

## The Challenges of Creativity in Art Practice in Port Harcourt Metropolis, Nigeria

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***Abstract:** The study investigated the factors challenging creativity in art practice in Port Harcourt metropolis, Nigeria. Opinions of sixty four professional artists and art educators practicing in the metropolis were sampled for the study. Questionnaire and semi-structured interview schedule were the instruments used for data collection. The data that was collected were collated and analyzed with the use of expressive and thematic tools in addition to tables and simple percentages in answering the research questions. It was revealed that the available infrastructures were art classrooms, art studies and galleries 62.5% for teaching and learning, mainly for art educators in the schools. Relevant and essential infrastructural facilities were lacking. It was also revealed that low patronage of art works 65.6%, lack of mentorship and sponsorship of artists 84.4%, high funding of art practice 100%, exhibition of art products 98.4%, non-recognition of artists and their profession 93.7%, were the most environmental influences against art practice in the metropolis. These and many more were revealed in the main work. It is recommended among others that the metropolitan authority in Port Harcourt should create an enabling environment in the provision of relevant and essential art facilities to the artists which would assist them practice effectively and contribute to the economy of the metropolis. Also recommended was that art educator and studio artists in the metropolis should collaborate to stage a vigorous art crusade to enlighten the metropolitans on the need for art appreciation and the joy and satisfaction of acquiring an art work at least.*

***Keywords:** Challenges, Creativity, Art practice, Apprenticeship system.*

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### Introduction

Humanity and art are inseparable. Studies have revealed that art exists in various cultures with diverse functions according to the cultural needs (Walker,2002,p.107). Artists at all times are builders and major contributors to socio-cultural, economic and political development of society. Nigeria has practiced art earlier than the time the Europeans introduced Christianity and its attendant Western education (Wingert, 1962, p.iv; Oleidi, 1986, P.1). Art education in the traditional era was apprenticeship system where the

masters imparted the skills to the apprentice. The apprentice in turn demonstrated humility and loyalty to the master. Artists are classified into professional or studio artists and art educators or teachers of art in educational institutions. Their collective struggle is to use their creative works of art to entertain the general populace, educate and preserve the cultural values of the society. However, both art educators and studio practitioners practicing in Port Harcourt metropolis appear to be struggling with the problem of lack of recognition by the people in the metropolis. The evidence is seen in the paucity of documents on professional artists in Port Harcourt metropolis in the city art museums, libraries and archives. Moreover, a scholarly study on the challenges of creativity in art practice in Port Harcourt metropolis was yet to receive its desired attention. Based on this background, the topic above deserves a thorough study.

### **The historical facts**

Throughout the history of mankind the will to create art through drawing, painting, sculpting, decorating/designing and so on, have been insistent and ever present, its function diversifying across time and culture according to differing social and philosophical needs (Walker, 2002; p.107). In Nigeria, prior to the infiltration of colonial administration, art was practiced in various parts of the country and art education at that time was the master-apprentice type. Precisely in Yoruba Kingdom, art was practiced in the court of the Oba or Ooni being the palace of the ruler of the Kingdom as exemplified in palace sculpture at Ikere, Nigeria, created by Olowe of Ise (Blier, 1998; p.85; Lassari and Schlesier, 2008; p.287). The artists produce best art works for the palace and for other useful purposes in the society. The practice was replicated in other parts of the country of Nigeria in particular and Africa in general. Beyond Africa, Leonardo Da Vinci, Rembrandt, Vincent Van Gogh, Michelangelo, Pablo Picasso – are names known to millions. Even though one may never have seen any of their original paintings, one knew them as great artists. Their type and quality of art has in a sense immortalized them, asserted Browne (1995; p.5). The author further states that “they captured on canvas an enigmatic smile, a penetrating portrait, a glimpse of the beauty in creation which still touches the imagination of the onlooker”. People were captivated by what fascinated them, even though centuries could separate them.

### **Functionality of the artists**

In the past, artists could be deployed as functionaries quite unrelated to the seemingly rootless and casual participants of today, each pursuing individual journey which contributed much to the texture of the society Browne, (1995). He classified humans into three groups:

- (i) The Turnips – rootless and casual participants in society.
- (ii) The Commercialist – (Profiteering) the capitalists who major in buying and selling.
- (iii) The Artists – the contributors and builders of society.

