

AN ASSESSMENT OF ROADSIDE ARTWORKS FOR SUSTAINABLE ENTREPRENEURSHIP DEVELOPMENT IN NIGER STATE

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Abstract

Over the years the art historians seem to neglect the study of roadside artworks, therefore, this paper highlight on their artworks and its sustainable entrepreneurship development in Niger State. The researcher adopted a random sampling technique to select the artworks of the roadside artists for constructive analysis. The instrument used for data collection was a structured questionnaire which was validated by some lecturers who are specialist in fine and applied arts and entrepreneurship education respectively. This research paper draws conclusion, suggestions, and some recommendations among them; Youths should be encouraged to acquire such knowledge and skills through entrepreneurship, so that they should be resourcefulness.

Keywords: Roadside Artworks, Entrepreneurship, Youths, Development, Art Historian.

Introduction

Roadside artworks cannot be understood without first understanding the concept of visual art. Sani, Ado, and Danlami (2022), described ‘visual art’ as the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power. Furthermore, the authors stressed that there is no universally accepted definition of art, although, art is commonly used to describe something of beauty, or a skill which produces an aesthetic result. Therefore, roadside artworks have no clear line in principle between unique pieces of handmade sculpture, and mass-produced items visually attractive. Such as graphics, ceramics, drawings, paintings, textiles, which are mostly produced for tourists in form of pop art, souvenir art or both.

The art historians highlight on the concept of ‘roadside art.’ Smith (2009), opined that the “...roadside artwork is art preoccupied with being within its time”. Complimenting this view, Wikipedia.org (2019), observed that the roadside art is “commonly understood to be art made at roadside by artisans in Africa and the African in diaspora, in the post-independence era”. This can be justified to be the era of dynamic shift from the limitations of traditional art by European influences. In another development, Sani and Umaru (2021), described roadside art as a broad range of activities that involve forms, varieties, and styles as offshoot of traditional

arts. Uzoagba, (2000) mentioned roadside artwork as drawings and paintings, sculptures, graphic designs, textile designs, ceramics, print makings, architectures as well as commercial productions of beautiful materials for household decorations, passing information and communications, production of souvenirs and materials for domestic usage. Similarly, Audu (2019), investigation shows that the drawings and paintings that never lived in caves were earliest vestiges of entrepreneurial spirit that begun among artists of that period. This shows the principles of entrepreneurship through practice, interaction and experience so that youths can be empowered to create jobs for sustainable development.

Statement of the Problem

From available information, art historian has written more on conventional modern Nigerian artists and their artworks. However, the documentation of roadside arts and the artists have been neglected. Therefore, this study intends to expose and situate the artworks of roadside artists and a place of entrepreneurship in visual arts. Two local government areas in Niger state were selected namely Bosso and Chanchaga within the length and breadth of Niger state. Roadside artists and the production of artworks are encouraging to be studied. Despite the large number of their present, and the practice of entrepreneurship through apprenticeship, they have not received sufficient scholarly attention. This therefore, motivated this study and the researcher considered this as the specific problem of the study.

Objectives of the Study

The study exposes the artworks of roadside artists for sustainable entrepreneurship development in Bosso and Chanchaga local government area of Niger state. While, the specific will centre on what are the types of art entrepreneurship practices, are there any challenges of roadside arts entrepreneurship practices, and what are the ways forward to overcome such challenges for the futuristic and innovative of roadside arts and entrepreneurship practices in the state.

Research Questions

Research questions were posed to guide the study. Such as what are the types of art entrepreneurship practices in Niger State? Are there any prevailing challenges of roadside arts entrepreneurship practices in Niger state? And what are the ways forward to overcome the challenges of roadside arts entrepreneurship practices in Niger State?

Methodology

Qualitative mode of enquiry was adopted using the historical and descriptive approaches, as pointed out by Osuala (2002) and buttressed by Patton (2002) saying that the approach revealed what was seen, heard and observed. The research therefore was designed in such a way that, information was collected from primary and secondary sources. The roadside artists are the primary sources of the study, while Journals, Magazines, Catalogues, Interview, Photographs, Internet source, were used as the secondary sources. Information from the sources is collected at the levels of the intrinsic and extrinsic investigation, as suggested by Yohanna (2000). For the researcher to further achieve the objectives of the study, literature relevant to the study were reviewed, while other research procedures were used, these

includes sampling techniques, pilot study, field work using the qualitative form of analysis and treatment of information gathered during the field trips.

A case study, as outlined by Ezeji (2004), can be usefully employed in most areas of education, from historical point of view of a particular study, to a case of specific unit of a particular research. The author emphasises that, a case study can be simple and specific, and it can be complex and abstract. It is simple in the sense that, the study focuses on the roadside artworks as an important tool for self-sustainable entrepreneurship development. In undertaking this research, therefore, the researcher took cognisance of the questionnaire, observation and interpretation of the subject matter. In general, analysis of the data collected were analysing in a tabulated form.

