Critics in humanities have offered a substantial number of positions/arguments and counter arguments defining or discussing what constitute Art, Art enterprise or how arts/crafts can effectively serve as means of creating employment and creating wealth's at the same time. However, this paper will endeavour to look inward and also re-position claims on what arts and crafts connote perhaps. However, in arguing logically for the purpose of this text, by implication excludes other areas of design on the grounds that it is 'prose' in object form, it would be an individual claim to draw a sharp distinction on the basis of artist/critics thought-experiment on what art means (Gell, 1996) <sup>[20]</sup>. In this instance then, there is great need to define what arts means. Arts on the one hand mean creation of painting/sculpture, which includes music, performance art (instrumental and vocal), dance, drama folk arts, creative writing, architecture and allied fields.



**Fig 1:** Author: Kafaru Abiodun year 2014. Place: The University of Northampton United Kingdom

### **Title: Music Treasure Oil on Canvas**

This painting explores treasures in stylistic format with infusion of the rhythmical tendencies of balance of colour, lines, wood, ropes, and paints glued on to the canvas surface (Kafaru, 2014) [25]. Treasure painting expresses a complete departure from discernible images and further extends the relationships of factors or principles of design, which help to detail the artistic impulse that gives release to message - experienced by the introduction of symbols, forms, curves and shapes, which expose the entire nature of culture, with subject to change and continuity reflecting on experiences. The assemblage introduced in the work is immensely useful or valuable to this painting and perhaps offer a considerable newness of forms and patterns or motifs in a like manner. Kafaru 2014 citing Sausmarez (2002) [37] submits, "The expression of colour, brightness and breadth in a particular painting is affected by its entire space of grounds." For instance, the work is an abstract, yet could be linked with some high-life music such as *Fuji* and *Apala*, high life and *Juju* (Kafaru, 2014) [25] music amongst the south-western Yoruba of Nigeria.

However, this kind of artwork is creatively designed or painted like a set stage thing arranged with decorative treading like other forms of applied art that is capable of conveying messages of different kinds of idea that helps distinguishes the art object which claims universal submission of definition of the concept of arts perhaps:

It would be baffling were someone to say such things {pertaining to universal truths} about knives or nets hairpins, objects whose meaning is exhausted in their utility. Universality belongs after all to thoughts or propositions, and no one would have supposed that knives or nets or hairpins express universal content. They are what they are used for, but artworks have some higher role, putting us in touch with higher realities: they are defined through the possessions of meaning. They are to be explained through what they express. Before the work of art we are in the presence of something we can grasp only through it, much as only through the medium of bodily actions we have access to the mind of another person. (Danto, 1988:31) [12].

The expression of forms/human images in the above painting, photography, graphic, and crafts, industrial design, costume and fashion design - are expression of feelings and thoughts in form of art that is universally acceptable to all critics and art audience. Historically, this aspects of arts needs to be given adequate understanding within much broader context which Danto subjectively – required to qualify this assertion a painting is a form of art and performance comprising the western art tradition or ideology which is often appreciated by viewer or the public to help fulfil instrumental purpose of classifying art within the purview of larger traditions, where there are contest of feelings about all other areas of crafts design technology that stretch back to ancient culture either in the modern to contemporary periods underlies the complex values we now claim to mean the word 'Art' (painting). Similarly, other vocational endeavour equally serve as a form of art in motion pictures, movies, televisions, radio-tape and sounding recording, the related presentation, performance, action execution, and exhibition of such major art forms, which reflect the study and application of the arts to human environments. Paradoxically, Dantos in the above images creatively deals with this action admitting that painting/sculpture enjoys two identities.

Until very recent times [and even now, presumably, in Africa] artworks enjoyed double identities, both as objects of use and praxis and as vessels of spirit and meaning. African art, once exported, loses its former functions, but retains its latter ones. One does not want to make place lessness one of the defining attributes of art, because that would disenfranchise as art the art works of primitive cultures. In their own societies, these works have a place, but it would not be the kind of place they have in *Zeugganzes* in their dimensions as tools in system of tools. The important point is that the whole practical life of those societies could go forward if the society had in fact no works of art... granted that works of art play roles in ritual that are believed to have practical efficacy (Danto, 1988:29) [12].