The artist is the decorator of the world. He is the designer of the ever changing fashions of society, Ganagana (2014; p.23). An artist, according to Encarta Encyclopedia (2009) is “the creator of art, somebody who creates art, especially paintings and sculptures”. Lending credence to the definition above, Lassari and Schlesier (2008; p.101) stated that, “artists are creative people with exceptional skills who take meaningful ideas and embody them in

a visual form.

However, art is the product of creative human activity in which materials are shaped or selected to convey an idea, emotion or visually interesting forms to the viewer (Barnes, 2009). The concept of art in this context refers mainly to “visual arts” those works of art addressed to the sense of sight and are tangible. Today, everyone can be an artist if they want to be. This makes sense, because, after all, all human beings have the potential to be creative hence there is no one who cannot afford to inscribe, draw, or illustrate something on a paper or any surface. No one person is born knowing how to draw. Each of us has to learn by studying, thinking and working (Cartar, 2013; p.4). Artists are categorized into two: (i) professional artists (those in full time practice in their studios), and (ii) art educators (teachers of art in educational institutions). Both professional artists and art teachers have a common ground in the practice of art. They use their practice to positively affect the society as well as uphold the worth of their professional calling; a daunting task faced with numerous challenges. As builders and major contributors to socio-cultural, economic and political development of society, artists use their creative works to entertain the general populace, educate and preserve the cultural values of the society. Art education therefore, becomes fundamental to art practice since works of art are created for the use of the society.

### **The making of the artists**

Art education as noted by Okoli (2007; p.8) is an educational mode which fosters the learning of the skills of ‘making art’ and ‘reading art’ to the extent that the learner becomes immersed in the art experience, eventually imbibes the artistic attitude, or develop some interest in art or becomes more tolerant to artistic activity. Wikipedia (2010) affirmed that art education is “the area of learning that is based upon the visually tangible arts, drawing, painting, sculpture and design in jewelry, pottery, weaving, fabric et cetera and design applied to more practical fields such as commercial graphics and home furnishings”. A great deal of art education could be carried on outside the schools and colleges by museum and art galleries, by community centers, youth groups and art clubs and similar organization, emphasized Uzoagba, (2000; p.75).

### **Attitudinal challenges**

Artists’ attitude to art education seemed to be one of the challenges to art practice in Port Harcourt metropolis. Artist creative practice has missed the search light of the economic generation, growth and development of the society. As a matter of fact, majority of the people in the metropolis could not see the socio-cultural value which art commands and the economic and political contributions it offers to society. Moreover, both art educators and studio practitioners in Port Harcourt metropolis appear to be struggling with the problem of lack of recognition by the people in the metropolis. The evidence is in the paucity of documents on professional artists of Port Harcourt metropolis in the city art museums, libraries, and archives. This implies that all is not well with art practice, that something is fundamentally wrong with the practice of art in Port Harcourt metropolis. Therefore asserts the need for proper art sensitization to the people in the metropolis. Such enlightenment could alter the wrong perception of art in the metropolis. Perhaps this could bring not only about increase in the level of art appreciation to the people, but also inspire them to be ardent lovers of art in the society. In his writing, Anderson (2003; p.60) noted

that, the artist task is to invent new forms in modern society. He contended that creativity is a valued artistic quality.

### **Creativity of the Artists**

Creativity according to Adeboye (2011; p.88) is “the experience of thinking, reacting, and working on an imaginative and distinguishing way which is characterized by a high degree of innovation and originality, divergent thinking and risk taken”. Creativity also is about finding new ways of solving problems and approaching situations. It is not a skill restricted to artists, musicians or writers; it is a useful skill for people from all walks of life. Nevertheless, artistic creativity through the ages is faced with enormous challenges. To make a wholesome artist, art needs a honing (sharpening) in all areas, of the available skills and techniques which the artist uses to express him or herself (Sani, 2007; p.99). He opined that skills and techniques serve as the vital weaponry in which the artist faces the challenges the society imposed on him or her.