Conceptual Framework

Conceptual framework, according to Vaughan in Onoja (2017) is “a written or visual presentation that explains either graphically, in narrative form, the main things to be studied the key factors, concepts or variables and the presumed relationship among them”. In a related study, Jari in Samuel (2015) noted that, “in recent time, several specialists published textbooks that, deals with the topic of visual research and related approaches to make inquiry”. It is based on this, that in considering the conceptual framework for this study, the researcher carefully cogitate the concept of the visual art. Egonwa in Sani (2010) propounds that, the extensiveness of conceptual view of studying artworks, which is believed to be scholarly technique of studying conventional, and artisan artists and their artworks. Such as paintings, sculptures, ceramics, graphics to mention but a few. The roadside artworks emanate from African art practice they used countless materials to create works that are their approaches has expose the richness in African art.

It is imperative to use this conceptual framework, because of its significance to the study. The researcher derives ideas base on the training one go through during the apprenticeship. The concept will be used to analyse the nature of entrepreneurship in visual art. This make Egonwa in Mamza (2015) to opine that, the “extensiveness of conceptual view of studying artworks, which is believed to be the scholarly technique of studying artworks of sculptures, ceramics, graphics, paintings to mention just a few by viewing them from multi-dimensional viewpoints”. The researcher agreed with the concept as it was used by other scholars and researchers successfully. In line with the above facts, this study relies on a similar pattern used by other scholars for the discussion of the collected data.

Findings

The study find out that most of roadside artists were educated in one institution or the other, which some of them have first degree certificate (B.A or B.Ed.), few with Nigeria Certificate in Education (NCE), and others are those who acquired theirs through apprentice scheme. They are of the opinion that the benefit of their artworks can never be over emphasis
What are the Roadside Arts Entrepreneurship activities in Niger State?

Table 1: Opinion on types of art entrepreneurship practices in Niger State

S/N	ITEMS	MEAN	SDV	Remarks
1.	I design cards, T shirts, Boards, posters and other graphics works.	4.35	.933	Accepted
2.	I design and produce pots, plates, and other ceramics ware.	3.80	1.15	Accepted
3.	I design and produce tie and dye cloths and other fabric designs.	3.35	9.75	Accepted
4.	I design and mold shapes, figurative (human or animals) with wood, cement and other mediums.	2.48	1.12	Rejected
5.	I design embroidery works for embroiders for stitches and sewing.	3.52	.905	Accepted
6.	I design and produce paintings of portraits, wildlife, land and seascape, objects, fruits and others.	3.55	1.35	Accepted
7.	I carry out interior and exterior decoration of buildings.	1.65	.700	Rejected
8.	I buy art works from another artist and sell to people.	1.60	.672	Rejected
9.	I create and produce crafts works for sale.	3.45	.932	Accepted
10.	I produce computer graphic designs for roadside art entrepreneurs.	3.40	.900	Accepted

Table 1 reveals that the respondents accepted 7 items as types of entrepreneurship practices in Niger State with mean value ranged from 3.40 – 4.35 which is above the criterion mean of 3.00. The respondents however rejected 3 items with the mean values of 1.60 – 2.48 which fall below the criterion mean of 3.00. The standard deviation shows the closeness of the respondents.

Research Question 2

What are the challenges associated with Roadside Arts Entrepreneurship practices in Niger State?

Table 2: Entrepreneurs' Opinion on the Prevailing Challenges of Roadside Arts Entrepreneurship Practices in Niger State.

S/N	Items	Mean	SDV	Remark
1.	Inconsistent power supply affects roadside entrepreneurship activities in Niger State.	3.55	1.35	Accepted
2	Lack of fund to buy modern machines affects roadside entrepreneurship activities in Niger State.	4.35	.933	Accepted
3	New technology available has taking over patronage for our products.	3.80	1.52	Accepted
4	Lack of computer knowledge affects our practices.	4.00	1.41	Accepted
5	Inability to access loan makes our activities difficult.	3.40	.900	Accepted
6	Low patronage of services and products affects business.	3.50	1.05	Accepted
7	Access to some working Tools and machines are difficult.	4.15	.988	Accepted
8	High cost of tools and Machine makes it difficult to afford it.	4.10	1.02	Accepted
9.	Lack of government assistance to entrepreneurs.	4.00	1.41	Accepted
10.	Money realized from services and products sold is not enough to buy some tools and machines.	4.10	.852	Accepted

Table 2 reveals that the respondents accepted the 10 items as challenges associated with Roadside Arts Entrepreneurship practices in Niger State. The mean value ranged from 3.40 – 4.35 which is above the criterion mean of 3.00. None of the items was rejected by the respondents. The standard deviation shows the closeness of the respondents.

Research Question 3

What are the ways forward to overcome the challenges of roadside arts entrepreneurship practices in Niger State?

Table 3: Entrepreneurs' Opinion on Way Forward to Address Prevailing Challenges Affecting Roadside Arts Practices.

