Subsisting on Popular Art and Design: A Nigerian Context

Trevor Vermont Morgan
Department of Fine and Applied Arts, University of Nigeria, Nsukka
morgan.trevor@unn.edu.ng
https://orcid.org/0000-0002-0695-1531

Chukwunonso Uzoagba
Department of Fine and Applied Arts, University of Nigeria, Nsukka
chukwunonso.uzoagba@unn.edu.ng

Damian Onuche
Department of Fine and Applied Arts,
University of Nigeria, Nsukka

Abstract

According to World Poverty Clock online, Nigeria's population of extreme poverty is currently 50% of the entire nation. Hence, following several problems of the economy, a good part of the population is below poverty line and so lacks optimum means of living. Graduate and non-graduate youths are among the teeming population of seekers of employment. Yet it is clear how practical skills are highly relevant in securing a lucrative career towards earning a living. The creative industry presents itself as an important field that can support subsistence for the young people. We have explored the potentials that popular art can provide in making subsistence possible even for those who do not hold degrees in the field of art but desire to survive therefrom. In this qualitative paper, we have examined selected popular artists and their creative foci, and how digital technology avails for the production of popular design and art. This study has made use of interviews, and images as visual data from selected popular artists in Nsukka Metropolis, Enugu, Nigeria. The data is analyzed technically and functionally to foreground the imperative of harnessing the huge possibilities that exists in the popular arts industry.

Keywords: Subsistence, Graphic Arts, Nigeria, Popular arts, Skill Acquisition, Digital tools

INTRODUCTION

It was pretty strange to hear a speaker in a radio programme explain that—considering possibilities of survival and livelihood in today's Nigeria —what matters is no longer "certificate" but "sabificate." At a closer look on the two words reveals the ideology. The word "sabificate" is a local construction from Nigeria's Pidgin English word "sabi" which translates to "know." In its entrepreneurial position, the above ideology posits that although there are many graduates with certificates looking for 'white collar jobs' the real essence lies in what the individual knows and what he can create. Trudeau and Omu (2017, para. 5,6), in supporting the need to centralize skills in scholarship for employability, wrote of African graduates: "a growing number of employers are no longer looking for graduates with the most impressive degree certificates" but those who can "learn new ways of working and develop creative solutions to real problems". In other words, skills and practical orientation, rather than theoretical knowing, are more relevant for survival in today's Africa and most especially in Nigeria.

Considering the current or recent rise and fall in economy with Nigeria's population of about 180 million, survival and means of survival become a critical issue (Adunbi 2017). We clearly indicate then that survival and financial independence cannot any less be based on

creative and entrepreneurial skills and qualities of the individual. While there are several skills in diverse professions, our concern here borders on those of the creative and artistic industry. Survival can hugely be improved for several hundreds and thousands of young people with the engagement of bestriding skills in art practice especially using the digital tools of production and reproduction.

Art in general has been an important part of human life. Until the 17th century, it referred to any skill or mastery, and was not differentiated from crafts or sciences (The Gombrich Archive 2005). However, in modern usage, where aesthetic and utilitarian considerations are vital, the fine arts are separated and distinguished from applied arts. Art over the years have been a mechanism for communicating feelings and recording history—a universal phenomenon and a way of expressing experiences, through the use of symbols and images (Ikwuemesi 2010).

It is certain therefore that art cannot continue to be perceived as a creation for its own sake, as the release of the instinctual, the gratification of aesthetics and the ambience of culture. Rather, there is need to discover it as a survivalist tool following its age-long enactment. With its multi-pronged diversity, visual art holds two broad divisions in terms of levels of skill, and training – high art and popular art (or low art). On high art (art by formal training) an art work in most cases is a mirror of the people's culture and tradition as artist gets inspired by experiences and the traditions of the people. Aniakor captured it this way: "The artist as an artefactual producer benefits from his culture as his culture benefits from his works, his cultural conditioning from birth through cultural breeding, education, travel, training, contacts and interest tends to shape his production strategies (Aniakor 2005, 64). Following the theme-oriented nature of high art, Aniakor further explains that the strength of the message of an art work depends on the artist's cultural growth, knowledge and experiences.