### **Artists in Port Harcourt Metropolis**

Artists in Port Harcourt metropolis, like some other artists world over, are not exempted from the challenges of creativity. There are those who despite the challenges, forged ahead to make art their major source of living. The careerists of art in Port Harcourt metropolis such as Diseye Tantua, Michael Kpodoh, Nkemakolam Alikor and Pamela I. Cyril-Egware to mention but a few have demonstrated their distinct talents in various fields of visual arts especially in painting, sculpture, textile, among others. Port Harcourt city (metropolis) in South-South Geo-political region in Nigeria is the capital of Rivers State in Niger Delta. The city has the leading sea port in the country, and it is a major industrial centre. Port Harcourt prospered as a regional headquarters for the petroleum industry and other allied institutions of the government. The Port was established by British in 1915 (Encarta Dictionary, 2008) and till now Port Harcourt plays her role of hospitality to non indigenes including the Europeans/foreigners who should have given succour to the artists by encouraging the practice of art in the metropolis. Yet, art practice has been suffering like an orphan, having no one to cater for it. In an effort to surmount the challenges of creativity, artists in Port Harcourt metropolis through concerted efforts formed a united front known as the Society of Nigeria Artists (S.N.A.), to tackle the common challenges confronting them. This necessitated the need for empirical documentation of the effect of the challenges of creativity in art practice in Port Harcourt metropolis. Thus a lacuna exists in this area which needs to be filled through the empirical investigation on the factors challenging creativity in art practice in Port Harcourt metropolis, Nigeria.

### **Statement of the Problem**

Works of art generally serve different purposes in any society, which ranges from entertaining the viewer, educating the onlooker to preserving the cultural values of the society. Art practice in Port Harcourt metropolis have suffered a great deal as a profession, despite the frank efforts of some committed artists who do not have other options than to rely on what fate could offer to them as they struggle persistently to create works seemingly to strike balance. Yet both art educators and studio practitioners practicing in Port Harcourt metropolis appear to be struggling with the problem of lack of recognition by the people in the metropolis. The evidence however, is seen in of this is the paucity of

documents on professional artists in Port Harcourt metropolis in the city's art museum, libraries and archives. Hence the question arises, what do the people in the metropolis really think about art? Has art lost its prized aesthetic quality that it could no longer attract the people even foreigners who visit the metropolis? Why would art practice suffer like an orphan in Port Harcourt metropolis? Will art ever receive widespread appreciation amongst the people in the metropolis? All the enumerations above among others made the study necessary.

### **Objectives of the Study**

The general objective of this study was to investigate the factors challenging creativity in art practice in Port Harcourt metropolis with a view to improving on the existing structure of art education/practice in the metropolis. The specific objectives were to:

- (1) Ascertain the infrastructural facilities on ground for art practice in the metropolis.
- (2) Assess the environmental influence on artists' creative works in the metropolis.
- (3) Evaluate some works of the artists in Port Harcourt metropolis.
- (4) Proffer solution to the factors militating against creativity in art practice in Port Harcourt metropolis.

### **Significance of the study**

The study is important in the sense that the result would place art and art practice in the proper pedestal of art profession as a human activity. The study would help to improve the practice of art in the metropolis and reduce drastically the challenges that face art practice. Consequently, the people in the metropolis would experience a fresh wave in aesthetics and works of art generally would be more appreciated which in turn improves the standard of living. As works of art adore the metropolitan city, they would boost the economic growth of the City through the patronage it would enjoy as a tourists destination.

The study would also arouse curiosity which kindles the interest of the youth to acquire skills and knowledge of art, thereby making art an interesting career and creating opportunity for our teeming youth population. Hopefully, Government would also benefit from this study which has become a vital document and a platform of reference in terms of development. It could also be applied in any part of the world.

### **Design of the Study**

The study adopted survey design. A survey is a descriptive study which uses sample data of an investigation to document, describe and explain the present state of a phenomenon being investigated, whether it exists or not. In survey, views and facts are collected, analyzed and used for answering research questions through questionnaire. This approach was chosen because it is best suited for this investigation.

### **Data Presentation and Analyses**

**Research Question 1:** What are the infrastructural facilities on ground to guarantee a successful art practice in Port Harcourt metropolis?

Table 1. Information on Artists responses to the questionnaire

S/N	Items	Yes	%	No	%
1	Are there art studios for practicing artists in Port Harcourt metropolis?	22	34.4	42	75.6
2	Do you have a studio as an artist?	28	43.8	36	56.2
3	Is there a functional art museum in the metropolis?	2	3.2	62	96.8
4	Are there galleries for practicing artists to display their works in the metropolis?	19	29.7	45	69.3
5	Are there exhibition facilities and centres for art works in the metropolis?	3	4.7	61	95.3
6	Is there an auction house for art works in the metropolis?	0	0	64	100
7	Are there art classrooms, studios and galleries for art learning and practicing in your school?	40	62.5	24	37.5
8	Is there a workshop centre for art in the metropolis?	10	15.6	54	84.4
9	Are there art shops in Port Harcourt metropolis?	15	23.4	49	76.6