In this instance then, Danto's is stressing that even art critics and philosopher equally struggled to fine-tune the concept of art as it create means of creating job. Danto in his clear statement or understanding of what artwork means specifically mentioned that apart from their functional usage, it equally portray meaning and also give release to messages. Though in most times, artworks are sometimes aesthetically appealing without attaching any meaning to its appreciation (Gell, 1996) <sup>[20]</sup>.

Firstly, however, base on above submission, it is expedient for people and policy makers to key into this logical position deduced from this definition that we as Nigerian be it the youths and adults can at least fit into any areas of this art profession to create wealth, jobs and offer them a meaningful way of life. We need to explicitly pin-point the clear understanding of what we mean by arts and crafts production or evolvment for wealth creation, job provision in one sense, it is the acts of doing or intuitively producing out of ingenuity or one's talent without stress; through actions that brings in product innovations and newness backed up by skills and experience (Levinson, 1983) <sup>[27]</sup>. It is a display of either two or three dimensional form or performance (theatrical), rather than 'mass producing' or the 'act of doing' without creativity. Argument about the usage or evolvment of arts and crafts in Nigeria for survival as pre-requisite for our teaming youths, may further extend our vision beyond relinquished its representational or mimetic responsibilities. Thus, it is expedient to note that culture and arts no longer made to mimic or pastiche the recognizable aspect of the world alone, in addition to all these, crafts and arts are considerable backed up with art theories and logical sense to be able to earn a living.

Kafaru 2014 Paul wood (cited in Staff, 2011:9) <sup>[39]</sup> affirm, 'almost no modern art has consisted of straight forward depictions of characteristics phenomenal of modern life; of cars, ships or aeroplanes, or skyscraper let alone mobile telephones or computers'. Indeed, the arts that would provide employment gains for our youths and adults at large should stand test of time; while most people stand to debate, telephones or computers would need theory as grounding force to stand a test of time. Suffice it to say, however, that crafts and arts (culture) foregrounds or make evidently roles of educating the entire Nigeria masses, whilst arts helps in creating jobs; effects actions aiding healthy standardising life-style among Nigerians (youths and adults). Meanwhile, on its uses and how constructive it serves in anchoring or yielding greatness - recorded creativity of human expressive vigour, and how it helps retain a power to affect if we open our attention to its striving gestures. In other words, what arts and crafts configured guarantee of somewhat value; while its practical instincts reveals meaning of wealth and job creation and construction within how, or visualising of its physical property to communicate specificity (Kafaru, 2014). However, this is to say, vehemently, that arts and culture is no longer solely one of presenting the viewer with the recognisable aspect of the world in visual form, but rather a means of creating employment (Staff, 2011) <sup>[39]</sup>.

### **Types of arts, performance and its usefulness**

Arts are of various types, with different functions and meaning. In this paper, Arts is classified into two broad areas which are visual or plastic arts, as well as performing and literary arts. Art as a profession/subject has its own implication and peculiarity. However, as it helps revitalize

the use in art of humour and irony through photographic imagery in form of representation. It serve as means of communicating idea with aided diagram that symbolises an age which explicitly present us the nature and style of living of a particular section or group of people. It gives a vivid representation of intention and aspiration which may not be expressed through words of mouth, which then means that it resonate – ultimately, however, the role of conceptual Art seems more visible and important for the sense of liberation it generated in human society and as a side effect to free human of slavery and bondage of the syndrome of unemployment.

