

Challenges of Art Profession in Nigeria: History, Development and Learning

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ABSTRACT

Background: The development of the art profession in Nigeria has been shaped by various socio-cultural factors, including deep-rooted cultural values, traditional practices, and prevailing societal perceptions of art. Despite Nigeria's rich artistic heritage, the profession continues to face persistent challenges that hinder its growth and broader societal recognition. **Objective:** This study aims to examine how cultural values, traditions, and societal attitudes have influenced the development of the art profession in Nigeria. **Method:** The research employed a **systematic literature review**, involving the identification and selection of credible sources such as peer-reviewed journal articles, academic books, and authoritative online materials. The data were analyzed using **thematic analysis** to extract key patterns and insights. **Result:** The results indicate that the **Nigerian art profession is confronted with significant challenges**, including financial constraints, inadequate infrastructure, limited access to arts education, and a lack of public exposure. **Conclusion:** The study concludes that with progressive reforms and strategic support, the art profession in Nigeria has the potential to achieve greater recognition and sustainability. **Contribution:** This research contributes to a deeper understanding of the structural and cultural barriers faced by Nigerian artists and provides a basis for informed policy recommendations and development initiatives.

KEY WORDS

Challenges; Art Profession; History; Development; Learning

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1. INTRODUCTION

Many who venture into Art training through formal education subsequently consummate this dream as graduates with Degrees, Diplomas, and NCE certificates in the Art profession, after years of rigorous training in the institutions of higher learning. Art profession therefore, demands a high level of competence resulting from formal education and strict training. This is a sustainable fact given that the ambit of Art is not defined on mere psychomotor renditions; it extends its frontiers to perception, learning and reasoning, all of which are also the products of cognitive learning (Birney & Beckmann, 2022). It is imperative at this point to understand the concept of profession, which helps to direct the purpose of this research. Profession, as stated by Saks (2012), is possessing unique and positive characteristics, including distinctive knowledge and expertise. To Australian Council of Professions (2024), a profession is a disciplined group of individuals who adhere to ethical standard and who hold themselves out, and are accepted by the public as possessing special knowledge and skills in a widely recognized body of learning derived from research, education and training at a high level, and who are prepared to to apply this knowledge and exercise these skills in the interest of others. Making it more concise, Cyprus (2024) refers to profession as an occupation that requires specialized education, knowledge, training and ethics. It is an occupation that requires an advanced

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education and special training within a formal school setting. From the aforesaid facts, Art profession is an intellectual activity that needs skillful and delicacy of workmanship in producing works that can serve both aesthetic and utilitarian functions.

It is also expedient to cursorily survey the word 'Professional', which as stated by Australian Council of Professions (2024), is someone who derives their income from their specific knowledge or experience - as opposed to a worker, hobbyist or amateur without formal education. However, it is a worrisome that a good proportion of those who are holders of certificates in Art profession seem to show dispassion embracing the practice of the profession in its plenitude. As also observed by Obat (2023) that while the nation has produced globally renowned artists, contemporary artists in Nigeria face a myriad of challenges that shape and influence their artist journeys. Hence, the study seeks to identify the challenges encountered by some people in the Art profession, and ultimately outline solutions to pave ways for effective and successful practice.

1.2 Brief history of art profession

Art profession is asserted to have started from the emergence of the cave dwellers, who have been found to have practised Art thousands of years ago. On this, Marshall (2022) has stated that the oldest painting discovered in France by Chauvet may have been produced about 30,000 years ago, even though the date is still controversial. Art profession therefore, could be contended to be almost as old as man, whose existence on earth has been estimated to tens of thousands of years. However, it might be somewhat difficult to logically expound how the Paleolithic artists - the first crop of artists on earth, practised their Art largely owing to unavailability of proper written records. Every fact concerning their Art was speculative, despite the technology of radiocarbon dating. This was the dawn of history where Art profession began to sprout its plumule that later developed into a more advanced stage of Art practice, the contemporary Art.

