



## The Power of the Arts in Economic Development: Painting, Theatre, and the Media Arts

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### Abstract:

The purpose of this paper is to have a conversation about, and make an argument for, how the government and young Nigerians could benefit from including visual and performing arts into overall economic growth and planning. In a similar vein, students and recent grads can put their entrepreneurial spirit and innovative thinking to use by starting micro, small, or medium-sized businesses. These establishments have the potential to alleviate the burden of unemployment by providing much-needed jobs, wealth creation, and economic growth. It is crucial to explore innovative approaches to employment development and economic growth. On the one hand, creative evolution include novel ideas, technological advancements that adapt to new circumstances, and improvements to quality of life that, in the long term, aid in human survival and standardisation.

Nevertheless, there are a plethora of fields that can be explicitly grounded in creativity, such as the visual arts, performance and theatre arts, music (both instrumental and vocal), architecture and related subjects, the built environment, photography, graphic design, crafts, industrial design, costume and fashion design, film, television, radio, and sound productions. Thus, this study will delve extensively into the Yoruba traditions' artistic expressions, gaining a firm grasp on how these forms are structured as occupations for the purpose of creating new jobs. In the end, the forms should be seen as a case study to help adults and youngsters in Nigeria reframe their mindsets and adapt to the world of modern technology.

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

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### 1. Introduction

Much emphasis has been put on the meaning of art in recent arguments, counterarguments, discussions, and debates over the many mediums and platforms that comprise artwork and what constitutes art. Thus, there is a pressing need to engage the young and women of Nigeria via the cultural arts and creativity in order to ensure their long-term viability. Creativity, however, is an important component that unites the vocation and technical education professions and offers many job benefits to our young people (Kafaru, 2015). Nevertheless, vocational education opens doors for our young women and men. It is a skill-based profession that relies on improving products and performance through hands-on experience, adaptability to new circumstances, and the study of theory and philosophy in one sense, as well as the development of effective practices for expertise in another.

Vocational education, on the other hand, requires a variety of qualities essential to successful learning and teaching, including intuition, self-assurance, inspiration, willingness, and an engaging learning environment. In order to teach learners or pupils, it is essential to have the resources (money, space, and the correct equipment) to conduct practical exercises. If the instructors and students are serious about reaching their objectives, they must do this: establish sufficient mechanisms to support their efforts in delivering lessons (teaching and learning), and handle any issues that may arise. In order for students to acquire the abilities they seek, it is necessary to use effective learning techniques (Warburton, 2003).

Thus, the onus of equipping students with the necessary practical skills to carry out their artistic profession falls squarely on the shoulders of the educator. Consequently, this may be uncovered by exposing oneself to some novelty and current methods, namely by experimenting with different materials and procedures.

Additionally, teachers often use demonstration approaches, which include the use of available materials and equipment, to assist students broaden their perspectives and, ultimately, sharpen their horizons. "There is nothing like a born teacher as good as teacher are made rather than born," Bolarinwa said, as stated in Fawole et al (2007). This claim suggests that in order to get knowledge that is essential to the consistent presentation of appropriate curriculum, both teachers and students should undergo a rigorous training programme that exposes them to the nuts and bolts of the art industry. It is crucial to note that according to Bolarinwa, there has to be a more proactive approach to educating art educators and other professionals in skill development. He went on to say that in order for learning to take place, there must be a balance between the demands of instructors and those of their pupils, and that inspiring students to have extraordinary faith in themselves is crucial (Kafaru, 2014).

It is the teacher's responsibility to demonstrate the subject while the students or learners observe, so that they may then begin their own creative process. Among other things, we need to figure out how to get students interested in art by organising seminars, exhibitions, workshops, and other programmes that include both professional and critical perspectives. The attributes, on the one hand, provide a clear framework within which to showcase one's abilities and expertise, and, on the other, they provide supplementary information. Expertly, the educator discloses just the right amount of personal and skill-based information (Kafaru, 2015).

### **1.1 Painting**

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

### **1.2 Crafts Art**

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

### **1.3 Sculpture**

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

### **1.4 Industrial Design**

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

### **1.5 Performance Art**

This is dramatic art that involves stage display alongside creative writing that can at

least give value to script development of certain legends and story- telling among others.