This differs from the viewpoint of functionality of art: in the sense of applied art as opposed to fine arts (aesthetic arts). The applied artist produces works intended for specific practical functions or for mass reproduction to address specific demands of the society. It is vital to note that the society has had a perennial dependence on such applied works of art such as cloth design, graphic design, photography and other forms of craft even in low professionalism for their diverse levels of utility based on the ease of production, affordability and mass culture. At the base of such status of art practice and in their combination of functionality, ubiquity and banality are the popular artists.

Popular art itself which forms the focus of this study began late 1950s and became well known in the 1960s in the United States as a movement. Although the term "popular" affects the liberal arts such as dance, literature and music, for the visual arts the term is widely used to denote items commercially mass-produced to meet public taste. However, pop art is not just a movement but an ongoing trend in the age of technological advancement. This owes to the fact that the concept of art cannot be separated entirely from its time of production (Saltzman, 1996). We therefore, argue that for our society today, which has been trapped in a persistent economic malevolence, artists, in this case popular artists, can be an integral part of the solution to the subsistence problem.

In all, following a qualitative approach, the aim of the study is to underscore key points that stand astride popular art and economic survival in Nigeria today: the growing need for survival in Nigeria's current recessed status, the place of popular art in Nigeria's economic service, the inclusion of digital apparatuses in the making of modern pop art, and what we choose to call the 'imperatives'. This position is anchored on functionalism, and technological underpinnings drawing from selected cases of local Nsukka pop artists. Using interviews and purposive sampling techniques we have selected artists' works that deal on the common phenomena of popular art practice in the geographical location under

consideration, which is hugely representative of other parts of Nigeria. This is indeed validated, deriving from our training as visual communicators and designers. The methodology has provided an understanding of the artists' trainings, ways of working and prospects. Among those interviewed are artists under the names: Columbus Art, Shiba Creations, Barcode Infinite Media, Emmy Arts and Press, Divine Link Art, Prince Davy Arts, Cardinal and Pauly Arts, *Art and Sign Studio, Sico* and *Sido.*

UNEMPLOYMENT AND SURVIVING IN NIGERIA

The natural desire to survive usually encounters alternative measures. Those alternatives can be usually unfavourable. They are adaptational processes. Like in other developing nations of the world, the economic situation in Nigeria is intractable following fluctuations and recent inflations on earnings from crude oil. Nigeria is an oil producing state. According to the World Bank online report, the economy of Nigeria as at today "is currently in recession" following "the fall in oil prices in mid-2014" (The World Bank, 2017:para. 2). The economic downturn is further heightened by the reality that Nigeria has remained highly dependent on importation of several products, even of negligible items, and the value of imported goods is increasing by the day (National Bureau of Statistics, 2017). With its teeming population, Nigeria has more often than not struggled to feed its people. Presented as beggarly, The World Bank on its Nigeria's online page writes: "The World Bank is helping to fight poverty and improve living standards for the people of Nigeria…"

In other words, the percentile of unemployment is high in the country (Okpara, et al. 2021), which in some way has been so owing to lack of requisite skills in those seeking employment (Collet, Hine, & du Plessis, 2015; Brewer, 2013). Several writers have attempted to proffer strands of possibilities towards ameliorating the biting effects hunger and socio-economic underdevelopment facing the Nigerian youths and the labour stratum of the population. Bassey (2014) in her article on vocational education in visual arts saw a need to help youths develop their skill for employability and sustainability in Nigeria's rural areas as way of survival. In another vein, Okolo and Agbaji (2014) qualitatively conducted a particularized investigation on issues of unemployment in a Nigerian community with the goal to decipher relevant strategies of coping with the menace.