Retrospectively, much earlier before the modern times, around 30,000 BCE, when large parts of northern Europe were still covered with glaciers during the Ice Age, that humans intentionally manufactured sculptures and paintings (Kleiner, 2009). This era was followed by a more refined creative display as could be observed in the paintings of the Paleolithic artists whose painting supports were cave walls. The Altamira cave paintings discovered in Spain (c.12,000-c.11,000 BCE), whose subject matter circumscribed on animals, specifically bison; and the Lascaux (c.17,000-c.15,000 BCE), also animals but bulls, were examples of man's artistic ingenuity in the dawn of human history. As noted in Daslia (2024), cave paintings were created to depict daily lives and rituals of our prehistoric humans. The Art was primarily created for religious and spiritual reasons, touching the beliefs and customs of early human civilization.

From the study of the physical remains of ancient cultures - the prehistory, notably the Paleolithic and the Neolithic periods, Art began to migrate to a more refined documentary phase, otherwise the contemporary art, where tenable facts regarding Art are gathered and analyzed (Pelowski et al., 2017). After the prehistory, the artistic traditions of ancient civilization of Egypt, Greece, and Rome emerged in succession. The Egyptian Art was characterized by its elaborate funerary art and monumental architecture, while Greek Art was known for its realism and idealism; and Roman Art was renowned for its portraiture and architectural innovations (Daslia, 2024).

There was also the medieval period, which spanned between 5th and 15th century, and was marked by the emergence of Christianity and the evolution of feudalism. The period of rebirth in Art called Renaissance, which emerged in Italy in 14th century, and traversed 15th and 16th centuries in Europe, was also part of the course trailed by Art from the dawn of history. It was typified by its realism, perspective, and use of light and shadow, and was often commissioned by the opulent class and rulers. It was targeted at revamping the old Greek and Roman classical art. Leonardo da Vinci, Michaelangelo Buonarroti, and Raphael Sanzio, were the major exponents of this Art period. After the Renaissance, there emerged three Art periods in succession enumerated thus: (1) Mannerism (1527-1580), which refused to accept the stability of the Renaissance art influenced by the peace that characterized the early Church, the major patron of the artists, which was severed by the invasion of Rome by the French people. The tension and disorder that erupted in the wake of this assault were expressed in the works of the Mannerist artists like Tintoretto, El Greco, Parmigianino, and others; (2) Baroque: After Mannerism, there was the Baroque Art that started from 17th century and stretched to the middle of 18th century. It was a period when colours were ornamentally rendered, and forms depicted in dramatic and emotional style. Artists associated with this period of Art were Peter Paul Rubens, Diego Velazquez, Caravaggio, Rembrandt van Rijn, among others. These were all into the Art profession; (3) Rococo: It emerged as an art movement after Baroque, between 1730-1750. It was regarded as the most influential French Art movement, which evoked levity and frivolity with its cotton candy-like colours and

youthful depictions of nature (Malo, 2023). Jean-Antoine Watteau influenced the birth of Rococo. He also championed fete galante, a particular focus on garden parties and other such outdoor events as primarily subject matter.