Table 1 gives a checklist of items addressing infrastructural facilities available for art practice in Port Harcourt metropolis. From the table above, it is observed that 34.4% of the respondents affirmatively accepted that there are art studios for the practicing artists in the metropolis. While a greater majority of 65.6% respondents did not accept the availability of art studios for practicing artists in the metropolis. 42.8% respondents agreed that they have art studios where they practice their profession. Whereas 57.2% of the respondents disagree that they never had their own art studios for art practice in the metropolis. 3.2% of respondents accepted that art museum is there and functional in the metropolis. Whereas 96.8% of the respondents did not accept that art museum is available and functional in the metropolis. Only 29.7% respondents agreed that there are galleries for art works display for the practicing artists in the metropolis. Where majority percentage, 70.3% respondents disagreed on the availability of art galleries for display of art works in the metropolis. 4.7% of respondents only, accepted that there are exhibition facilities and centres for artists practicing in the metropolis. Whereas 95.3% of the respondents did not accept that exhibition facilities and centres are there in the metropolis. None of the respondents accepted that there is an auction house for art works in the metropolis. A 0% response was recorded here. 62.5% respondents accepted that they have art classrooms, studios and gallery for art learning and practicing in their school in Port Harcourt metropolis. Only 37.5% respondents disagreed on that item of the questionnaire. 15.6% respondents only agreed that there is a workshop centre for art in the metropolis while 84.4% respondents disagreed on the issue. Lastly, 23.4% of respondents accepted that there are art shops in the metropolis, while 76.6% disagreed on the availability of art shops in the metropolis.

**Research question 2:** What environmental influences are challenging art practice in the metropolis?

Table 2. Information on artists responses to the questionnaire.

S/N	Items	Yes	%	No	%
1.	Do art works in Port Harcourt metropolis receive patronage?	22	34.4	42	65.6
2.	Has exhibition of art works been easy in the metropolis?	1	1.6	63	98.4
3.	Has the turnout of spectators on art exhibition in the metropolis been encouraging?	24	37.5	40	62.5
4.	Is financing art practice in the metropolis easy for you as an artist?	0	0	64	100
5.	Has Government provided any incentive to encourage art practice in the metropolis?	4	6.3	60	93.7
6.	Have you been executing commissioned works in the metropolis?	13	20.3	59	79.7
7.	Do you enjoy mentorship and sponsorship from any quarters?	10	15.6	54	84.4
8.	Is art competition organized in the metropolis?	2	3.1	62	96.9
9.	Have artists been given their due recognition in the metropolis?	4	6.3	60	93.7
10.	Are you comfortable in your art practice in the metropolis?	17	26.6	47	73.4

Table 2 contains the list of items assessing the environmental influence on art practice in Port Harcourt metropolis. The table above revealed that 34.4% respondents agreed on the patronage of art works in Port Harcourt metropolis. Whereas a greater majority of respondents 64.6% disagreed that works of art are patronized in the metropolis, a minute number of 1.6% respondent positively accepted that exhibition of art works is easy in Port Harcourt metropolis. An overwhelming majority of 98.4% respondents did not accept that exhibition of art works in the metropolis is easy. 37.5% of respondents admitted that spectators' turn out on art exhibition is encouraging in the metropolis, while 62.5% (above average) of the respondents did not admit that spectators' turn out on exhibition was encouraging. None of the responses of the respondents admitted that financing art practice was easy in the metropolis. The table revealed that only 6.3% of respondents agreed that government has made some provisions to support art practice in the metropolis. Whereas an overwhelming majority of respondents disagreed by saying government has done nothing to encourage art practice in the metropolis. 20.3% respondents were of the view

that they have been executing commissioned works in the metropolis as against 79.7% respondents higher in number who claimed that they have not been executing commissioned works in the metropolis. Also on the table is 15.6% of respondents who affirmatively accepted the enjoyment of mentorship/sponsorship in the metropolis. While 84.4% majority of the respondents did not accept that they have enjoyed mentorship/sponsorship of any kind. 3.1% of respondents, an insignificant number claimed that art competition is organized in the metropolis. While almost the entire respondents, (96.9%) stated that there was no art competition organized in the metropolis, Another smaller group of respondents (6.3%) agreed that artists were given their due recognition and regard in the metropolis as against 93.7% greater number of respondents who did not agree that artists were given due recognition in the metropolis. Finally on the table, only 26.6% of respondents agreed that they were comfortable with their art practice in the metropolis. Whereas 73.4% respondents of greater percentage claimed that they were not comfortable with their art practice in the metropolis.