It is clearly evident then, that there is a huge struggle for survival as the case of unemployment has reached an alarming stage; hence, it requires proactive and realistic approach to contain. Providing pedagogical approach, or perhaps options in accessing and solving the same, Diogu (2014), like Okolo an Agbaji, asserts that vocational training in textile art would as it were be very useful to produce mass employment for the young people if captured in the educational curriculum and policies of the government. On his part, Ugwueke (2012) suggests the place of information, communication and technology (ICT) in developing technical and vocational skills of the indigenous people. He identifies several indigenous crafts in which information management and technological modernisation can play essential role in—tie and dye, cloth weaving, leather work, metal works, pottery, and other domestic arts such as fish processing, palm oil processing and several others. However we make bold to project a creative shift in which even graduates with creative bents can obtain design skills for commercial or pop art to improve survival possibilities.

THE NATURE OF POPULAR ART IN NIGERIA: THE NSUKKA INSTANCE

Generally, popular art involves craft and creative works such as making of road signs, can labels, newspaper photographs, posters, banners, logos, badges and bills among others. Pop art makes use of common, everyday non-artistic commercial illustrations as the subject matter. This informs why Livingstone (1990) insisted that popular art poses a challenge to traditions of fine art and of course, the applied arts in a number of ways. Beyond superficial use of imageries, materials are sometimes visually removed from its original context, isolated, and/or combined with unrelated material. In a supportive stance,

Croix and Tansey (1980), underscore that popular art as opposed to elitist approach engages aspects of mass culture, with a target to use and reuse images of popular culture in art thereby emphasizing the banal. Such aspects of mass culture are used in the production of pop art—advertising, sign writing etc.

In our case study of Nsukka popular artists, several graphic establishments are operational and functional, producing both traditional and digitally aided popular designs including posters, sign boards, bill boards, book designs etc. Artists operating as popular are majorly those without formal qualifications and are thus products of apprenticeship programs. However, the need to underscore their creative orientations, developments and approaches became pertinent to buttress our stand in projecting popular skills of digital and graphic designing as a way of boosting employment and subsistence.

Training and Traditional Approach
The history of popular or commercial art in Nsukka metropolis could be traced back to the establishment of an academic institution—University of Nigeria, founded in the early sixties. In a personal communication, Prince Davy, one of the prominent commercial artists in Nsukka and director of Prince Davy Art studios, notes that popular art in Nsukka started with some group of artists which formed the first generation. Though many of them did not have the opportunity of receiving a formal education in art, they were highly talented. Among those he mentioned are Alfred Ofor (of Art and Sign studio), Christopher Iyida (of Sico Art). David falls within the second generation of pop artists that emerged after serving some years of apprenticeship with the first generation artists. Other members of this second generation pop arts include Tony Art, Federal Art, Fide Art, Sea Art, and a host of others (Davy, 2017).

It is pertinent to note that functional and aesthetic demands of art practice are all included in their services. For example, Columbus Arts major in sculptural works, Cardinal and Pauly Arts devoted its time and talent to painting while *Art and Signs, Sico* and *Sido* all have their flare for graphic designs. According to Alfred Ofor, learning the profession at that time took about five years. In his words, "most of us were apprentices at Aba" which by then stood out as the pivot of skill acquisition pre- and post-war in Nigeria (Offor, 2017). He further maintained that at the time, there were no digital leverage, jobs were done manually. Though, time-consuming, works were given a good finishing. Among such works were sign boards, bill boards, rubber stamp, banners, number plates, greeting cards, stickers, others for graphic design, modeling and casting of statutes, sculptural carvings, life/still life portraits and landscape paintings. It is grossly presumed that the initial manifestations of popular graphic art were to meet the needs of various offices in the university and also the socio-economic demands of the host community.

The Transition
Pop art in Nsukka especially those of graphic design, painting and sculpture developed from manual and crude techniques to the modern systems made available through the technological advancement of modern digital tools. It is an evolutionary transition made possible via the invention of computers, internet and digital reproduction equipment. According to Buck (2002), art has always been made with the technology of its age and with any means available and has pushed frontiers in technology where industrial research has neither the time nor inclination to explore. The making of art works has never remained unprogressive. There has been a generational shift from traditional to modern, and then to the digital approaches.