S/N	Items	Mean	SDV	Remark
1.	Improve power supply for effective roadside arts entrepreneurship activities.	4.10	1.02	Accepted
2.	Bank loan be made available for purchasing machines to facilitate roadside art entrepreneurship activities.	3.55	1.35	Accepted
3.	Government should intervene in making the new tools, Technology, and machines available.	3.80	1.15	Accepted
4.	Roadside arts entrepreneurs acquire computer knowledge improves their activities and products.	3.80	1.15	Accepted
5.	Improvement of services and products by roadside-artist brings about an improved patronage.	4.35	.933	Accepted
6.	Through public private partnership (PPP) Machine and hand tools could be made accessible and affordable.	3.28	.089	Accepted
7.	Government intervention in assisting entrepreneurs will improve small and medium enterprise activities.	3.45	.932	Accepted
8.	Entrepreneurs injecting some creativity and quality of finishing will increase patronage and more money to be made.	3.40	.900	Accepted
9.	Heavy tax paid to state and local government is affecting the income realising in your business.	3.09	.090	Accepted
10.	Government should organize workshops/seminar to improve on their businesses.	3.28	.089	Accepted

Table 3 reveals that the respondents accepted 10 items as entrepreneurs' opinion on way forward to address prevailing challenges affecting roadside arts practices, with mean values ranged from 3.40 – 4.35 which is above the criterion mean of 3.00. The standard deviation shows the closeness of the respondents.

Discussion of findings

Table 1: reveals that out of the 10 items perceived as types of roadside art entrepreneurship activities in Niger State. The respondents accepted 7 items as art entrepreneurship practices in Niger State. These are graphics design, ceramics design, textile design, fashion design, painting and crafts While 3 items were rejected by the respondent as arts activities that were not practiced by the roadside arts entrepreneurs in Niger State, which are sculpture, interior and exterior decoration and acquiring art works to re - sale. This finding provides answer to the research question one which sought to find out the types of arts entrepreneurship activities of roadside artists in the State. The finding is in agreement with that of Sani, Ado, and Umaru (2018), which revealed that most of the arts entrepreneurship activities were in the graphic aspect of art with very few of them that were ceramics, textile, crafts and painting.

Table 2: discoveries of 10 items perceived as prevailing challenges hindering effective roadside art entrepreneurship activities in Niger State. The respondents accepted the 10 items. These are inconsistent power supply, lack of fund to buy modern machines, new technology available that take over patronage of their products, lack of computer knowledge affecting their practices, inability to access loan makes their activities difficult, low patronage of their services and products affects business, lack of access to some working tools and machines, high cost of tools and machine used for productions and customs made products are difficult to get. Furthermore, lack of any form of government assistance to entrepreneurs and money realized from services and products sold is not enough to buy some tools and machines. These findings provide answer to the research question two which sought to find out what were the challenges associated with roadside arts entrepreneurship practices in Niger State. This agrees with Audu' (2019) assertion that most of the art entrepreneurship activities face challenges of lack of finance etc, managerial skills, lack of encouragement from government, lack loan from banks, among others.

Table 3: shows that out of the 10 items perceived as way forward towards improvement of roadside art entrepreneurship activities in Niger State were accepted by the respondents, which are improvement in power supply, provision of soft bank loan, creating access to simple working tools and machines, roadside arts entrepreneurs to acquire computer knowledge and skills, making access to soft bank loan easy by bank of industry, injecting creativity in the services and products to attract patronage, creating synergy for public private partnership involvement in improving roadside art entrepreneurship activates in the State. All of them were accepted as necessary for boosting production and sales of art works.

Conclusion

Based on the aforementioned findings of this research work, it is concluded that the numerous challenges, hindering the prospects of roadside arts entrepreneurship could be overcome though government and private partnership efforts towards art entrepreneurship in Niger State. The study concluded that provision of soft loans, basic tools/computers, and improved patronage would enhance art entrepreneurship. Also, inadequate finance, managerial skills negatively affects art enhancement in security would enhance art entrepreneurship constitute the possible solution to the challenges entrepreneurship.

Recommendations

Based on the findings of this study, the following recommendations are proffered:

1. Banks in Niger State should avail entrepreneurs with soft loans so as to encourage roadside art entrepreneurship in Niger State.
2. There should be collaboration between governments to set up an agency that would facilitate and assess the working capital requirement of art entrepreneurship in Niger State.
3. Niger State government should partner with the private sector in the provision of efficient public utilities (power supply, water supply, good transportation network /communication facilities etc.) in Niger State to ensure uninterrupted supply of these public utilities. This has the capacity to boost art production in the state.

4. Niger State government should liaise with the chamber of commerce and other non-governmental agencies in organization of regular training programs/seminars for potential art entrepreneurs.
5. Road side artists should acquire basic computer graphics knowledge and skills to enhance productivity.

Contributions to knowledge

The study has established that:

1. The highlight and revealing the activities of roadside art and its importance for sustainable entrepreneurship of economic growth and self-relevant. Again, it has given a link on how one can become an entrepreneur. It serves as reservoir of knowledge to the younger artists and entrepreneurs.
2. The research has found that roadside art is part of entrepreneurship which make interested person to be trained for self-productivity in the society. This research is an addition to the existing literature.
3. Roadside artists have contributed to the socio-economic development of the state in terms of internal generated revenue (IGR) as they pay their dues to respective government.

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