Furthermore, it can also serve as tool for rejuvenation in assisting great country like America which saw a renewed emphasis on handiwork after World War II – the government then applied a strict measure in artistic rendition through personal efforts in intimating the whole citizenry. Art on the one hand, was the first crack in the facade of abstract infallibility: The most recent self –proclaimed *avant-garde* art movement in which art as a subject could argue constructively its status amongst other profession (Smith, 2012) <sup>[38]</sup>.

In an efforts by artists and philosophers to expound their horizon, and intentions on the types of arts or concepts of art, in the English speaking world some notable critics such as Roger fry a Briton; who at the beginning of the twentieth century decided to bunch a platform, starting fully with his first 1910 arts exploits (Exhibition) marked 'Bloomsbury' (Smith, 2012) <sup>[38]</sup> cited in Kafaru 2014. Indeed, this gesture by implication inspired other notable artists and critics, while all this event enhanced the formation of other well-known activities, of course this action spur the series of crafts design technology such as the new arts (media) and installation arts; that has opened up several avenues to create jobs opportunities for our teaming youths and adults. Furthermore, lots of youth's arts concepts have come into the Nigeria landscapes to enable able body youths and women contribute meaningfully into the society through engagements in such ventures as clothing and textile design technology, painting/graphics and decoration; tie and dye fabric production, body decoration/design; theatre and performance; comedy and entertainment and Music and dance/presentation among others.

However, it is very clear that the kinds of arts mentioned above serves as template to draw from amongst series of arts and crafts technology available to our teeming youths and young adults to key into. Suffice it to state that, the newly introduced profession will help to act as an actor/major player in the economy reconfiguration which have come in the way of newness and change claimed by the present government led by president Muhammed Buhari to further eradicate poverty and which in-turn will create employment for our youths at large. The place of arts and crafts in Nigeria cannot be neglected as it is possible to discuss the usefulness of arts and crafts in many different ways from the content of different art forms to the implications of changes in our artistic thinking modes of expression to create employment opportunities among youths and adults at large. Arts on the one hand have great potentials to increase cultural values and in turn through tourism, wealth sourced through its utilization may eventually earn us income. In many instances, the fact that arts in Nigeria have increasingly become a matter of political weapon or debate has served as the starting point to re-organise or configure

the economy at large in recent time, the size of proceeds gathered through the utilization of arts and crafts has always been a matter of concern for governmental agencies and for practitioners of the arts: For instance, recent cut in Nigeria budgets have increased the calls for creation of more tourist attraction and in turn helps increase the funding of arts, culture and tourism, have continue to place the relationship of the arts and politics to enhance public policy and to create job opportunity (Sausmarez, 2012) <sup>[37]</sup>. Furthermore, the involvement of arts and crafts on the one hand have seriously inspired the bureaucratization of modern life has affected the arts and culture through the creation and continuation of a variety of organisational and behavioural forms of activity that shape Nigeria economy in the past, and has vividly continued to add value to internally generated revenue of Nigeria at large.

### Objectives of the study

This research paper set-out to explore how creative arts as an endeavour can be used in combating the scourge of unemployment in our society. In doing this, the paper examined the process of creativity within the arts and its variance, identifying the difference steps that need to be undertaking in actualising the production, especially, the human factor expected to harmonise the various resources that are incorporated in the production exercise. The process of creating the work of art in contemporary terms is no longer dependent on creative talents but also incorporates technological skills. Thus, in examining this process, there is need to identify the goals and objectives of this exercise as follows.

1. To determine the extent that the arts can go in creating employment opportunities
2. To identify the various factors in production that arts can engender wealth creation
3. To determine the principles that could make arts and its processes a viable means of livelihood

### Research Questions

- i. To what extent can arts production be a source of employment and wealth creation?
- ii. What are the principles supporting the process of arts creation?
- iii. Does creative process embrace generation of wealth?