Of the Nsukka example, although some of the artists did not train as graphic designers originally, at the introduction of the computer into the art industry they began to undertake graphic design jobs for its lucrativeness. Before this digital era, Prince Davy maintained that developing design prototypes for prints started with the use of traditional pro-films

(brown films), through serigraphy (silk screen) and presently digital transfer. To create works like banners, (burials and marriages, others) and sign posts, one had to construct all the letters of the alphabet using a ruler and pencil after which it would be ready for cutting. Even at this, the artists still offer certain degree of fecundity in commercial graphic art for the university town. Usually, commercial or popular artists and designers have common characteristics. They tend to be versatile, practicing as painters, sculptors, ceramists and graphic artists among others. Moreover, the impact of digital technology on popular arts cannot undermined.

DIGITAL ERA AND MARKETING POP ART IN NIGERIA
The world over, graphic design is now much of a digital concern than ever before. Computer has been a useful tool in creating art and designing since its introduction in desktop publishing in the early 1960s. Lansdown (2002). In today's graphic design profession, it seems to be a tool designers cannot do without. Beyond professionalized use in art/ advertising agencies, all but few popular artists have depended their commercial art activities on the computer with other digital accessories. Digital gadgets which can be of immense aid to the practice of pop arts include computer system, desktop printers, digital imaging large format printers, digital separating machines etc.

In his view, Langdon (2014) underscored that digital art has the potential to offer unique articulations, through exploring and generating differential responses and events. With the invention of modern day computers and digital cameras, the artist can now more easily express himself using any of the available designing software applications on the computer. On Training, Ilechukwu Alex of Barcode Infinite Media, for instance, points out that he is a self-trained graphic artist who acquired his knowledge of arts from playing with the computer and looking up the internet for other people's designs and trying to reproduce them (Morgan 2020). And rather than keep apprentices, he has set up an organized form of training which afford young people the opportunity to come to the studio to learn either the art of graphic design or the use of the design software with a specified time (Alex, 2017).

With the computer, it becomes very easy to translate images from existing adverts or designs into a new art work which the popular artist creates and delivers to a client. The pop artist decides to use any available medium to achieve his works with the main aim to increase his financial output. In the Nsukka study, for instance, the use of the computer had begun since 1994 (Ofor, 2017). However, its use today has incorporated more creative activities and functions. The use of computer in creative practice seems to bridge the gap between graduate and apprenticed artist designers. In a personal communication with the popular designers of the Nsukka area, there is a uniform understanding that the computer has eased job creation and processing among artists. For instance, Ogbodo of Shiba Creation revealed that he started practicing commercial art in 2014. With a Higher National Diploma (HND), he has a very good knowledge of the computer and its operation so he makes his graphic designs using the digital apparatus (Ogbodo, 2017). This is no surprise since Lansdown (2002:51) states that "computers have been used in creative activities almost since they first became generally available in the early 1960s". Moreover, the artistic demands and needs of a given society stem from the society's social, cultural economic, political or religious inclinations and ideology.

**Dimensions and Prospects in Popular Design**
The works of the design artist cover a wide range of issues of the society as well as engage diverse kinds of manual, analogue and digital tools. Today various digital apparatuses are available ranging to the popular artists from low and affordable ones to high end industrial machines which may include the computer and para-digital machines such as colour separating machines, direct imaging systems, the camera, stenciling material, hot press machines, among several others.

On the other hand while some of their works address religious issues, some of them are based on politics, education, and others are just adverts. These works include mainly print graphics—posters, flyers, billboards, stickers, heat transfer printing, monogramming or other kinds of graphic design. In this section we attempt a grouping of the works captured from the popular artist in terms of their subject, while placing them as prospective areas of commercial art.