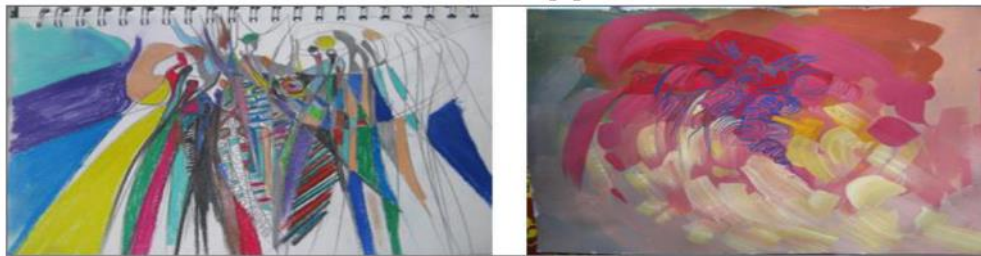


Figure 1. Abiodun Kafaru Celebration of Event Crayon and Postal Colour on Paper 2011

Both adults and young people in Nigeria are increasingly engaging in what this article calls "Busy For nothing" behaviour as they scrounge for white-collar employment, which is a particularly disturbing trend in recent years. Nonetheless, the Nigerian government and previous academic works have highlighted the significance of self-reliance programmes and courses in higher education, where our women and youths may immerse themselves in pursuit of a meaningful existence.

In one piece, the practical work delves into chilly tones of various fragments, while in the other, it combines warm tones with simple line patterns that depict human figures. Yoruba linear design, which is frontally defined by varied effects and structure of colour fragmentation as a vehicle to communicate the subject-matter-dialogue between cultures like Ullism and Araism, is exhibited in (Ooya) (sango art forms and Ona-Ara) designs, signs (Sango motifs), games of different types (Ayo), and aesthetics. Some of the Yoruba art designs' innate symbols and shapes are revealed by the impacts and underlying philosophy. Art historians have recently debated and categorised the Yoruba concept of art (Ona) in a variety of ways. For instance, Adepegba (1991) has emphasised the idea of arts in Yoruba mythology and oral literature, stating that art encompasses aesthetics, propriety, workmanship, design, and a unique kind of ability. According to this interpretation, art encompasses all forms of creative expression carried out by trained Yoruba, particularly those with the express goal of improving the visual appeal of a given space. According to Leonardo da Vinci (quoted in Warburton, 2003), painting is a way to depict a flat, two-dimensional space. This would indicate that Western art and philosophy borrow heavily from African art and other global traditions, including Yoruba mythology and symbolic imagery.



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

As a skill-oriented profession that relies on action and reaction to changes in product and skill, vocational education relies on creativity as a unifying component across technical and vocational education. Nevertheless, in order to acquire effective competence, vocation via evolution has become more important in improving product design (Adeyemi, 2012). The availability of certain factors, such as space, resources, and

willingness, determines whether vocational education can take place in an engaging atmosphere, which is essential for accomplishing the aims of successful utility practices. It is worth mentioning that while educating learners or students to reach their full potential, it is important to use the correct tools and make good use of predetermined objectives. If both the pupils and the instructors are to succeed, this is crucial. Based on this, the teacher should have the purpose to resolve, and they should also have enough machinery in place to support their efforts while teaching. Students would be exposed to the proper application of their newly acquired abilities via the implementation of these learning techniques (Warburton, 2003). Therefore, it is the responsibility of the educator to provide students with the hands-on experience necessary to succeed in the art or practical fields. Colour exploration, which incorporates materials, might therefore display some novelty, innovation, and current approaches.

The Yoruba people's mastery of building technology is on full display in their native Adire mixed-media painting, which also serves to artistically depict the interconnectedness of art and technology, therefore integrating conflicting forces. The Oba's palace rests on these pillars. They are the glue that holds together the tapestry of human history, from antiquity to the present day. The construction of the pillars or erections is in the manner typical of the traditional Yoruba practice of decorating with plants. The central reddish-orange tone that predominates throughout the artwork symbolises intensity, verve, and daring. In the backdrop, a pattern is formed by meticulously representing contour, design, and lines, which symbolise the powers of kings and strength. The parallel groups may evoke a rhythmic sense. The symbolism of the brighter opening in the midst of the composition is purposeful. According to Kafaru (2014), they seem to be a synonym for becoming older.

