

PERSPECTIVE ARTICLE

Art Education: Harnessing the Potentials of Painting, Theatre and Media Arts as Means of Economic Development

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Abstract

The focus of this paper is to discuss, argue and to re-position the mind set of Nigerian youths/women and the government to harness visual arts products and theatre arts in the economic planning and development at large. Similarly, graduates/students can as well tailor their vision in entrepreneurial skills, innovation thereby flourishing micro small, medium enterprises that could at least helps generate gainful employment, creates wealth's and consequently grows the economy and reduce the stress of joblessness in one sense. Exploring creativity towards jobs creation and economic growth cannot be over emphasised. However, the evolvement of creativity on the one hand involves newness, actions in science and technology with responsiveness to situation that can enhance qualitative life-style and in the long run assist human survival and standardisation. However, creativity can be explicitly based on three factors, which is wider-ranging including (Visual arts, Performance and Theatre Arts) Music (instrumental and vocal), Architecture and Allied fields, Painting, Sculpture, Photograph, Graphic Design, Crafts Arts, Industrial Design, Costume and Fashion Design, Motion Pictures, Television, Radio and Sound productions among others. Therefore this paper will look deeply into the areas of arts, the creative forms of Yoruba traditions with deep understanding of how the art forms are configured as profession for Job creations. It will conclude that the forms seen be looked as a case study to reposition the mind set of Nigeria youths and adults at large and as a means of survival within the realm of contemporary technology.

Keywords: Painting, Crafts Art, Sculpture, Performance Art, Industrial Design.

1. Introduction

Recent arguments, counter arguments, discussion and debates on concepts of what constitute art and artwork different medium and platform since the 20th-21st century have placed great priority to what art mean. In this instance then has greatly placed enough demand to the utilisation of cultural arts and creativity for sustainability and means of engaging Nigeria youths and women at large. However, the fact that creativity provides a lot of employment gains for our youths should not be undermine; though is a key factor that binds vocation and technical education profession together (Kafaru, 2015). However,

vocational education create great opportunity for our youths, women and is a skill orient profession that is based upon evolvement of products and performance through an act of doing (action) and responsiveness to change in acquisition of both theory, philosophy in one sense and practises for effective expertise. Furthermore, vocational education on the other hand requires an intuition, confidence, inspiration, willingness and interesting environment, which is one of the basic needs of achieving the set goals in learning and teaching. Importantly, practice is a necessity which is dependent upon availability of funds, space and adequate utilisation of right equipment to train learners/students respectively. This is very necessary

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if the students and teachers must achieve the set-goals can also require intention to resolve; and at least put in place adequate machinery backed up with effort in lesson (teaching and learning) delivering. The learning strategies would be achieved or taken into exposing learners to the appropriate utilisation ways in achieving desire skills (Warburton, 2003).

In this sense then, the teacher is saddle with the function of providing adequate practical knowledge needed to do the job as an artist.

Therefore, this can be revealed through exposure to some newness and modern techniques-through experimentation with materials and techniques. Teacher also provides demonstration techniques where materials and equipment are provided to help open up the foresight of the learners and in the end sharpening the horizon of the student. As Bolarinwa cited in Fawole et al (2007), opined that “there is nothing like a born teacher as good as teacher are made rather than born”. Based on this assertion the teacher and the learner needs to pass through a series of training to expose to the neti-gritty of the art profession and that is the better way of achieving learning which is crucial to the regular representation of proper curriculum. Importantly, the training of teachers in (skill acquisition), such as art education demands a more proactive means before one can become a good teacher/expert as claimed by Bolarinwa. He stated further that teachers and learners needs meet delivery-equilibrium before learning could be achieved and; that there is a great need to affect sensational confidence in the learners at least to create some level of interest in the students/learners perhaps (Kafaru, 2014).

The teacher is vested with the task of demonstrating the topic while students/learners watch before embarking on their own artistic journey. It is a must among others to devise a means of creating adequate exposure/tutelage through seminar, exhibition display workshops organisation or programme oriented involving both professional and critical at least to engage the learners on what can be called art. On the one hand, the qualities explicitly give a guiding part

on the roll to display skills, and added experience on the other hand. Professionally, the teacher reveals enough of what is within and what is specifically talent oriented (Kafaru, 2015).

1.1 Painting

This term painting is visual arts and two dimensional forms that have both length and breadth. Its involves creative display of colours and marks that reveals the hallmark of drawing/forms that is realistic or abstracts on flat surface.