Religious Designs
Religion is one of the aspects of the society that has manifested largely in the designs undertaken by the popular artist. Nigeria in general is a religious centered society. Historically art and religions are inseparable duo. Dewey (1934, 329) captures the historical intercourse between art and religion, when he wrote of art during the Roman dominion: "sculpture, painting, music, letters were found in the place where worship was performed." It is true that the connection between the two art and religion has today broadened giving room for varied designs for religious purposes. In Nigeria, for instance, designs for posters, banners, stickers, cloths are in constant demand to advertise weekly events and programmes of the church. In Fig. 1, we see a religious-based design, impressed unto a cloth surface using heat transfer technique. Fig. 2 is a poster work made to advertise a religious ordination of a known denomination.
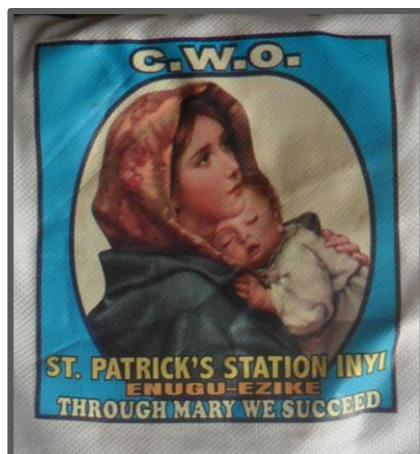
Fig. 1: Hotpress transfer, 3x3 inches
Photo by Author, 2016
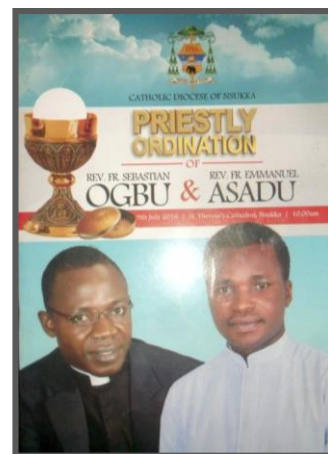
Fig. 2: Brochure design, 21x29cm
Photo by Author, 2016

Designs of Educational Materials
This is another aspect of designing that benefits from the influence of digital tooling and popular skills. Art and education coexist mutually. This is because, while art educators teach, commercial artists help out with teaching aids and advert designs. A good number of educationally-based designs have been created by popular artists using manual or digital tools. Also educational institutions engage huge design-related publications for their learners. In this event, the commercial artist is needed for creative designs. Example of such educationally related designs include posters, book covers, plaques, brochures, catalogues, designing for primary and nursery school pupils, among many. It is obvious how most of the artists in Nigeria use vector graphic application especially the CorelDraw® package as their design platform alongside Adobe Photoshop® as a raster application.

Further involvements in creating educational functional materials/art are those seen in Emmy Arts and Press. This is the design and construction of plaque (usually called "awards" among the artists). In a personal communication with Emmy art, he explained that educational institutions at the end of academic sessions, in order to acknowledge or reward the efforts of their students or staff, usually produce plaques (Ugwuaruma, 2017). There

are different forms and ways of producing plaques. In one instance, to design this, the artist cuts and prepares a wooden shape or buys ready-made one, cuts a square out of black Plexiglas and then employs screenprinting method to print on the plastic material as shown in the piece below.

Fig. 3: Award design, 24x18cm
Photo by Author. 2016

Political Designs
Politics is a predominant issue that has provided design works for popular artists in Nigeria. This is highly common before, during and after elections periods. These designs come in diverse forms- posters, flyers, billboards and even book cover designs, souvenir and gift items (such as plates, umbrellas, caps etc.). Example is shown in Fig. 4. Here we see a poster design made for one of Nigeria's major party, People's Democratic Party (PDP) governorship campaign in Enugu State in 2015. Made on a 21x29cm paper size, this design shows the picture of the contestant and voting options with the symbols of different parties. In an attempt to be simple, the artist used legible texts and placed his image on a very light background. This is one of such several posters littered across roads and communities, usually created by popular artists.
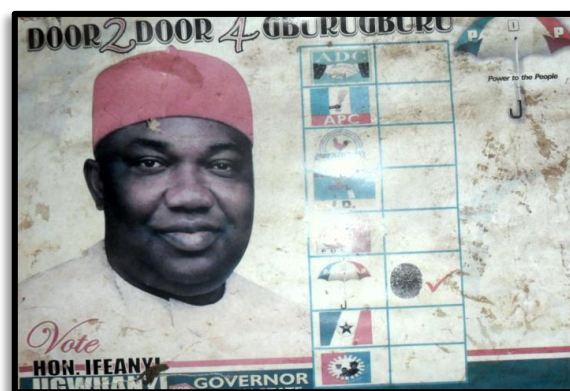