### Statement of the problem

In recent time, the alarming rate at which graduates and women in large numbers hunt for white collar jobs of all kinds deserve urgent attention from government and non-governmental organisations and other stakeholders. Based on the current situation, the government of Nigeria have put in place series of mechanism to help in engaging our teeming youths which seems not to be yielding the desired fruits. Similarly, United Kingdom, America and some European nation have creatively sort-out ways in which this menace or challenges can be solved without creating more problems across the globe. In this ways, there are job centres in all city centres across the United Kingdom and America - where graduates can seek to do handy-work; they are also given spaces in agencies that need their services. There are increasingly large turnout of graduates/artisans and youths who embrace cultural values system as means of creating employment in the areas of the arts such as Comedy, shoe designs, body decoration and dancing display of acrobatic

reactions and games among other areas of the vocations in some cases for those who are skilful in athletics (Ugochukwu, 2012) <sup>[40]</sup>.

Some instances of these are recent creation of vocational centres rich in inclusion of technical and vocational courses in our school curriculum to cater for the programmes those skills that instruct in self-sustenance and employment. Unfortunately, most of our cultural arts are not been looked at; and are basically rich in content - artistically inspiring which serves as backdrop to where our youths and women can boast of self-sustainability, enrich the economy and empower other less privileged persons. This paper thus set out to explore to what extent the creative enterprise of arts and its production process can be anchor to fill the vacuum that unemployment has created especially among the youths.

### Significance of the study

This work is significant as it contributes to the body of knowledge in the areas of creative arts, culture & tourism, as well as performing & entertainment arts. Among the arts which has recently attracted lots interest from youths and women at large this includes the art of – tie/dye, batik (fabric), body colouring design, dramatic display, local traditional *gbedu* music, comedy, tattoo decoration, neon design and graphical representation (Egonwa, 2007) <sup>[14]</sup>.

The art of painting in pigment has several advantages which has attracted lots of Nigeria women and youths embracing local indigenous colour of all kinds on faces using cosmetics as source of income in all most all social events. Most importantly, this has been a more robust business venture for most youths and young adults women who rely on the business as a source income for any of Nigerian cultural arts as means of survival. Authors and scholars such as Gilbert (1949) <sup>[21]</sup>, Elizabeth Anscombe (1963) <sup>[8]</sup> cited in the submission of Anna Pakes (2004) <sup>[33]</sup> present us with clear understanding of what culture and arts can offer in terms of providing or creating wealth, with a particular sense of vision in revealing inherent beauty/processes involved in creating entrepreneurship or job sustenance. The availability of any of these creative and cultural arts made ostensibly available in the use of arts (culture) or as an object of utilising perforative arts, crafts design and culture for sustainability for elevation of a nation from nothingness to some thingness.

While Von Wright (1971) <sup>[43]</sup> sees differently the advantages of embracing arts (vocation and technical courses) as means of entrepreneurship development, that involves action production of imagery/product design technology through practical reasoning as grounding factors and methodological means claiming that the true uses of arts and crafts technology would eventually elaborate the nature of practical knowingness and still offer substance of growth.

### Theoretical Framework

To sufficiently reveal the inherent value in the creative arts as means of creating employment in Nigeria at large, this study contextualised the Nigerian example to properly situate the peculiar experience in a convenient perspective. This paper adopts the reader's response theory in underpinning the viability of Arts as mean of creating employment and wealth's creation. There are two approaches to understanding the study of both text and the mechanism of harnessing images/crafts (paintings) in two dimensional forms to create jobs. This theory objectively

does not only present us the reading of or understanding of what the text or imagery means rather a more passively observing and adopting its meaning in solving the problems of unemployment and how to reflect on its technical know-how in engaging the mind of youths and women to live meaningfully whilst harnessing art/crafts without idleness. There are lots of questions that remain and were still very debatable since the early part of the twentieth century to this era, where lots of questions are raised: What is art? How can art create jobs? And does art and crafts could help in creating employment opportunity at large.