There were then the isms in Art profession known as Art Movements, which subsequently advanced into the Contemporary Art - the art of the present day, characterized by its diversity, experimentation and critiquing of social issues as a mouthpiece to the society. The Art Movements included the following: (1) Classicism: It was the art that adhered to principles established by ancient Greek and Roman master artists, regarding the representation of the human form and its environment. As stated by Heckmann (2022), classicism is a term used to describe art that replicate the style of classical antiquity found in Roman/Greek paintings, writings, sculptures, plays, architectural designs, and other forms. It was usually based on religious and mythical figures, with idealized bodies in active poses; (2) Neo-classicism (1780-1820): The art movement inspired by antiquity was originated in the 19th century to revive the ideals of ancient Greek and Roman art forms. One of the most popular artists of this movement was Jacques Louis David. Others included Angelica Kauffman and John Flaxman; (3) Romanticism (1800 - 1850): The artists here were interested in emotions rendered in a bold dramatic manner. They emphasized glowing colours and swirling action as style. The professional artists who followed this movement were Theodore Gericault, Eugene Delacroix and others; (4) Realism (1850-1900): They stressed precise imitation of reality, depicting everyday scenes at an enormous scale (Danadoesart, 2019). Gustave Courbet was at the forefront of the realist movement in the 19th century art. Others who followed this movement were Honore Daumier, Jean-Francois Millet, among others; (5) Impressionism (1860-1886): These artists depicted nature as they saw it, by observing light and colour as they appear in nature, rather on the accurate representation of forms, which they rendered in short brushstrokes. The followers of this movement were Claude Monet, Edgar Degas, Camille Pissaro, among others; (6) Post-Impression (1880-1905): This movement became apparent immediately after Impressionism, in view of the fact that some adherents of Impressionism, at a point began to find fault with it. They stuck to their individual styles. The artists of this movement were Paul Cezanne, Vincent van Gogh and Georges Seurat; (7) Fauvism (1904-1908): Fauves, otherwise called "wild beasts" was coined into Fauvism. Their motifs were simplified and colours shockingly brilliant and somehow appeared to shout with extreme clarity. Fauvism was consummated in the works of Henri Matisse and Andre Derain; (8) Cubism (1908 - 1914): This was a 20th century art style developed by Pablo Picasso and Georges Braque. The movement employed expressive shapes rather than colours, and thrived under the inspiration of the traditional African art especially masks; (9) Expressionism (1890 -1930): This art movement was unconventional, and aimed to eventually become completely abstract. Expressionism was often described as "child-like" (Dandoesart, 2019). The artists were interested in capturing powerful emotional feelings through their art. This was observed in the works of Kathe Kollivitz, Oskar Kokoschka and Emile Nolde.

There are several other isms not mentioned here, where the art profession was variously accomplished in the works of the artists attendant to them. As the European Art was thriving and projecting itself from the dawn of history into the contemporary times, there was also evidence of the existence of the African Art traditions, which also sprouted from the ancient times, as can be seen in the rock paintings named Apollo 11 cave stones (25,000-25,300 BCE), discovered inside a rock shelter in the Huns Mountains, southern Namibia; and rock paintings in Mozambique (Smith, 2013). These rock paintings were expressions of abstract renditions, which formalistically were simplified, stylized and somewhat exaggerated.

From these prehistoric expressions, African Art began to develop into a professional discipline like the Western Art, which later became the Contemporary African Art with big names like Ben Enweonwu, Uche Okeke, Yusuf Grillo, Onabrakpeya, all of Nigeria, Shibrain and Ibrahim Salahi, both of Sudan, S. Boghossian of Ethiopia, F. Simpangi of Uganda, H. Owiti of Kenya, Dumile of South Africa, Vincent Kofi of Ghana, among others. These creative geniuses excelled in art profession like those names mentioned in the Western Art. This research aims to find out how cultural values, traditions, and societal views on art have influenced the development of the art profession in Nigeria. The focus of the research is on. The research discussion focuses on the history and development of the arts profession in Nigeria and offers solutions to empower artists and the arts community as a whole.

2. METHOD

2.1 Research Design

This study employs an opinion-based approach to explore the subject matter, emphasizing the synthesis of theoretical and conceptual insights. The methodology focused on a systematic review of existing literature, theoretical frameworks, and expert perspectives relevant to the topic.

2.2 Research Object

This research was conducted in 2024. The research object refers to the aspects of the study's focus based on various literature sources. It usually involves specific themes relating to the challenges of the arts profession in Nigeria.

2.3 Instruments and Data Collection

The research process involved the identification and selection of credible sources, including peer-reviewed journal articles, books, and authoritative online resources. These materials were critically analyzed to extract key ideas, arguments, and findings. This approach allowed for the integration of different viewpoints, ensuring a comprehensive and balanced examination of the subject. To maintain academic rigor, sources were evaluated based on their relevance, credibility, and contribution to the discourse.

2.4 Data Analysis

The study utilized thematic analysis to organize and interpret the information gathered, highlighting significant patterns, relationships, and theoretical implications.