1.2 Crafts Art

These are handiwork that demands little skills and ranges from beads, cloth design, furniture and toy amongst others.

1.3 Sculpture

This could be three and four dimensional arts that has length, breath and height and can equally possess depth – viewer can also feel the mechanical construction of its component parts as works of creativity.

1.4 Industrial Design

This are other aspects of creativity that involves, cards design, book work and other allied forms of new media like decoration body design etc.

1.5 Performance Art

This is dramatic art that involves stage display alongside creative writing that can at least give value to script development of certain legends and story-telling among others.

Recent exposure and situation regarding the delineation of nature of doing things and manners in which both adults and youths roam about street in Nigeria in search of white collar jobs is quite alarming and as such it has increasingly degenerate into what this paper term ‘Busy For nothing’. However, existing scholarly materials and likewise Nigeria government have distinctively drawn attention to the importance of self-reliance courses or programmes in tertiary institution– that which our youths and women can engage themselves with the view to live a meaningful

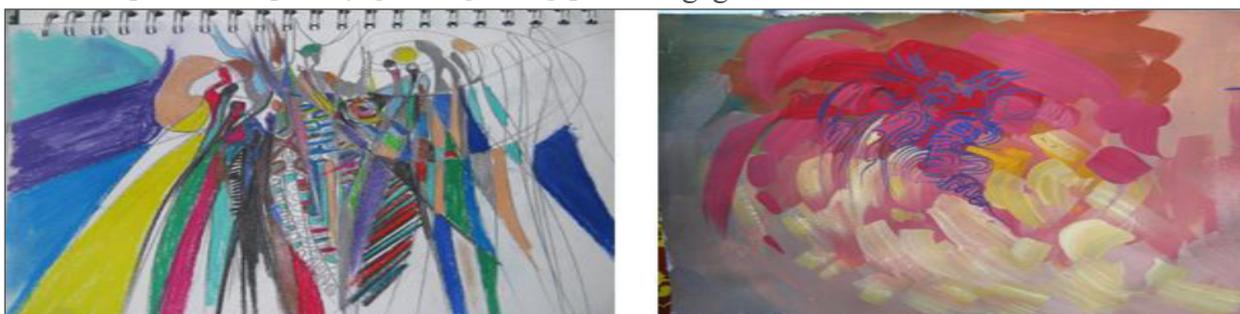


Figure 1. Abiodun Kafaru Celebration of Event Crayon and Postal Colour on Paper 2011

life.

In these two pieces, the practical work explores cool hues of different fragmentation and warm colours in the other piece which is stylistically combined with basic patterns of lines portraying human forms. The design is exemplified in (Ooya) (sango art forms and Ona-Ara) designs; signs (Sango) motifs games of different types of (Ayo) and aesthetics of Yoruba linear design which is frontally characterised by varying effects and structure of colour fragmentation as vehicle to communicate the subject-matter-dialogue between cultures such as Ullism and Araism. The effects and underlying concept reveals some of the inherent symbols and forms of the Yoruba artistic designs. Art (Ona) as perceived by the Yoruba, has been variously classified and discussed by art scholars in recent times. For example, Adepegba (1991) has stressed the concept of arts as illustrated by Yoruba oral literature and mythology, arguing that art involves design or special form of skill or craftsmanship, propriety or decency, which could also mean beauty. This definition further suggests that most creative activities by skilled professionals especially those aimed at achieving beauty and aesthetics (and other purposes), amount to art among the Yoruba. Leonardo Da Vinci in Warburton, (2003) asserts that painting is a form of art that helps to portray one environment in two-dimensional forms, which suggests that the West shares various artistic practices and philosophy found in various African arts and other world cultures

such as images based on Yoruba myths, scenes and symbolism.