### Research Methodology

This study set-out to address the issues of combating the social scourge of unemployment using the dynamics of creative arts and culture using the Nigeria example. The research adopts both qualitative and descriptive methods in deploying inherent qualities of harnessing art/crafts design in solving the menace of joblessness amongst youths and women. The argument therefore, is that the creative arts can serve as means of providing employment opportunity and at the same time helps in tourism attraction, providing or creating wealth for the economy and also helps youths and

women at large. The imagery – paintings in two dimensional surfaces helps in discussion of thoughts and position which holds the argument and debate that creating crafts and performance can help in creating employment and at the same time provide means of creating wealth.

### Discussion/Analysis

This study identifies how crafts technology and performance can serve as a platform for harnessing jobs and wealth. Among some art and crafts and performances which youth's and women can engage in satisfying their yearnings for survival one can conclude that imagery in two dimensional support would provide means of jobs and wealth creation. Paintings and performance can be learned through apprenticeship and at the same time through careful observation after a long period of time when practiced with time through frequent involvement. Historically, arts and crafts as a vocational course or profession are learnt through family lineage and at times are acquired through academic means and also through workshop centres. Below is an imagery of arts and design which youths and women can seek inspiration from to engage themselves in other to create jobs.



**Fig 2:** Author: Kafaru Abiodun, Year: 2014, Place: The University of Northampton United Kingdom

### Title: Painting, *Dundun* Performance Oil on Canvas

*Dundun* is a painting expression that captures talking drum used for ceremonies. This kind of *Dundun* craft – drum is a craft made from animal skin used as musical ensemble commonly used during festivals and merry-making (Kafaru, 2014) [25]. The drum ensemble is in styles formed of different sizes and very unique because of its uncommon melody that often associated with its sounds. *Dundun* drum is made raw materials from which craftsmen use indigenous materials like *ifin* rope to bring all of its parts together. Its importance cannot be overemphasized in communal merry making. The drum set can be used to generate wealth as object of tourism and vocation for individual and group in the entertainment industry. The drum set and its various melody creating allies serves several purposes of aesthetics, message or communication and it is also a functional tool in

message creation in communal Nigerian setting. This entertainment tool is a very important and significant to the Yoruba music genre.

Reisman (1994) [35] describe *dundun* as audio visual as a ray of indigenous art instrument driven interactive communication system, that creates transmit or give release to oral messages. The richness of the visual composition of the drums is intoned to speak, instruct and convey messages when beaten during performances. The coastal Yoruba people are equally rich in the art of musical drumming. Fitterman (1997) also viewed *dundun* drum as visual as those resources used for instruction that include one or more communication gadgets. Thus, the drums are used for communication in various ceremonies, for daily activities in the palace, such as appeasing and eulogising the Oba in the morning and during important celebrations. In the same



vein, painting is stylized in a manner that can accommodate the basic forms of drums, to ensure visual unity. However, the painting is made up of various sets of drums, which comprise sets of special drums called *Saworo*; the other composition has no *Saworo*. Thus, patterns and motifs are for aesthetic value.

As a fundamental component of communicating, teaching-learning vocational courses, he equally went further that arts - the conception of rationality is not the narrow one associated with the traditional deductive or inclusive logic grounding looking scientific or more scientific thinking with how our government policies where art scholars also examining how arts, performance arts and crafts (dance, and music) education create wealth/jobs while its skill enhances understanding displaying cognitive skill through action of doing (practice). Furthermore, these ideas reveals in-depth developments that centres on the use of technical know-how conventionally associated with ethics and the philosophy of doing (action), all these attempts resonate in one sense - also in the manner in which arts and crafts design technology can create jobs - although this reaction at least may be epistemological in the domains of its distinctiveness of engaging both youths and adults at large (Paul, 2001) <sup>[34]</sup>.