3. RESULT AND DISCUSSION

3.1 Challenges of art profession in Nigeria

The challenges of art profession in Nigeria are numerous, which have become a clog in the wheel of the progress of the profession. These problems are critically identified as follows:

Financial Constraints: For every profession to function effectively and successfully, it has to be succoured with sufficient funds. No business is started impoverished, if it must thrive and succeed. One obvious challenge that bedevils art profession in Nigeria is paucity of fund to acquire all the needed resources to set the career in motion. [Scholar \(2024\)](#) has noted that one of the major challenges faced by Nigerian artists is lack of financial resources to support their creative endeavours. A fresh graduate from institution of higher learning is virtually empty to secure an apartment to commence an art practice. This is not only exclusive to art profession, fresh graduates from other professions are apt to be confronted with similar problem, and this has caused some to redirect their vision to other professions where they simply wallow in mediocrity. This obvious problem with its attendant implications, has stagnated the flourishing of art profession in Nigeria.

Cost of Materials: The economic crunch of Nigeria has permeated every sphere of the citizenry, making purchases extremely challenging. Every sector is in travail, wailing for the hikes in prices of commodities, transport fares, house rents, and fees; and art materials are not exclusive either. To procure art materials has become a mere illusion that has left many artists in the realms of redundancy, given that the wherewithal with which to purchase them is unavailable. Materials for production of artwork, such as paint, canvas, brush, carving tools, rod, cement, POP, among others, have gone beyond sky limits, and this has largely impaired creativity and innovation among artists. [Obat \(2023\)](#) has lamented that the cost of materials, studio space and exhibition fees can be prohibitively high, hindering artists from fully realizing their creative potentials. Further on this, [Scholar \(2024\)](#) observes that many artists struggle to afford paints, brushes, canvases, and other essential tools needed to create their art. This has stifled creativity and the flourishing of art profession. Hence, if creativity, which is the professional core competence of all artists, as asserted by [Bischof \(2021\)](#) in [Lehikoinen & Tuittila \(2022\)](#), is frustrated, the growth of art profession becomes somewhat difficult.

Absence of Market for Artworks: One of the challenges of art in Nigeria is absence of market that arises from low esteem syndrome for art works. The economic melt down ravaging the polity makes it impossible for the proliterate to place any value on art works, since what to eat for survival has been the fundamental pursuit. On the contrary, the bourgeois - affluent class, who can purchase art works, unfortunately slosh around in ignorance and equally display apathy for art, as they may likely feel that it does not yield any income to enrich them more. This has therefore, placed art on the brink of nobody's favorite, except by he who created it, hence absence of market for art. This problem much more discourages many artists who finally degenerate into unproductivity, which evokes a sensation of despair to intending artists. [Obat \(2023\)](#) clearly states that absence of a robust art market in Nigeria can impede the commercial success of contemporary artists. So, once the artist does not find market for his work, to produce more works is not guaranteed, and gradually he begins to source for other means of livelihood, where he may remain a peddler of mediocrity.

Importation of Inferior Materials: Part of the problem artists are facing in Nigeria is unavailability of superior materials - oil colours, canvases, and brushes. Importers stuff up the market with entry-level materials, which are nevertheless sold at high prices on the premise that they are superior. Although artists still produce their best with these inferior materials, but the major problem situates in the fact that most of the works produced with these paltry materials lack durability. The few dealers who stalk just a few superior materials among their wares hike the prices so exorbitant that most artists are only left with the option of going for the second-rate, if production must be perpetuated. Some professional artists have suffered discouragement continuing to harness their creative potentials with these inferior materials, which only dampens their zeal aimed at triumphing in the world of creativity. On this, [Lehikoinen & Tuittila \(2022\)](#) have stated that the core of artists' professional practice still entails skill and ability to work with relevant art media and instruments and artistic creativity in its different form. However, if relevant and superior materials are only a mirage in the studio of an artist in Nigeria, proper skill and ability subtly dwindle, as the artist gradually drifts into obscurity.