Fig. 4: Poster design, 21x29cm
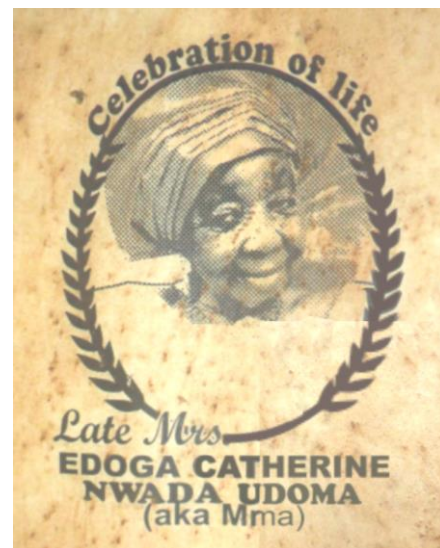Photo by Author. 2015

Funerals Designs
The loss of loved ones and friends is a good source of income for graphic artists in Nigeria. Death produces theatrical performance very prominent across the South-East Nigeria (Ikwuemesi and Onwuegbuna, 2018). However commercial and popular artists get a good part of the business of death beginning with the making of posters and huge bills, usually

called "flex banners", to announce the death (Fig. 5). Such designs are made as a way of branding functional materials such as plates, umbrellas, T-shirts etc. to serve as gift items. (See Figs. 6,7). In most cases, the designs are reproduced using the screenprinting process otherwise known as serigraphy. Screenprinting method according to Banjoko (2009) is printing by forcing paint or ink through the opening on a silk screen. However, there is usually the need to create a digital prototype before reproduction as a way of preproduction.

An instance of screen production is seen in Fig. 7. Here the artist designed and printed a sticker that could be used to brand funeral souvenir and gift items. This instantiates the art of branding death. Across the south-eastern region of Nigeria death is celebrated for well-aged adults who are considered to have lived their life to the full. Such consideration is exemplified in the tittle "Celebration of Life" as seen in Fig. 6. In such branding, family members of the deceased engage his photograph to produce gift items to distribute during the funeral. Though the printing of the work in Fig. 6 was done with the traditional technique of screen printing, the design is usually composed digitally and printed out in black and white from which the negative is made for printing. Funeral design is a growing business for roadside designers especially as death is a continuous phenomenon. While some clients may prefer high end reproduction for high quality results such as is possible with direct image reproduction others may want reproduction through lithographic processes for quantity.
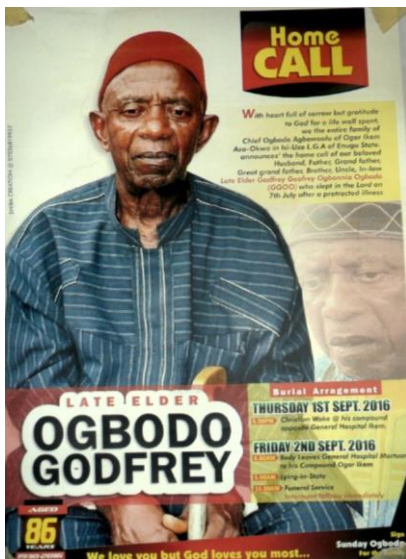
Fig. 5: Poster design, 29x42cm
Photo by Author. 2016

Fig. 6: Sticker design, 3x4 inches
Photo by Author. 2015

Designing for Marriage and Celebrations
Marriages and weddings are important events in Nigeria, which hugely engage popular designers. This perhaps owes to the nature of relationships in Nigeria where people tend to formalize marriages, treating them as wealthy events and drawing hundreds of relatives and members of the family to celebrate and share. The art here usually includes design and printing of invitation cards, mounting of the wedding banners. Most of the time such events entails distribution of souvenir, brochures; and they all require graphic visualisation. Asadu of *Divine Link Art* is one of the commercial pop artists in Nsukka who has made quite a number of designs for wedding ceremonies as shown in Figs 8-10.