Nwoko (1978) suggests that artistic expressions should portray human life. Culture, on the other hand, is abstract and includes all of a society's ideals; art and culture are complementary (Haruna, 2003). The aim of the loosely spaced dots is to evoke the bustling atmosphere of the palace. It represents the human element and the extraordinary emotions conveyed by the cloth pattern. Rough, dark hues reach the very edge of the artwork.

These represent the lack of authority held by the monarchs. It denotes the ongoing devastation in our western area and across the administration's operations. Yoruba traditional royal setting is shown via the critical abstraction of the topography of the area in the painting. By using the batik (textile) investigation method in a painting-like format, the focus of this work shifts from scientific concerns to social and environmental ones.



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

Teachers also use demonstration approaches, which include the use of available materials and equipment, to assist students and learners expand their perspectives and,

ultimately, sharpen their horizons. "There is nothing like a born teacher as good as teacher are made rather than born," Bolarinwa said, as stated in Fawole et al (2007). This claim is based on the idea that in order to achieve the newness and quality that are essential to the regular portrayal of appropriate curricula, both teachers and students need to undergo a series of trainings that reveal the nuts and bolts of the art profession. It is crucial to note that according to Bolarinwa, there has to be a more proactive approach to educating art educators and other professionals in skill development. He went on to say that in order for learning to take place, there must be a balance between instructors and students, and that this balance requires something like a thrilling experience to inspire faith in the students and pique their curiosity.

It is the teacher's responsibility to demonstrate the subject while the students or learners observe, so that they may then begin their own creative process. Seminar, exhibition, and workshop arrangement or programming including expert and critical art critics is necessary, among other things, to expose students to art in a meaningful way. The attributes, on the one hand, provide a clear framework within which to showcase one's abilities and expertise, and, on the other, they provide supplementary information. From a professional standpoint, the instructor discloses just the right amount of personal information and that which is talent-based. "Hands are not equal" is a Yoruba proverb that, in this context, refers to pupils' differing levels of ability. The ancient Yoruba belief system is reenacted in this mixed media picture. The work's consistency in organic pattern shapes, colours, and patterns of all shades and tones serves to preserve the work's purposefully groomed perm. The future or one's fate is symbolised by the perms. This deliberate use of lighter chromatic effects is an attack on the psychological influences that shape the rhythmic perception of the physical world by the visible line representing linear value. Charcoal was the medium the artist had in mind for creating and texturizing the procaine blue harmony that fills the whole painting. The coldness of the colours endangers subtlety and esoteric sentiments. According to Kafaru (2015), the traditional framework of these forms allows for a harmonious communication with the spirit world.

In order to be an effective educator, one must have a level head while delivering lessons and meet the needs of their students in a meaningful way. Artistic presentation, however, might elicit questions.

Instructions with material research on any creative tradition are within reach. The instructor is also responsible for making sure the classroom is well-ventilated and has access to reasonably priced materials, the exact nature of which will vary according to the course of study. In a classroom or studio setting, the instructor is just as responsible for training the pupil.

## **2. Concept in creativity for survival**

To be creative is to innovate, which entails coming up with something fresh and adapting to actual change (Kafaru, 2015). To put it simply, creativity is a perspective on the evolution of human existence that entails the introduction of novel forms into products, acts, or doing. To suggest that the concept of creativity has served as a benchmark for product design and other endeavours since the fifteenth century would be an understatement. The creative process, on the one hand, is characterised by the development of original ideas supported by theory or theories. This is in contrast to the traditional model of education, which passes on information to students in the form of conceptual knowledge, such as cultural forms and social skills, from an authoritative figure to those they will encounter throughout their lives. At this moment, it is crucial to note that the only way to spark creativity is to experiment, either by using materials (demonstrating), observing techniques, becoming an apprentice, or devoting oneself fully to one's area of expertise. As a binding factor in production, creativity may assist

with exploration and provide the necessary skills to face the demands of a job (Warburton, 2003).