Art Still Suffers Denigration and Apathy: It is very unfortunate that in Nigeria, a good proportion of people still exhibit a measure of apathy considering art as a worthwhile career to pursue for one's future living. In their own opinion, art has no place of dignity among the high sounding careers, and therefore, is less significant a course for enrollment in institutions of higher learning. For this reason, many institutions are now faced with low enrollment of art as career to pursue in life. Aside from low enrollment of art in institutions engendered by this stigma already stated, teachers who teach the course are very small in number. Interested candidates therefore, find no teachers to teach them in many schools, hence their creative potentials are unharnessed. On this, [Scholar \(2024\)](#) laments that in many Nigerian societies, art is often viewed as a less prestigious and financially rewarding profession compared to more traditional career paths such as law, medicine, or engineering. Denigrating art as a profession is an absolutely exhibition of extreme ignorance and parochialism that is not only found within the confines of the illiterate, but overwhelmingly, even in the circle of elite, this ridicule of art ultimately speaks with clarity. However, art is a noble profession where total intellectual domains - cognitive, psychomotor and affective, are explored to the brims. It is therefore, only the uninformed that considers art with derision. Once, a medical doctor vehemently vowed that his daughter would not be allowed under his watch to enroll for art as a career in the university. It took an unrelenting persuasion for the ignorant to reluctantly allow his daughter the dream of her life. Today, she is an internationally celebrated icon, whose works of art had sold for millions of dollars.

Lack of Grants: Artists in Nigeria do not receive grants from the government, or any corporate organization, which should have become incentives for them to explore all the dimensions of their creative potentials. This has inevitably hindered creativity, which according to [Bischof \(2021\)](#), is the most important part about an artist. In many other countries, this negligence is not obtained, instead the government offers grants to artists that provide them great succour to start off their careers on a smooth platform. Nigerian artists are denied this foundational assistance, which has discouraged rather than strengthened their morale for creative exploits.

Problem of Exposure: There are many dynamic and hardworking artists in Nigeria, who are still struggling to emerge into the focus of public attention. Even though these artists produce works that can favourably compete with the works of those who have gained visibility in the international scene, they have continued to flounder in obscurity, owing to lack of exposure. This has constrained many of these vibrant artists to lapse into unproductivity that has become an impediment in the world of art. For the intending artists, they plunge into the maze of uncertainty, pondering whether to continue in striving to consummate their dreams of becoming renowned artists or give up entirely. [Christy \(2024\)](#) points out that the problem of exposure basically lies with most introverts, who are insensitive and hidden from view about presenting themselves professionally in meetings, at exhibitions and events on the social media. This crop of artists do not participate in exhibitions, thus exposing their ignorance on the import of exhibition as an agent of exposure. Most early masters of Renaissance, Mannerism, Impressionism, among others, were introduced to the public glare through exhibitions. Lack of exposure or recognition has continued to pose a challenge to the advancement of art in Nigeria.

Lack of Proper Training: A good proportion of persons who experienced no formal training have been found to create a tense of confusion following their intrusion into certain professions. These fellows can be found in professions like medicine (as medicine dispensers), architecture (as draughtsmen), building (as bricklayers), nursing (as auxiliary nurses), and of course, the visual arts (as pop or transitional artists). In the visual arts, there appears to be an inadvertent competition between the trained and untrained artists, in view of the fact that the beholders of artworks cannot draw a line of distinction between works laden with academic undertones (the former) and the ones fraught with deficiencies in rendition (the latter). This unintentional competition is obvious in areas like sculpture, painting and graphics, where there seems to be a subtle and latent scramble for patronage between

the trained and untrained artists. This is possible given that the clients are often uninformed about what makes an artwork academic or superior; therefore, they ignorantly consider any artwork masterly, as they cannot do the works themselves. On this, [Grant \(2023\)](#), has noted that artistic credentials do not matter to collectors and critics. The untrained artists characterized with shoddy workmanship, are always ready to dispose works at any given price. This has been their nature, even when the economy of the nation was relatively buoyant, let alone now that everything is in shambles following the bad leadership. It is deplorable that in Nigeria, art has now been plunged into a state of degradation that even masterpieces are disposed at give away prices. The art family has therefore, been subjected to extreme problems that call for attention of the stakeholders in various art unions and associations.