Fig. 7 is a sticker design made and printed for the wedding of Nnedi and Chidi. The work measuring 2x3 inches was reproduced using the silk screen method after it was designed with the computer. Another wedding related design by Emeka of *Emmy Arts and Press* is

shown in Fig. 8. It is a shopping bag designed as a souvenir for the wedding ceremony of Chy and Emmy. The work was printed on a flat sticker (SAV) material using a large format direct imaging (DI) printer and then cut out and folded into the shopping bag. The work is 1ft in height, composed of the image of the couple and the wedding information which are few, with the image dominating over the scanty texts which the artist dropped sparsely with no intention of expressing unity in the design. In Fig. 9, we see a wedding poster designed by *Shiba Creation*. It is therefore clear that many popular designers have largely been able to engage computer as a tool for their graphic designs. As underscored by the designers, notwithstanding its downsides, the computer has a greater advantage when applied in the day to day activities of the graphic artists.

Fig. 7: Sticker design, 2x3 inches.
Photo by Author. 2015
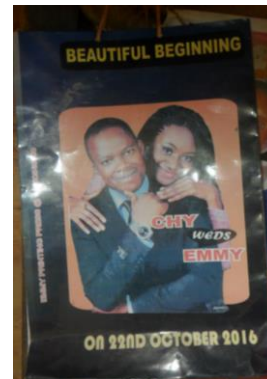
Fig. 8: Shopping bag, 1ft tall
Photo by Author. 2016

Fig. 9: Poster design, 29x42cm
Photo by Author. 2016,

THE 'GLOCALIZATION IMPERATIVES': A CONCLUSION

Having shown the possible dimensions and prospects in popular practice of art and craft in Nigeria, it is important in conclusion to stress that the outcome of such art is usually adapted to local functions and appreciation. Young people, formally educated or not, can redirect at the creative profession in order to leverage on the possibilities of art which works in tandem with digital technology in order afford degrees of certainty of work and patronage. This brings us to the idea of apprenticeship. Most of the artists discussed above are products of apprenticed training and this shows the existing prospects in enrolling for

such a skill-based profession. Although, pop art often utilizes banal images and approaches, the digital tools could engaged to advance such works that are people-oriented and locally contextualized. In other words, it is necessary to draw imageries from local settings rather than have designs (of posters, magazine, banners, book covers, billboards, others) illustrated with foreign faces. The producer thinking of anchoring his design domestically must be ready with such tools as the camera to capture his images from events of the local people.

Another part of the survival imperative lies in the ability of local producers of arts and culture to present and package works in best known standards and quality. Product finishing has remained a problem for local producers in Nigeria. Perhaps, this is as a result of lack of exposure and training of our creative entrepreneurs. Improper finishing, packaging and promotion have affected many products made for local consumption and thus the artists, like many other creative manufacturers, are not able to breakthrough to effective delivery, pricing and patronage. Packaging in itself has the capacity to draw presence and create a wider patronage, as it ranges from possibilities of refining produced works to the organization environment of production.

REFERENCES

Adunbi O. (2017) "Economic inequality lies behind growing calls for secession in Nigeria." *The Conversation*, https://theconversation.com/economic-inequality-lies-behind-growing-calls-for-secession-in-nigeria-84620. Accessed 27 September 2017

Alex, I. (2017) in-person interview with D. Onuche, Nsukka Town, September 20

Aniakor, C. (2005). *Reflective essay on art and art history*: The Pan African Circle of Artists Press.

Bassey, G. (2014) Vocational education in visual arts: Strategies for promoting skills development and environmental sustainability in rural areas. *International Journal of Research in Arts and Social Sciences 7*, (1) 179-190

Banjoko, I. (2000). *Visual arts made easy*. Lagos, Movic Publishing Company Limited

Brewer, L. (2013) Enhancing youth employability: What? Why? and How? Guide to core work skills. *International Labour Office, Skills and Employability Department*. https://www.ilo.org/wcmsp5/groups/public/---ed_emp/---ifp_skills/documents/publication/wcms_213452.pdf, Accessed 30 June 2021

Bulick, J. (2002). Virtual reality and art. In S. Mealing (Ed.), *Computer and art* (2nd ed), pp. 109-117) Bristol, Intellect Ltd.

