

IMPACT OF SOCIAL DEMOGRAPHIC FACTORS AND PERCEPTION OF ENVIRONMENT ON LIFE SATISFACTION OF VISUAL ARTISTS IN IBADAN, OYO STATE, NIGERIA

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Abstract

The study examined the effects that the social demographic factors and perception of environment have on life satisfaction of artists who are residing in Ibadan, the capital of Oyo State in Nigeria and it investigated the rate of life satisfaction of these visual artists amidst the low standard of living in Nigeria. Also, the study identified the major cultural groupings and social stratification in Nigerian society and made mention of the environmental and socio-economic factors such as high cost of living, economic depression, modernization, urbanization and prevalent extended and large family system as part of the bane of Nigeria's socio demographic malaise. The visual artists who are living in Ibadan were randomly selected and informed of the purpose of the research while those who agreed to respond were given questionnaires to fill. The completed questionnaires were collected, collated, synthesized and textually analysed through quantitative method. It was established that male artists are more satisfied with life than their female counterparts and recommendation was made for the visual artists to be realistic about the social factors that can enhance their life satisfaction rather than embracing a bohemian principle of living.

Keywords: Social demographic factor, Perception of environment, Life satisfaction, Visual artists and Economic depression

Background to the Study

The study on the life satisfaction of visual artists living in Ibadan, Oyo State, Nigeria, within the context of social demographic factors and perception of environment, is imperative at this period when an average citizen of the country is living below the poverty line. The Nigerian environment, in this present political dispensation, is preoccupied by nonchalant attitude towards national and public interest, nepotism, bribery and corruption and other factors that are responsible for unequal distribution

of wealth and social amenities. It is worthy of mention that the Nigerian environment is so designed in layers that reflect an unequal standard of living of different individuals who have been stratified into myriads of social entities such as

- (1) bourgeoisies
- (2) petty bourgeoisies
- (3) proletariats
- (4) peasantries and
- (5) lumpens.

The bourgeoisies are categorized as the bureaucrats, generals and career politicians who have accumulated wealth through their position in government service. The petty-bourgeoisies are classified as the craftsmen or artisans and petty traders in the urban areas who also reside in the rural areas and noticeably they operate with little capital, restricted skills and limited schooling. Proletariats are the industrial and clerical employees in the formal sectors of the economy who live mainly in the urban areas to earn wages on monthly basis. The peasantries are small-holding farmers who work in the farm to be assisted by relatives and hired labourers. Lumpens who are at the lowest rung of the ladder are the unemployed or unskilled labourers who work for the petty-bourgeoisies. They are also beggars, peddlers, tramps, domestic servants, criminals, prostitutes and hemp smokers. They are found mainly in the slums and ghettos of commercial centres.

Nigerian society is also diverse with different cultural groups such as: Yoruba, Hausa, Igbo, Edo, Efik, Ibibio, Fulani, Ijaw, Kalabari, Idoma, Igede, Tiv and the Jukun, among others. These various cultural entities view social way of life from different windows and being conscious of the pluralistic nature of the country, the researcher decided to focus attention on the level of life satisfaction of the Yoruba artists, his kinsmen, who are living in the city of Ibadan, the capital of Oyo State, Nigeria. Areola (1994) has conceptualized the city of Ibadan, in which the artists that were sampled for this current research are residing, as a Nigerian city with the highest concentration of indigenous Africans. Lyold et al. (1967) traced the roots of some of the indigenes of Ibadan back to the first ever inhabitants of Saharan Africa. He also historicised the antecedence of Ibadan city to the glorious status of being the administrative nerve centre for the early tribal kingdoms that are prevalent in western Africa. The city's importance has, however, continued to wax stronger under varying regimes in Nigeria. Onibokun and Faniran (1995) posited that Ibadan was located near a prominent transit route that controlled ships that were heading towards ports along the central-western African coastline. Their position supports the historical facts which claimed that the city was opened to serious pirate attacks during the era of slave trade in the African territories. This is probably one of the reasons why huge walls were constructed by the rulers of the time to protect the residents from imminent dangers. Some of these walls are still extant along the outskirts of the city.

After the independence of Nigeria in the year 1960, Ibadan continued to receive international attention. It has served as the capital of the South-Western Region of Nigeria before the creation of multiple states in the country under the military leadership of Generals Yakubu Gowon (1967), Murtala Muhammed (1976), Ibrahim Babangida (1987 and 1991) and Sanni Abacha (1996). The Ibadan, which means Ìlú ? Ìbá-? Ìlàn¹, is the third largest metropolitan city, by the 2006 census results, in Nigeria, after Lagos and Kano, with a population of 1, 338,659. It is worthy of mention that the city has poorly-maintained roads which are particularly problematic in the rainy season. The roads typically have few or no speed limit signs or warning signs to alert the motorists that are approaching the curves, hills or points in which lines or surfaces cut each other. Other problems that are identifiable with the roads in this city are large potholes and eroded road beds.