Packaging and Showcasing: Poor packaging and showcasing preponderant among artists in the country have only fetched art a disdainful reputation. Packaging and showcasing of anything to the public trail the line of a good design or arrangement capable of acquainting itself with the power of attraction. For instance, hospitals, chambers of lawyers, architects' showrooms, offices of chartered accountants, among others, are properly arranged and festooned, at least, to give the impression of dignity and orderliness. This ultimately influences their charges. However, in art, a good proportion of artists combine studio and showroom together, giving impression of disorderliness and dishonour to the art profession. Works showcased in such space, no matter how masterly they may be, are often disparaged and helplessly underpriced. It is also discouraging that some artists stay in a prefabricated space locally called *bacha*. The standard of packaging can either promote or demote, hence some people are desperate to create and arrange what the eyes can behold and countenance grimace with delight. Yet, there are others whose aesthetic values are so poor that nothing unsavoury matters to them. Organization of one's environment at home, offices and workshops speaks much about one's aesthetic and social values. Part of packaging in art also extends to the quality of frame and the style of framing, which some are simply carefree about, thereby painting a repulsive colour of the image of art profession. Showcasing artwork professionally helps to accentuate its visual appeal and add piquancy to the work.

3.2 Proffered Solutions

Every well-meaning artist aspires and strives to achieve unlimited financial success, national and international reputation to walk with a prideful swagger regarding his profession. This supercilious posture can as well be observed in some other professions, especially the high sounding ones. In art profession, for one to ascend this ladder of blissful achievement, the following underlisted solutions must be considered as tenable:

Diligence: A determination to pay proper attention to a task with a view to making a success, is the pivot of every hardwork. Art requires hardwork and perseverance to emerge with something very profiting. No artist can succeed who displays levity in the profession because creativity is all about dogged attempt to produce. In the words of [Wal \(2023\)](#), moving from amateur to emerging artist and through mid-career and to being an established artist, requires many breaks, mentioning hardwork and smartness as antidotes. He further outlines the following vital pieces of advice:

- [1] Decide to be known as a professional artist.
- [2] Present yourself professionally everywhere all the time.
- [3] Respect everyone you meet regardless of circumstances.
- [4] Fulfill your promises; be on time; finish what you start and say 'pleased and thank you.'
- [5] React appropriately in all situations. Whoever does not value hardwork will not esteem success because the latter is the product of the former. Therefore, every artist refined in the furnace of hardwork embraces success.

Soliciting for Grants: It is somewhat impossible for most artists in Nigeria to succeed in view of financial constraints, especially now that the country is plodding in the mire of economic crisis. Hence, soliciting grants from the government and other corporate bodies becomes very imperative, as it is obviously a wild goose chase for an artist to start off their careers with all the essential materials and provisions, except he is adequately equipped financially. The artist should formally seek for all the necessary assistance from the government, corporations, political parties, NGOs, who are capable of providing humanitarian aids and services for the development and success of artists. If there are grants, more people will opt for art as a profession, and this will help to solve the problem of low enrollment in institutions, and more teachers of art will therefore, be available.

Impart of Social Media: The fastest and easiest way to disseminate information is through the social media. Art industry becomes globalized, that is, world wide in scope via internet connection or social networking. Many artists can emerge into worldwide recognition by creating websites for social networking. In way, many artists have become successful in their career as artists, having found market for their works. Thus, according to [Cowgirl \(2023\)](#), building a strong network opens doors to valuable opportunities for artistic development.

Exhibitions: Exhibition, which is public display of works of art, is one of the ways to introduce an artist to the society, and possibly create market for his works. Many of the precursors of art became known by participating in exhibitions, which drew people from all walks of life. An artist who seeks notification should be eager to participate in exhibitions, either group or one-man (solo). Many artists have succeeded in their art profession through participation in exhibitions. However, whoever keeps his works indoors remains in obscurity until he showcases himself to the populace through those works for appreciation. It is not only that works are sold during exhibitions, patrons are made who commission the artist to produce them works.

Ability to Interpret Concepts: It has been that some artists find it difficult to interpret their concepts to the beholders of their works. It is evident that people only appreciate the concept that has clearly been interpreted to them. No one wants to keep in his collection a work he cannot convey its meaning to the next person. Many works have remained unsold, especially among the abstracts and stylized naturalistic works because the producer (artist) lacks the diction to interpret his work for a clear comprehension to the beholders. Nevertheless, some artists have added value to the works, following easy and clear interpretation of the concepts, and this has induced quick and easy sale of the works. This ability has been imparted in the course of his formal training as an artist. [Nwombu \(2021\)](#) has suggested that in order to create quality artworks, there is need to increase the efforts on teaching the concepts effectively. He further stated that it is important that concepts be engrained in the student to inspire future aesthetic products. As a professional artist, the tendency is that the will of the artist sometimes, is subsumed under the will and passion of the client or the patron. According to ACP (2024) in Australian Council of Professions (2024), professionals are accountable to those they serve and the society. Therefore, they should be disposed to satisfy their patrons or clients by giving clear interpretation of the concepts.