Creativity is a key factor that binds vocation and technical education together; vocational education is a skill orient profession that is based upon evolvment through an act of doing (action) and responsiveness to change in skill and product. However, vocation through evolvment have increasingly come to enhance product design whilst acquisition conceptual theory and practise for effective expertise (Adeyemi, 2012). However, vocational education on the other hand requires an interesting environment, which is one of the basic needs of achieving the set goals to effectively utilities practices, and these necessities is dependent upon availability of certain variables such as space, capital and willingness. It is interesting to note however that adequate utilisation of set goals with right equipments in training learners/students respectively to actualise their potentials. This is very necessary if the students and teachers must achieve his or her aims; and on the basis of this teacher needs to require intention to resolve; and to equally put in place adequate machinery backed up with effort in lesson delivering. The learning strategies would be achieved or taken into exposing learners to the appropriate utilisation of skills learnt (Warburton, 2003). In this sense then, the teacher is saddle with the function of providing adequate practical knowledge needed to do the job as an artist or practional. Therefore, this



Figure 2. *Abiodun Kafaru Adire Eleko Textile Fabric Mixed Media Low relief on Wood 2011*

can reveal some newness/innovativeness and some modern techniques-through colour experimentation which includes materials.

The local Adire mixed media painting unveils the strength of architectural technology among the Yoruba, and creates a stylistic rendition of the relatedness of arts and technology; which brings together tension and energies. They are the pillar-posts of the Oba's palace. They serve as unifying factors for the assemblage of the cultural heritage from ancient to modern. The style of the pillar-post or erection is reminiscent of ancient Yoruba plants decoration. The dominant red orange hue represented at the centre of the painting depicts boldness, excitement and the thickness of same. The parallel groupings may suggest rhythmic sensation, and the pattern created at the background with careful representation of contour, design, lines symbolising the powers of kings and strength. What the lighter opening at the middle of the work symbolises is quite deliberate. They apparently are synonymous with old age (Kafaru, 2014).

Nwoko (1978) advises that the depiction of human existence be represented through arts forms. However, art and culture are intertwined while culture is conceptual and encompasses all the values of the society, (Haruna, 2003). Freely spreads out dots are arranged with the intention of creating busy nature of the palace. It indicates people and the sensational feelings of the fabric design. Towards the extreme, edge of the painting, the dark colours are rough. These symbolise the dearth of the powers of the kings. It means the destruction that is still taking place in our western region and among the entire running of the affairs of administration. The painting

has, thus, critically abstracted the terrain of palace environment, revealing Yoruba traditional palace setting. Interestingly, the theme of this work dwells more on social and environmental issues as well as the scientific, using the process of batik (textile) exploration in a painting like form.

The teacher also provides demonstration techniques where materials and equipment are provided to help open up the foresight and in the end sharpening the horizon of the students/learner. As Bolarinwa cited in Fawole et al (2007), opined that "there is nothing like a born teacher as good as teacher are made rather than born". Based on this assertion the teacher and the learner needs to pass through a series of training to expose the net-gritty of the art profession and that is the better way of achieving newness and quality which is crucial to the regular representation of proper curriculum. Importantly, the training of teachers in (skill acquisition), like art education demands a more proactive means before one can become a good teacher/expert as claimed by Bolarinwa. He stated further that teachers and learners needs meet equilibrium before learning could be achieved and that this thing needs like sensational arousalment to instil confidence in the learners and at least to create some level of interest in the students/learners.

The teacher is vested with the task of demonstrating the topic while students/learners watch before embarking on their own artistic journey. It is a must among others to devise a means of creating adequate exposure through seminar, exhibition display, and workshops organisation or programme oriented involving both professional and critical at least to engage the learners on what can be called art. On the one hand, the qualities explicitly give a guiding part



Figure 3. Abiodun Kafaru: *Unequal Talents, Mixed Media on Canvas 2013.*

on the roll to display skills, and added experience on the other hand. Professionally, the teacher reveals enough of what is within and what is specifically talent oriented.

'Hands are not equal' here reflects a Yoruba saying which literarily means or denotes unequal talents amongst learners/students. This is a mixed media painting and the depiction re-enacts the traditional belief system of the Yoruba cosmos. The perm is deliberately styled and the unity is archived in this work by the uniformity of organic forms of hues and shades of patterns. The perms signify the future or destiny. The tone of lighter chromatic effects is intentional with the aim of reviling how the visible line denoting linear value has its psychological effects on its interpretation of physical world, coordinated to form a rhythm. The artist intended the use of charcoal media to create and add visual texture to the procaine blue harmony that pervades the whole space of the picture. Subtlety and esoteric feelings are endangered by the coolness of the hues. The forms are well arranged in the order to commune with the spirit realm in their traditional context (Kafaru, 2015).

A good teacher needs to attaché serious composure to his teaching methods and create desire needs of the delivery of the items in the curriculum. However, question can be generated through artistic display. All can be achieved that can give tutorials with materials exploration on any artistic tradition. The teacher should also create an enabling environment where there are ventilation and provision for material procurement at an affordable price, though depending on the kind of work to execute. The teacher is equally expected to train the student in classroom/studio.