The analysis of the accounts mention above appears to capture what, how and when one requires full practical understanding of the utilisation of practical skills for self-sustenance, which then incorporate distinctiveness of the nature of craft technology on the basis of the rationality of cultural constituents in some reasoning guarantees its epistemological validity for sustainable development when investing into the creation of crafts design where one also harness the potentials of Nigeria culture, ethics and traditions for job creation. These trends then may ultimately enhance the future of Nigeria youths and adults at large, can also help increase the gross domestic product (GDP) (Mkpa, 1987) <sup>[28]</sup>. In Nigerian context, the hydra headed monster of unemployment is a reality. Most private, organisations and the Nigerian government are faced with unemployable graduates and half, backed scholars, and youths who cannot fit unto this competitive labour market. However, since the utilization and supernatural influential ethos of arts and culture is considerably harmed with lots of potentials can attest to its values of authenticity. This, action which no doubts can at any time result in instantiation to conclude that evolvment of craft design Technology married with our (Nigerian culture) may equate to oil and gas production which would eventually help to create wealth, and in turn increase our gesture (GDP) gesture. To fully pursue this idea, one would ultimately sought out some level of seriousness at least with some innovation or offer truths of the myths of 'the truths arts', while this may equally serve as reviewing the existing rational to demonstrate this action (arts, culture and tradition), in some instances thereby establishing a growing factor to capture relevant narratives used as fictional economic efficacy. For instances "within the pre-modernist alone the story of using arts and crafts for economic survival was never in doubt as the era of the former president Muhammed Buhari unfolds, services of political activities made at least to alleviate the suffering of the generality of the Masses; which comprises of large numbers of youths (both graduate and semi-literate) alongside artisans.

At such instance, the introduction of skills acquisition with culture and through special organised seminars at large may

explicitly help both old and young (youths) to display element of confidence, employment opportunity and prudence among others. Consequently, efforts by Nigeria government; especially qualitative programmes within the purview of Lagos States reveals what one may term "syndrome millennium goal" in general, as skills (arts, culture and crafts technology) in the wake of entrepreneur took the centre stage of public averageness and place of power relations of the whole society, while these aided and equally eyed up pedestal for the upshot of themes which are proactive in the service accordingly within German or Britain attitudinal practices.

It is traceable to the era where artwork (crafts design) produced resonate in complex forms of gaze in fascination in terms of Expressionist arts, Dada photomontage and Bauhaus design, (hall, krauss, Bois, Buchion, *et al.*, 2004:12-13). Furthermore, the Russian avant-garde style was equally unfolded with myriad of experimentations coming as surprise with new forms materials; all this actions explored. Then, this helped to open up several avenues to unveil institution that help have continuously stirred discussions on how to create wealth's, jobs and how to create employment opportunity at large.

As it might be expected, this contention often clash when considering employment and wealth creation, the intrinsic concerns of formalist then; and the structuralism account however signal some emotions which is not specific perhaps but unequivocal message. This dialogue co-existed long before now learning a distinct between modern and post-modern models of arts narratives is witnessed in all aspects of our life packaged and reflective in all spheres of human endeavour and likewise for us in the monetised economy (this is seen filtering through socially, economically and politically in Asian and Africa) (Sagagi, 2007) <sup>[36]</sup>.

This brief using arts (painting), and crafts as means of creating job and engaging our learning youths overtime came along side with involvement in discussions of political transformation until its eventual relegation of the pressure of that time (1900) perhaps when oil and gas became a centre stage of Nigeria (GDP) this action equally extended to other part of the world likewise in the United Kingdom and America at large - some artists, and able young men and women obviously launched to other forms of profession, and they left out with the struggle for vocational and technical jobs and less of white collar jobs - the activities were tracked down in their ambivalent oscillations between the demands of national idioms and the attractions of international ways of life.

However, that standardization using artworks as semantics unravels the making of arts and crafts as pre-requisites in Nigeria domain which is required for constructive criticism while at the same time helps to capture the essence of artistic realities. However Nigeria cultural heritage have greatly inspired theoretical discourses underpinning our most beliefs; but also revealing or showing us how little we know about the word 'arts and crafts'. According to Delphic, and oracle equally deemed that Socrates the wisest man in Athens, who out of his curiosity, was surprise and later found out he know nothing or little; about crafts design technology which is evidently certain. Moreover, after his serious engagement with some artist, designers who were confident with what they were engaged with, then later discover that they knew what they were talking regarding

arts exploits and entrepreneurial development skill (Warburton, 2003) <sup>[41]</sup>.