### **Structured interview questionnaire**

Structured interview questionnaire was drawn and administered to art educators and studio practitioners to strengthen the investigation and assist in providing answers to the challenges of creativity in art practice in Port Harcourt metropolis, Nigeria.

The opinions of the respondents on this issue were collated and analyzed in three different headings. Questions 1 to 4 took care of funding situations of the artist to his work. While questions 5 to 8 probed into infrastructural facilities on ground for successful art practice and lastly, questions 9 to 12 considered environmental influence against art practice in the metropolis. Following this order, the analysis of funding situation of the artists comes first. In question number 1, 97.5% of the respondents stated that art studio is a high cost project to set up for artist's work. Only 2.5% of the respondents are of the notion that it is economically cheap. In question 2, the estimated cost of a standard art studio ranges from two million naira upwards depending on the studio type, such as painting studio, textile studio, sculpture studio, ceramics studio to mention but a few. This was the view of all the respondents. It is also on the response to question 3 that 86% of the respondents declared that art materials and tools are expensive on procurement for art work. 14% of the respondents are on the opposing view. Question number 4 demanded to know from practicing artists if they have sought for support from anywhere and why? 65.7% of the respondents agreed that sponsorship/financial support were sought for organizing art exhibitions. While 34.3% dismissed the idea of seeking support in art practicing.

### **Infrastructural facilities for art practice:**

From question number 5, 60% of the respondents affirmatively accepted that artists can execute their work anywhere. While 40% of the respondents maintained that art studio is more reasonable for artist to do his work. In the exhibition of artists' works in question 6, 55.4% of respondents accepted to have exhibited their works at an arranged location because there was no designated exhibition center in Port Harcourt metropolis. 44.6% of the respondents were conflating exhibition arrangement to exhibition center. What happened in question 6 also repeated itself in question 7. And in question 8, 100% of the respondents disagreed, that they were not comfortable with their art practice. Some of the

criteria that were commonly listed that would further enhance art practice in the metropolis included:

- i. Provision of art exhibition centers as well as art museum.
- ii. Provision of art galleries.
- iii. Provision of art shops to make available and affordable art materials and tools.
- iv. Sponsorship and support services.
- v. Patronage of art works through art collectors.
- vi. Art mentorship (professional and amateur relationship).
- vii. Provision of “auction house” for art works.
- viii. Art and craft competition on a city scale.

**Environmental influence of the artists’ work:**

Question 9 showed that 72% of the respondents rated the patronage of art works in the metropolis low. While 28% of the responses stood their ground to say that they barely record patronage of their works. 98% of the respondents in question 10 said that the attendance of spectators to art exhibitions is not encouraging. Only 2% of the responses admitted that the attendance of spectators was encouraging. For question number 11, 100% of the respondents stated through their responses that government has provided nothing to encourage the practice of visual arts in the metropolis. Finally, in question 12, 87% of the respondents accepted that minimal support sometimes are witnessed from corporate bodies and private individuals to encourage the practice of visual arts in the metropolis. Only 13% of respondents reported zero support from corporate bodies and private individuals for art encouragement in the metropolis.

**Research question 3:** How will you rate some of the works of artists in Port-Harcourt metropolis?

The answer to this research question was derived from the analysis of the works with the use of expressive and thematic tools. At first, the idea behind the works were taken into consideration for instance the formation of idea for the works. Secondly, transforming the idea into an expressive form and technique (drawing board) was also considered. Thirdly, rendering the idea in a particular medium and method in the desired area of art like painting, sculpture and textile were not left out. On the other hand, the thematic tool of each work was used to describe the idea behind it. The works were interpreted along the design principles and elements of art. Lastly, some of the artists whose works were considered are Diseye Tantua’s paintings, Nkemakolam Aliko’s sculptures and Pamela I. Cyril-Egware’s textiles among others.

**Research question 4:** How can we improve on the present state of art practice in Port Harcourt metropolis?

The answer to this question was provided from the responses of the respondents on the structured interview question number 8 for the promotion of art practice in the metropolis. The criteria that were commonly listed which would promote or improve art practice in the metropolis are as follows: Provision of art exhibition centers, art museum, art galleries, art shops to make available and affordable art materials and tools and auction house for art

works. Other logistics are sponsorship and support services, art patronage, art mentorship and organization of art and craft competition on a city scale. It is a 100% response here.