2. Concept in Creativity for Survival

Creativity is the act of innovativeness that involves creating newness and responsiveness to genuine evolvment (Kafaru, 2015). Professionally, creativity is basically a new form being put into production or in actions or doing; is a view in the development of human survival. Suffice it to say that since 15th century onward the word creativity is old as mankind and have being a pointer in any product design or in any act of doing. However, creativity on the one hand involves production born out of new ideas backed up with element of theory or theories [education] which is usually distinguished from a teacher to the learners by primarily focusing on teaching - learners/children life preparing knowledge which is conceptual such as

social skills and cultural forms. It is very necessary to state or point out at this juncture that creativity can only be ignited by exploring, either with materials usage (demonstration.) technique observation, apprenticeship and dedication to that core area of specialisation. Creativity is the keyword used as binding force production, while helping or talent in exploring, skills, needed to meet the challenges in a profession Warburton 2003).

3. Skills

This is the ability to distinguished talent from practical (know-how) or experience and is a form of technical and knowledge needed to do a particular job or profession. Skills makes different in and also stand for every individual out from his peers, since it is dependent upon what the three mode of learning proffer as the cognitive, psycho motor and affectionate which do aid in acquisition of certain competencies. However, skill delivery of vocational education is a form of guide or force born out of non acquiring informal or formal education process which is explicitly revealing ingenuity of individual's effort.

4. Experience

This can be skill gained over a period of time on the job. To ignite a creative mind; there is that need to pass through the rudiment of training in the technical know. How, under an expert importantly there should be a cordial relationship between the teacher and the learners. Experience is a form teaching or delivery plans in vocational education, a key factor to function efficiently where by the student can appropriate instructional methods.

5. Mentoring

To deliver or to perform effectively the teacher the teacher need to mentor the students, which at least can leads to development and sharpening their skill, enhance their understanding, and knowledge needed for employment and survival . In every profession such as the area of skill acquisition, mentoring is key factor of delivery of learning among others.

6. Interest

To excel in the chosen field or profession, learner need to be focused and with high degree of interest and dedicational approach on the other hand and can lead to optimum satisfaction harness or reach high level of developing skill to meet lip external challenges.

7. Pedagogy

This is usually distinguished from the teacher perspective and can be formal and informal preparing learner and training knowledge in the area of skills and experience such as social skills and cultural norms.

Kenton and Ervin (2002) cited in Ladino (2013) defines vocational education as an educational discipline that prepares learners both youth and adult to be self reliant/responsible to take up their future for gainful employment, being productive for sustainability. Professionally, learners/students need more than just seriousness; rather we must strive to be different, original with a full table of newness (innovative to create a new brand). Interestingly to note that students need to be more proficient in doing a reasonable design (product) with complete sense of intellectual theorization, rationalization and with conceptual analysis of products of their skill. There is great need to be coherent in the final output (professional intelligence by yourself). Both artists\ learners need to sharpen adequately their intelligence to meet up with keen competition there is always room for sharpening ourselves to suit the requirements of the world around us because the world requires people who are growing wises and sharper. It opens greater opportunities when international offers comes through the right channel (Kafaru, 2015).

8. Exploring Crafts Arts and Performance Art for Survival

Reflecting on culture as a repository and means of survival is not new and has been a key factor in creating wealth's, jobs, satisfaction and avenues for human convenience. However, the designing of items such as paintings/sculpture, juries and households embellishments such as jewelleries, bangles and body decoration portray some elements of culture embellished with arts since human existence is inspired with cultural instincts. Cultural strands was a key factor in any society who uses organized natural materials in creating embellishments which in turn serves as means of generating revenue and job creation. In an efforts by artists and philosophers to expound, their horizon, and intentions on the types of arts or concepts of arts, in the English speaking world some notable critics such as Roger fry a Briton; who at the beginning of the twentieth century decided to lunch a platform, starting fully with his first 1910 arts exploits (Exhibition) marked 'Bloomsbury'.

Indeed, this gesture by implication inspired other

notable artist 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 in creating revenue 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/crafts design concepts have come into the Nigeria landscapes to enable youths and women contribute meaningfully into the society.