Training of More Art Teachers: In various institutions of higher learning, the obvious low enrollment of art as a career can be tackled by training of more art teachers, who will help to teach students the knowledge of art in secondary schools ([Moller-Skau & Lindstol, 2022](#)). Heads of post primary institutions should request that art teachers be deployed to them to encourage those students who are interested in pursuing art as career. However, it is very awful that some of these fellows have no regard for art, a discipline that forms the basis for teaching of the children in their formative years with powerful illustrations produced by artists. These children identify visual elements and symbols much easier than ordinary words, and this forms a rationale for creative thinking; yet, some men of hierarchy in post primary institutions display shocking apathy towards art. Once this problem is solved, more art teachers and more students of art will abound in the field of art

4. IMPLICATIONS AND CONTRIBUTIONS

4.1 Research Implications

The results of this study can add to the academic literature on arts and culture in Nigeria, especially regarding challenges and opportunities in the arts profession. It also provides insight for artists on how to deal with existing obstacles, such as marketing artwork, financial management, and adaptation to technology.

4.2 Research Contribution

This research can guide artists to navigate challenges in their careers, such as building networks, finding new markets, and utilizing technology. It will also provide a basis for further research on Nigeria's art, culture, and creative economy.

5. LIMITATIONS AND FUTURE RESEARCH DIRECTIONS

5.1 Research Limitations

There is a lack of current and focused literature sources on the specific challenges of the art profession in Nigeria. Many studies more generally discuss the creative economy without delving into the specific subject of the arts. Some relevant literature may not be available in open access or only available in local archives. Literature that addresses the challenges of the arts in Nigeria is often not supported by sufficient empirical data, such as arts industry statistics or surveys of local artists.

5.2 Recommendations for Future Research Directions

Explore how artists in Nigeria utilize technologies such as social media, NFTs, or digital art platforms to promote their work and overcome local art market barriers. Studies that explore how Nigerian artists can utilize the international art market to improve the sustainability of their profession.

6. CONCLUSION

It has been established in this treatise that art profession in Nigeria has obvious challenges that have hampered its progress. The trajectory of the artists' challenges has been comprehensively enumerated, and several resolutions are made by the writer and other authors, which if adhered to, would offer art profession an uplift among other professions, whose challenges may not share the same similarities with those of the art profession. Every profession has its own peculiar challenges, but those of art have been laid bare in this academic exercise; and sustained efforts have equally been made to proffer feasible solutions to keep art profession on the ladder of progressive reforms. Based on the findings, the following were recommended.

If only artists would be procured necessary and sufficient grants by the government and corporate bodies, it would provide them opportunities to purchase good materials and secure good environment as studios convenient for development of their creative potentials. Artists should be encouraged to get acquainted with the social media, where their works can easily be advertised for public awareness and appreciation. Information has shown that some works have been sold by posting them on the social media. Participating in exhibitions both locally and internationally helps to announce artists and bring them into limelight. Most artists who are known today began to wade through the cloud of obscurity to visibility by participating in exhibitions. Artists are therefore, recommended to take much delight in participating in exhibitions. Artists should be properly educated and formally trained to develop their creative potentials for greater exploits. Institutional heads and others at the helm of affairs do not have to hold matters regarding art with levity. They should be instructed by Curriculum Planners to encourage students who display interest to pursue art as a career.

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Author Contribution Statement

The author declares that this article's entire research and writing process was carried out independently. The author is fully responsible for all data related to this research. No other party has participated as an author or made a significant contribution to the content of this work.

Conflict Of Interest Statement

The author declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

Ethical Approval Statement

The author declares that this study was conducted in accordance with research ethics principles and has received ethical approval from the author's institution, including respect for participants' autonomy, confidentiality of data, and ensuring their safety and well-being, as outlined in the applicable research ethics guidelines.

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