The public transportations in the city include

- (a) taxi cab
- (b) bus that is called danfo²
- (c) bike that is called okada³ and
- (d) in some instances people trek as a result of lack of wherewithal.

All transport fares are negotiable depending upon the number of the commuters and the distance to be travelled. The occupations of the people residing in the city include large and small scale farming; tobacco processing and cigarette manufacturing; flour-milling, leather-working and furniture-making. Also, there is abundance of clay, kaolin and aquamarine in Ibadan and its environs, and there are several cattle ranches, dairy businesses as well as central commercial abattoirs. Despite all these commercial and trade potentials most of the inhabitants are still wallowing in abject poverty. It is this sordid situation that warrants the study of the impact that the social demographic factors and perception of environment have on life satisfaction of artists who are residing in Ibadan, the capital of Oyo State in Nigeria.

Statement of the Problem

The environmental condition, which is an inextricable part of human existence, has not been properly examined in scholarly literature within the context of artistic creation. Most of the existing literatures on Nigerian art have no references to the subject of this study and those that have some bearings on the subject-matter are without contextual background analyses. In view of the fact that the available data on the study of artists' perception of their environment are inadequate, it is pertinent to document their living condition in relation to their level of life satisfaction, in order to have a deep understanding of how they have been able to cope with myriads of socio-economic problems in contemporary Nigerian society, and also to enrich scholarship on the perception of their milieus and level of life satisfaction as well as their artistry.

Justification of the Study

The study of the impact of social demographic factors and perception of environment on life satisfaction of artists residing in Ibadan, Oyo State Nigeria is imperative as it will highlight the state of art profession as well as the socio-economic development of individual artists in Nigeria. It is worthy of note that no art scholar has ever deemed it fit to do a detailed analytical study of the impact of social demographic factors and perception of environment on the level of life satisfaction of the younger generations of Nigerian artists. The documentation of this area of human knowledge will further shed light on the living condition of the artists in the contemporary Nigerian society. Going by the above submission, this study may be justified not only for the inadequacies of materials on this area of the artists' socio- demographic challenges, but also for the need to document their level of life satisfaction and how they have been able to adapt creatively to physical conditions of their immediate environment.

Significance of the Study

This study is significant in some respects. First is the need to determine the extent at which the social demographic factors and perception of environment are affecting life satisfaction of artists residing in Ibadan, Oyo State Nigeria and second is the need to know the degree of the impact of environmental conditions on the creative ability of contemporary artists in Nigeria. This study will contribute immensely to the economic, political and social discourse relating to the status and well-being of visual artists in Nigeria and there is a strong belief that the findings will throw more light on the challenges in the pathways of creative development of visual artists in our contemporary society; this is an aspect that has never been given prominence by art scholars in this country and overseas.

Objectives of the Study

As a result of the aforementioned environmental condition and social stratification as well as other factors such as high cost of living, economic depression, modernization, urbanization and the prevalent extended and large family system in Nigeria this study aimed at

- (1) examining the impact of social demographic factors and perception of environment on the life satisfaction of visual artists residing in the city of Ibadan
- (2) investigating the rate of life satisfaction of visual artists in Ibadan amidst the low standard of living in Nigerian society
- (3) appraising the visual artists' perception of their milieu within the context of life in the city of Ibadan and
- (4) assessing how the demographic factors of the visual artists affect their level of life satisfaction. All these variables were investigated, appraised and assessed with a view to making valid conclusion and workable recommendation that

could assist Nigerian artists in focusing on a better way to get satisfied with life.

Conceptual Clarification of Terms

Before advancing any other argument on the subject of life satisfaction of visual artists in Ibadan it will be of great import to draw our attention to operational definition of certain key terms such as Life satisfaction, Social Demographic factors and Environmental perception, which are used interchangeably. The terms are to be given technical interpretations and considerations within the context in which they are used.

Life Satisfaction: Life satisfaction is the way a person perceives how his or her life has been and how he or she feels about what life will be in the near future. It is a measure of well-being and may be assessed in terms of mood, satisfaction with relations with others and with achieved goals, self-concepts, and self-perceived ability to cope with daily life. Life satisfaction measures how people evaluate their life as a whole rather than their current feelings. It captures a reflective assessment of which life circumstances and conditions are important for subjective well-being.

Social Demographic Factors: Socio-demographic factors such as age, gender, status and level of education are as important as physical health variables that affect people's ability to function normally in their everyday life. Social support appears to play a significant role in explaining differences in subjective functioning. People living alone seem to be in greater risk for disability problems and should be targeted by preventive programs in the community.

Environmental perception: This is how a person perceives the environment through the brain's ability to process and store information that is gathered from other areas of perception. Interactions between people and their environment are influenced by different forms of perception. Typical type of perception utilizes auditory perception, depth perception, and visual perception. Spatial and sensory perception also contributes to how a person's surrounding environment is perceived. One of the influences of environmental perception is auditory perception. Things that a person hears in his or her surroundings are processed by the brain. Auditory perception processes both foreground and background sounds.