Collet, C., Hine, D. & du Plessis, K. (2015), "Employability skills: perspectives from a knowledge-intensive industry", *Education + Training*, Vol. 57 No. 5, pp. 532-559. https://doi.org/10.1108/ET-07-2014-0076

Croix, H., & Tansey, R. (Ed.) (1991). *Gardener's art through the ages* . (9th ed.) New York: Harcourt Brace Jovanovich, Inc.

Davy, P. (2017), in-person interview with D. Onuche, Nsukka Town, September 21

Dewey, J. (1934), *Art as Experience*, New York: G. P. Putnam's Sons.

Diogu, G.O. (2014). Vocational And Textile Education In Nigeria: A panacea for mass employment and poverty alleviation. *International Journal of Research in Arts and Social Sciences 7:2, pp. 122-128*

Ikwemesi, K. C. (2010). *"Forward to the past"*. Exhibition Catalogue. Uli Art and Craft Foundation, Enugu.

Ikwuemesi, C. K., & Onwuegbuna, I. E. (2018). Creativity in calamity: Igbo funeral as interface of visuality and performance. *Continuum, 32*:2, pp. 184-200. doi:10.1080/10304312.2017.1391176

Langdon, M. (2014). *"The work of art in a digital age: Art, Technology and Globalization"*. New York: Springer Science+Business Media

Lansdown, J. (2002), Some trends in Computer graphics art. In S. Mealing (Ed.), *Computer and art* (2nd ed), Bristol, Intellect Ltd.

Livingstone, M. (1990). *Pop art: A Continuing History.* New York: Harry N. Abrams, Inc.

Morgan, T. V. (2020), 'Pushing the frontiers of Nigeria's cultural communication through digital media practice', *Virtual Creativity*, 10:2, pp. 175–190, doi: https://doi.org/10.1386/vcr_00031_1

Nigeria Bureau of Statistics (2017). Foreign Trade in Goods Statistics (Q2 2017), http://nigerianstat.gov.ng/elibrary. Accessed 22 September 2017,

Offor, A. (2017), in-person interview with D. Onuche, Nsukka Town, June 10 and September 21

Ogbodo, C. (2017), in-person interview with D. Onuche, Nsukka Town, June 10

Okolo, A. N. and Agbaji, H.N. (2014), Strategies for coping with youth unemployment in Obollo-Afor Education Zone of Enugu State. International Journal of Research in Arts and Social Science 7:1, pp. 259-266

Okpara Tochukwu Felicia, Felix Olajide Talabi, Omowale Adelabu, Chukwuemeka Vincent Okpara and Verlumun Celestine Gever (2021), Effect of a Social Media-based Intervention on Perception, Knowledge, and Intention toward Painting, Fashion and Design among Unemployed Young Graduates in Nigeria, Child & Youth Services, DOI: 10.1080/0145935X.2021.1894921

Saltzman, L. (1990). *Marketing modernism in fin-de-siecle Europe.* Retrieved June 6, 2017, from http://findarticles.com/p/articles/mi_m0422/is_n4_v78/ai_19178144/pg_6

Trudeau, S., Omu, K (2017). Are graduates prepared for the job market? Rethinking Africa's university model. *The conversation*. Retrieved September 27, 2017, from https://theconversation.com/are-graduates-prepared-for-the-job-market-rethinking-africas-university-model-83108

The World Bank (2017). "Nigeria." http://www.worldbank.org/en/country/nigeria/overview. Accessed 27 September 2017,

Ugwuaruma, E. (2017), in-person interview with D. Onuche, Nsukka Town, September 21

Ukwueze, F.N. (2012). The role of ICT in development of indigenous Technical and Vocation Knowledge. Ikenga International Journal of African Studies 12, (2) 233-248