### **3. Skills**

This is a kind of technical and professional knowledge that is necessary to execute a certain work or occupation, and it is the capacity to differentiate between talent and practical (know-how) or experience. Each person's unique set of skills is based on his or her own combination of the three main learning styles—cognitive, psychomotor, and affectionate—that facilitate the acquisition of certain talents.

The skill-building that takes place in vocational education, on the other hand, is a product of the individual's own initiative and creativity rather than any predetermined curriculum.

### **4. Experience**

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

### **5. Mentoring**

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

### **6. Interest**

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

### **7. Pedagiggy**

Formal and informal forms of instruction and preparation for learners in areas of knowledge and experience, such as social skills and cultural standards, are distinct from one another from the teacher's point of view.

The field of vocational education, according to Kenton and Ervin (2002), as stated in Ladino (2013), teaches students of all ages to think for themselves, take charge of their own learning, and ultimately become productive members of society who can ensure their own long-term financial security. Being serious isn't enough for learners and students in the professional world; we also need to be unique, creative, and full of surprises (innovation enough to launch a new brand). Notably, students should improve their abilities to conceptualise, rationalise, and develop suitable items by using their full intellectual potential. The finished product (your professional intelligence) must be coherent. In order to keep up with fierce competition, both artists and students must enhance their brains enough. The world needs individuals who are always learning and improving themselves, so there's always an opportunity to hone our skills to meet its demands. When foreign offers reach the correct route, more possibilities become available (Kafaru, 2015).



## 8. Exploring crafts Arts and Performance

Creating art for the sake of surviving It is not novel to see culture as a storehouse and survival mechanism; doing so has long played an important role in the emergence of material prosperity, social fulfilment, and practical innovations. Nevertheless, since cultural impulses motivate human life, artistic creations like paintings and sculptures, juries, and home decorations like jewels, bangles, and body adornment depict aspects of culture adorned with arts. The preservation of cultural traditions is essential for every community that makes use of its natural resources to fashion ornaments, which in turn generates income and new jobs. Some prominent critics in the English-speaking world, like the British artist and philosopher Roger Fry, decided to launch a platform at the turn of the twentieth century, beginning with his first arts exploits (exhibition) marked "Bloomsbury," in an attempt by artists and philosophers to expand their horizons and intentions on the kinds of arts or concepts of arts. As a matter of fact, this action indirectly prompted other famous artists and critics, and it all contributed to the development of other famous pursuits. Naturally, this action spurred a series of crafts, design, and technology that generate income, such as the new arts (media) and installation arts, which in turn created numerous opportunities for our young and old to find work. In addition, many ideas for youth arts and crafts have made it into Nigerian landscapes, giving young people and women additional opportunities to have a positive impact on society.

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

One way to generate jobs is to participate in the cultural activities listed above. Still, it's easy to see how a fresh perspective—in the shape of design, arts and crafts, technology, or freshly innovative designs—could inform a slew of these endeavours. The current administration, headed by President Muhammadu Buhari, has asserted that reconfiguration is the path to novelty and transformation.

When discussing the value of arts and crafts in Nigeria, one may go into a wide range of topics, including the specifics of certain art forms, the effects of technological advancements on creative practices, and the potential for these fields to provide jobs for both young and old. The arts, on the one hand, have enormous potential to raise cultural values, which, via tourism, might lead to increased revenue.

For example, with recent budget cuts in Nigeria leading to calls for the creation of more tourist attractions, which in turn helps increase funding for arts, culture, and tourism. This keeps the arts and politics intertwined, which can improve public policy and create jobs. The fact that arts in Nigeria have become a political weapon or topic of debate has often been the catalyst for reorganising or reconfiguring the economy at large.

In addition, the development of arts and crafts has greatly influenced the beaurocratism of contemporary life, which in turn has influenced arts and culture via the establishment and maintenance of numerous organisational and behavioural activities that have shaped Nigeria's economy historically and have significantly contributed to the country's internal revenue.