### **Results**

The result revealed that the available infrastructures were art classrooms, art studios and galleries 62.5% for teaching and learning, mainly for art educators in their schools. Relevant infrastructural facilities such as art studio 56.2%, functional art museum 96.8%, art workshop centers 84.4%, art galleries 69.3% and art auction house 100% were lacking. The essential infrastructures like exhibition facilities 95.3% and art shops 76.6% are not available for the practicing artists. Low patronage of art works 65.6%, lack of mentorship and sponsorship of artists 84.4%, high funding of art practice 100% and exhibition of art productions 98.4%, non-recognition of artists and their profession 93.7% were the most environmental influences against art practice in the metropolis. However, artists such as Diseye Tantua, Nkemakolam Alikor and Pamela Isemikon Cyril-Egware were the few career artists of the metropolis whose works of painting, sculpture and textile design compete favourably with works of art across the globe. The works of these artists account for 14% of the works studied. The improvement on art practice in Port Harcourt metropolis can only be possible where funds are made available, adequate infrastructures be provided and conducive environment be created for art practice in the metropolis. This is 100% responses of the respondents.

### **Conclusion**

The study has shown that the available infrastructures were classrooms, art studios and galleries, 62.5% of them were used for teaching and learning, mainly by art educators in their schools. Other infrastructural facilities that would ensure a successful art practice such as art studios 75.6%, functional art museum 96.8%, art workshops centers 84.4%, art galleries 69.3% and art auction house 100% are lacking. The essential infrastructures like exhibition facilities 95.3%, and art shops 76.6% are barely seen and in some cases totally not available for artists' use in practicing of the profession.

The research showed that the environmental influence on art practice includes low patronage of art works 65.6%, lack of mentorship and sponsorship of artists 84.4%, high funding in art practice 100% and exhibition of art productions 98.4%, and non-recognition of artists and their profession 93.7% amongst others.

The study of some of the works of the artists in Port Harcourt metropolis revealed without exaggeration that the entire efforts of the artist is a welcome development. This is a clear testimony of the fact that the collective works of the artists were highly commendable. It is critically providing information of the cultural environment of the artists. One cannot but appraise and appreciate the efforts of these artists. All they need is encouragement from all and sundry, government and non-governmental organizations in order to offer greater contribution to the metropolis and promote what could liftup cultural values and sustain socio-economic development. Diseye Tantua, Nkemakolam Alikor and Pamela Isemikon Cyril-Egware were the few career artists of the metropolis whose works of painting, sculpture and textile could compete favourably with works of art across the globe. The works of these artists accounts for 14% of the works studied. The study also revealed that to improve on art practice in Port Harcourt metropolis, funds have to be made available, adequate infrastructures must be provided and conducive environment

also must be created by the stake holders of art profession in the metropolis. It is a 100% response of the respondents.

### **Recommendations**

This study recommended the following:

1. That the metropolitan authority in Port Harcourt should create an enabling environment in the provision of relevant and essential art facilities to the artists which would assist them practice effectively and contribute to the economy of the metropolis.
2. Art educator and studio artists in the metropolis should collaborate to stage a vigorous crusade to enlighten the metropolitans on the need for and appreciation and the joy and satisfaction of acquiring an art work at least.
3. The metropolitan authority, that is, the Government of Rivers State with its capital in Port Harcourt should see the need to support art activities in the metropolis by provision of enabling environment such as art museum, art galleries, art exhibition centers, auction houses for art works to be located in strategic places of interest. These infrastructures will go a long way to cushion the effect of the challenges the artists encounter in art practice.
4. Art educators and studio artists in the metropolis should synergize to carry out art crusade in the metropolis, recommending for every home, office and public center an art work at least. This includes all Residential homes, Worship centers, Civic center's/Town halls, Hospitals/Health centers/Maternity homes, Schools, Hotels/Restaurants, Markets, Financial houses, Parks and Gardens, Beaches and Filling stations, the list is endless. This will go a long way to create value for works of art in Port Harcourt metropolis.
5. There are business opportunities in art market, therefore individuals, corporate bodies should invest in art market as collectors of art works and suppliers of art tools and materials for procurement in creating works of art in Port Harcourt metropolis. A vibrant art market in Port Harcourt will help to grow the economy of the people and bring rapid development to the citizenry.
6. Government agency, particularly the authority in charge of Arts, Culture and Tourism in Rivers State should liaise with the artists for creation of art village in the metropolis. The need is to sell art equipments, tools and materials as well as to purchase the products of the artists in the metropolis.
7. Government should recognize that artists record the history as well as the contemporary issues of the peoples' culture in addition to education and entertainment through their works. As a result be accorded special regard in the scheme of things.

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