### Entrepreneurship - Selling the indigenous Artefacts for Survival

The act of producing indigenous Nigerian arts and crafts is different from marketing/selling for survival. However, the world of bureaucracy in selling art and craft of Nigeria artists/dramatist are quite difficult and has to pass through man-no-man syndrome, musician, and visual artist have made series of time and effort in selling their talents and handiwork. While the uneducated artist's sells more because of the politics behind man-no-man while making talented artist impoverished; at the same time educated one gain international connection with seller's who earn in hard currency. There are no concrete statistics that measures the inflow and outflow of indigenous art sales and tourist purchases by visitors from abroad. The recent present, there are no foreign direct investment due factors of terrorism, kidnapping and lack of diversification plans by the government in Nigeria. This has slowed down sales of arts tremendously. However, younger generation of emerging Nigerian Artists have present on the internet which connects them to the global audience thus making the work of art purchase not only easy but universally popular.



**Fig 3:** Kafaru Abiodun year 2014. Place: The University of Northampton United Kingdom

#### Title: Craft Men - Musical Instruments Oil on Canvas

Kafaru 2014 responding to painting done at University of Northampton United Kingdom on 'Craft men' The artwork presents creative artistes trying to market their crafts, with distinctive arts/crafts design made for patients right for survival. The painting men in action are a realistic representation of artistes who engages in art and crafts for survival and often, family lineage business which is made collectively. Lots of crafts engaged in reflected purely musical ensemble - drums, guards, leather crafts as means of creating sustainable living. The conspicuous representation of men in action reveals routine job that gives hope of livelihood amongst communal daily activities. It reveals Yoruba traditional setting. As they engage in producing indigenous art and crafts instruments such as *dundun*, *bata*, *omele*, *sekere* and gongs, they equally imagine themselves rehearsing or acting in relationship to harness all what is available within their enclave/domain and by extension, they re-invent different kinds of crafts technology using

indigenous patterns and symbolism. Chabaud-Rychter notes that.

The objects pass from hand to hand, each {designer} simulating use, or testing the ergonomics. The finest details are examined and tested. For example, a control knob is tested for its movement, its prehension, the strength needed to turn it... All the senses are brought into play: The aim is to feel and to experience, with their own hands, the surfaces and volumes and the efforts entailed, and to listen to the noises. When handling the objects, the designers put themselves in the position of women users, they go through the gestures involved in use, experience, test and mimic it, in short have recourse to their own bodies and their own judgements of how well the object is adapted to its use. It is on the basis of experience of use that the designers construct the properties of the object.

From the foregoing, the craft men engage themselves with what they have learnt from their early age, while putting those skills and ideas into practice - which this painting creatively depicts or reflect communal live style of indigenous people involved in family business/enterprise. Actions reveals in this imagery captures observation/experiences gained from above picture as it resonate the nature of Yoruba communal setting, especially the customs of flocking together in business making. The Yoruba sub-ethnic group in Nigeria like other West African cities are resourceful when it comes to music. They are music is very rich with innovative drumming and dancing. Respective occasions attract specific drums that are understood for their information and communication efficacy for the affected people (Kafaru 2014) <sup>[25]</sup>. They have drums for various occasions that can be understood as an important means of communication/information, which give meaning to messages (Kafaru, 2014) <sup>[25]</sup>. It is important to add that there are drums for specific actions such as, daily activities; there are drums for social gatherings, festivities, the *Oba* and drums for worship. Similarly, there are different set of drums such as, the *Igbin set*, *Dundun set*, *Bata set* and *Apinti set*. However, *Sekere* is a gourd covered with beadlike fruits to make the sound melodious. Cowries are used instead of hard fruits. Yoruba people have ritual drums such as the ones used for evoking ritual trances and rhythmic movements in *Obatala's* shrines beaten at *Obatala's* shrine. In size, *Obatala* drums are much bigger than the drums for entertainment. The drums are so big and heavy that they are seldom removed from the shrine of *Obatala*... Kafaru 2014 citing *igbin set* is also used by indigenous "*Awo Opa*" and other Idol worshippers. Another set is the *Ipeset*. This set is used by "*awo ibile*" that is, the indigenous secret society. The *Dundun set* is made up of many drums. Most common among them are those with *Saworo* and the others with no *saworo*. Other drums in the set are *Akanran*, *Omole*, this kinds of business has creatively extends beyond the local level – prominent artist in Nigeria now enjoy the platforms globally where Local artists that have no online presence enjoy sales of indigenous arts like pottery, leather works, textiles and many others at local trade fairs, art exhibitions, patronage by elite members of the society who buy them for resale and put them in their galleries across the state throughout the federation (Filani, 2005) <sup>[18]</sup>.