1. Masquerading and Steel Dancing
2. Three/Two dimensional design
3. Fabric Decoration production
4. Wall/Mural Designing
5. Body/Tattoo decoration/design
6. Music/Theatre Arts and performance
7. Comedy and entertainment
8. Traditional Dance/Presentation etc.

The cultural activities above can be tapped into as means of creating employment. However, it is very clear that the series of these activities can be done bearing in mind with element of newness which absolutely comes in the form of design, arts/crafts technology or designs newly introduced as an actor in the economy reconfiguration have come in the way of newness and change claimed by the present government led by president Muhammadu Buhari. The place of arts and crafts in Nigeria 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 artistic modes of expression to create employment opportunities among youth 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 muter 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.

Furthermore, the evolvement of arts and crafts on the one hand have seriously inspired the beaurecratization 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.

9. Security and Arts/Crafts Design for Survival

The act of producing arts/crafts, and performance (culture) is different from selling. However, the world of bureaucracy that the arts are located within certain parameters is not static: changing conceptions about the role (play) of arts and crafts cannot be overlooked. The recent past in Nigeria has witnessed this drastic shift with new levels in the role of selling the arts for survival where in pattern of reformulation and restructuring that current government in Lagos state for-instance since 1999 have introduced arts, tourism and culture a veritable means to harness wealth and adults. Since the introduction of art selling in Nigeria, at large, certain effects had brought or noticed that this changes has implications for the future of running or in the relationship of governments has extended far beyond both the surface reorganisations that the bureaucratic systems for managing the art have undergone some element of politics such that its consumption has now added value to its status (Kafaru, 2015).

For instance this argument with the idea at replacing the use of arts and crafts for wealth creation or job opportunities use-value by exchanging value: the arts being considered not as an object of use (For example, providing pleasure for individual or group for provoking thoughts), but as commodities that can be judged by the same economy. Criteria that can be applied to cars, clothes or any other consumer goods are sometimes judge with its creative power and sensibilities. Essentially issue of aesthetic or personal worth and value are replaced by those of the material and impersonal market place (Adeyemi, 2012). 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 would certainly have an impact among 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 (Kafaru,2015).

10. Conclusion

So far, this paper has been able to reveal, articulate and argue however that the utilisation of creativity, crafts design technology can be a means to create wealth and jobs. A peep into some creative ideas may easily instantiate meaningful living among the citizenry. The functionality of arts and crafts for sustainability of our teaming youths and unemployed adults at large cannot be over emphasised. However this gesture has increasingly revealed and has equally captured extensively the relevance of engaging handiwork for sustainable growth. This paper, equally serve as template or platform for articulate art discourses and as a product of picturing the external world though helping us reveal a new boundary between the arts/crafts design technology and culture at large digital artefact how it can expound the level of intuition of the both youths and adult respectively. Through display of crafts design already depends on mixture of traditional and contemporary phenomena which gives uncompromising experiment in both two and three dimensional spaces and other to preserve nuances in practice versus theories, while the artist sense of materialisation offered some in-depth analysis of inside concepts with academic display of skills. Interestingly to note that, historical acceptance of its usage for meaningful development can be harnessed. The useful sense several avenues to unveil institution that stirred up discussions on how to create wealth; and how to create employment opportunity at large.

This paper has been able to reveal the contrasting ontology of culture, performance and visual arts, ethics and arts forms as inalienable variables that speeds up the race for development, sustainability and eradicate unemployment. Cultural values and arts/crafts technology (design) functionality is arguably, a form of vocation that is genuinely intentional an action in both process and outcome, while the intentional activity of the arts/crafts is then geared

towards the production of relatively permanent images like (artefacts). This ontological contrast seemed to have square peg the appropriateness and relevance of the intentional action of the use of visual arts in sustaining 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. This paper, equally serves a as template or platform for articulating art discourses as a product of picturing local and external world through aiding us revealing a new boundary between the traditional and the digital artefact and how it can transform creativity of both youths and adults respectively.

Though display of crafts design technology already depends on mixture of traditional and contemporary phenomena which gives uncompromising experiment in two and three dimensional spaces and other to preserve nuances in practice versus theories, while the artist sense material deployment would help the ivory tower in regenerating and inventing skills for scholars that would assist as asset rather than liability after completion of their various programmes. The use of technological application would unveil several avenues of creating productivity hitherto unknown to the modern man and still without an iota of doubt create employment opportunities to the fantastic mass of our unemployed youths in Nigeria at large. (Kafaru, 2014)

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