## 9. Security and Arts/crafts Design for survival

Making something artistic or performing it culturally is distinct from making a profit. It would be remiss of me to ignore the ever-evolving ideas of the function (play) of arts and crafts inside the bureaucratic framework in which they exist.

In a pattern of reformulation and restructuring, the present government in Lagos state, for example, has made arts, tourism, and culture a real way to harness wealth and adults since 1999. This shift has occurred in recent times in Nigeria, with new levels of importance placed on selling the arts for survival. Art sales in Nigeria have had far-reaching consequences, impacting more than just the superficial reorganisation of bureaucratic systems for managing the art. The consumption of art has taken on a political dimension, elevating its status, and this has far-reaching implications for the future of running or the relationship between governments (Kafaru, 2015).

For example, this line of thinking proposes exchanging value for arts and crafts rather than using them to generate wealth or create jobs. In this view, the arts are no longer seen as useful objects (such as those that bring joy or stimulate thought) but as mere commodities whose worth can be measured in the marketplace. Its inventiveness and sensitivities are sometimes used as criteria for evaluating consumer items like automobiles, clothing, or anything else. There is a shift from concerns about value and aesthetics to concerns about the cold, impersonal market (Adeyemi, 2012). Furthermore, as has been asserted by researchers and authors of the Nigerian economic value system as of late, this gesture is also important. Because of the dramatic growth it has ushered into the mainstream market, the arts and crafts industry's packaging or co-modification is considered a long-drawn-out process. This is because the industry's products could be subject to certain exigencies that impact all other areas of public policy if they are used too soon. If the government of Nigeria were to change hands following the 2015 general election, for instance, it would undoubtedly affect the rate of change and, by extension, the change that we had all hoped for—transforming it into something more politically acceptable in order to bring about a new lease of life for our collective youth and adults (Kafaru, 2015).

## 10. Conclusion

So far, this article has shown, explained, and argued that using one's creativity, skills, and design abilities in conjunction with technology may provide income and employment opportunities. A glimpse into some imaginative concepts can readily bring about purposeful existence for the populace. No amount of stress can be placed on the practicality of arts and crafts in ensuring the long-term viability of our nation's juvenile and adult jobless population. But this action has shown and highlighted the importance of engaging craftsmanship for long-term development more and more. As a product of visualising the outside world and as a framework for articulate art discourses, this paper helps us uncover a new boundary between the arts, crafts, design, technology, and culture as a whole, as well as how digital artefacts can elucidate the level of intuition of both youths and adults. While the artist's sense of materialisation provided some in-depth analysis of internal concepts with academic display of abilities, the display of crafts design already relies on a mixture of traditional and contemporary phenomena, which gives uncompromising experimentation in both two- and three-dimensional spaces and other ways to preserve nuances in practice versus theory.

Curiously, its historical approval for use in significant development may be capitalised on.

Practically speaking, there are a number of ways to expose the institution that sparked conversations about how to make money and how to increase job opportunities generally.



To hasten progress towards sustainability and the abolition of unemployment, this article has shown how the competing ontologies of culture, ethics, the visual and performing arts, and other forms of the arts are inalienable factors. Using cultural values and arts/crafts technology (design) for practical purposes is, arguably, a profession that is really intentional in both the process and the outcome, with the goal of creating artefacts or other relatively permanent images. Intentionally engaging in the visual arts as a means of supporting our nation's young and jobless adults seems to have been squarely pinned down by this ontological contradiction. But this action has shown and highlighted more and more the importance of engaged craftsmanship for long-term development. This paper helps us explore the relationship between traditional and digital artefacts, as well as how they can influence the creativity of different age groups. It also provides a framework for discussing art discourses as a result of visualising the external and internal worlds.

While the display of crafts and design technology is already reliant on a blend of modern and traditional phenomena, allowing for unfettered experimentation in two- and three-dimensional spaces and the preservation of subtleties in practice versus theory, the deployment of artist-sense materials would aid the ivory tower in regenerating and inventing skills for scholars that would be an asset, not a liability, once their various programmes are completed. Without a shadow of a doubt, technology application will provide job prospects for the enormous number of jobless youngsters in Nigeria, while also revealing many avenues of producing productivity that contemporary man has never before encountered. The source is Kafaru (2008).

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