Art sales is also thriving because the government of Nigeria is striving in no small way to encourage entrepreneurship and vocational studies where in pattern of reformulation and restructuring that current government in Lagos state for instance since 1999 have introduced arts, tourism and culture as a veritable means of harness wealth and empowering of the youths and adults in the country. Since the introduction of art product sales in Nigeria, at large, this has brought significant changes which have implications for the future of running a non-oil sector. It has also greatly influence relationship of governments and extended far beyond both the surface and deep measures that the bureaucratic systems for managing the art have undergone. No doubts, the element of politics that influences consumption has now added value to the product status, this embrace both the artistes and the art products at large. For instance, this argument on the idea of replacement and the use of arts and crafts for wealth creation or job opportunities, this involves use-value by exchanging value: The arts being considered not just as objects of use (For example, providing pleasure for individual or group for provoking thoughts), but also as commodities that can be use in assessing the level of performance of the same economy. Williams (1976:76) further argued that cultural arts is one of the most complicated form of business that one cannot really ignored when considering entrepreneurship development because of the fact that it cannot be determined when it can actually create sales. Essentially issue of aesthetics or personal worth and values are replaced by those of the material and impersonal market place. In addition to this gesture as claimed recently by scholars or writers of Nigerian economic value system. The packaging or co modification of the arts and crafts market is explicitly argued to anchor or long-drawn-out process because of its huge increase, it seals of changing has brought into main stream market terrain and its implications would be that its products may untimely subject its usage to some exigencies that affects all other areas of public policy. A change in the administration of Nigeria government after 2015 general election for example has certainly have an impact on the speed of co modification and may also affect the change we all opted for: Re-working it into more politically acceptable forms for a new lift of life for our teaming youth and adults at large.

### Conclusion

So far, this paper has been able to reveal the functionality of arts and crafts for sustainability of our teaming youths and unemployed adults at large. However this gesture has increasingly revealed and has captured extensively the relevance of engaging handiwork for sustainable growth, job creation and harnessing wealth's. This paper, argues that arts/performance and crafts technology can help to create wealth's and at the same offer our youths and women good jobs without looking forward to white-collar job. However, the evolvement of all kinds of arts and craft technology will equally serve as template or platform for articulating art discourses, debates on job creation and as a product of picturing the external world through the prism of knowingness. Art and craft help us reveal a new boundary between the digital artefact, and how it can expound the level of intuition of both youths and adult at large respectively. The potency of the engagement of arts/performance in all sense can creatively reveal how crafts

design serve as backdrop in maxim of dependable variables that gives meaning on mixture of reflecting traditional art and crafts with element of or colouration of taste of contemporary phenomena which gives uncompromising experiment in both two and three dimensional spaces and other to preserve cultural nuances in practice versus theories. No doubt, the artist sense of imagination with blend of contemporary materialisation offered some in-depth analysis of inside concepts with academic display of skills.

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