Literature Review and Theoretical Framework

At this juncture, it is worthy of note that no quantitative research work has been carried out by Nigerian and foreign art scholars on the issue of life satisfaction of visual artists in contemporary Nigeria. Some literary works that offered an interesting discourse in the field of Nigerian visual arts have not been focused on the socio-cultural existence and economic needs of Nigerian artists. To date, there are no

scholarly compilations of the social demographic conditions and life satisfaction of the artists living in Nigeria and this has made it difficult to have access to related materials on the theme of this study. However, some deductions were made out of the few materials that have some bearing on the life and works of notable Nigerian artists. Such materials are those produced by Onabolu (1963), Kennedy (1968), Yussuff (1974), Lawrence (1979), Elebute (1987), Adesanya (1992), Clark (1992), Buraimoh (2000), Ifeta (2000) and Singletary (2002). Noticeably, these scholars who have written extensively on the life and works of Nigerian artists just grope on issues relating to history, thematic qualities and aestheticism in the life of the artists and their artworks, each following his or her direction without suitable or consensus approach.

There are other social science literatures with basic psychological approaches that actually touched on some aspects of this present study. They include those of Van de et al. (1985), Pavot, Diener and Suh (1988), Pavot and Diener (1993), Montello (1997), Lazarus (1999), Koukouli (2002), Blanchflower and Oswald (2004), Yun (2004), Layard (2005), Easterlin (2006), Lord, Menz and Sherrington (2006), Clemson et al. (2007), Deaton (2008), Stevenson and Wolfer (2008) and Kapteyn, Smith and Soest (2009). Observably, the arguments that are generated by these foreign scholars portend a delicate degree or shade of difference from the line of discourse that this present study is bringing forth; they betray a direction or course towards the west by showing a strong knack for the customs, institutions, practices and ideas of the people of Europe and America. None of these scholars mentioned so far deemed it fit to examine the impact of social demographic factors and perception of environment on life satisfaction of visual artists in any parts of the world. It is this gap in knowledge that this study attempts to fill.

Theoretical Framework

The management theory of motivation was adopted as a framework to build the textual analyses of the life satisfaction, demographic factor and environmental perception in the discourse of how visual artists that are living in Ibadan, Oyo State, Nigeria get satisfied with their life and milieu. This theory comes in handy because it conceptualizes “what human beings are and what they can become” (Stoner, Freeman and Gilbert, 2008). “The theory deals with people and their contextual situation, and its contents have helped the individuals to overcome the dynamics of living”. The researcher studied myriads of modern approaches to motivation theory and practice and finally presented one sampler that is apropos to supporting his arguments. The lone motivation theory he sorted is the Need Theory.

The need theory is a motivation theory, which addresses “what people need or require in order for them to live a fulfilled life” (Stoner, Freeman and Gilbert, 2008). According to proponents of the theory such as Maslow, Alderfer and Atkinson, “people are motivated when they have not yet reached certain standards of

satisfaction with their life”. This proposition presupposes the fact that a satisfied need is not a motivator. There are many types of need theory and their typology differs based on what levels the needs are and when satisfaction is really attained. One need theory that has really recorded greater attention among scholars is Maslow's Hierarchy of Needs that was developed by Abraham Maslow in 1954. In this need theory, Maslow proposed that “human's motivation has hierarchy of five needs that range from the most basic physiological needs to the highest needs for self-actualization” (Maslow, 1970:35-58). A need theory that differs in arguments from Maslow theory is the Erg theory that was propounded by Clayton Alderfer. This latter theory stated categorically that “people strive to meet a hierarchy of existence, relatedness and growth needs” and that “if efforts to reach one level of needs are frustrated, individuals will readjust to a lower level” (Alderfer, 1972).

In his own case, John W Atkinson proposed Three Needs Theory, which can be used to motivate people with low self-esteem. This theory revolves around (1) the need for achievement (2) the need for power and (3) the need for affiliation or close association with others. Atkinson (1983) postulated that “the balance between these three drives varies from one person to another”, and he gave a cogent example in which he reiterated that “one person might have a strong need for affiliation, while another might have strong affinity for achievement”. From the foregoing, it can be concluded that the three needs theory is based on the communication principle of selectivity in which one can select from alternative items that he or she is exposed to. Each of the need theories discussed so far has been able to emphasize the satisfaction of some significant personal needs that people may have acquired over a long period of time. Each of the theories had equally reinforced the fact that people decide on their degree of satisfaction by consciously comparing their circumstances with their needs. Above all else, each of these theories had left room for considerable variation from one person to another and 'within' self over a period of time. Based on these theoretical postulations, it can be assumed that the social demographic factors and perception of environment will have significant impact on the life satisfaction of visual artists who are residing in Ibadan, Oyo State in Nigeria.

Research Questions and Hypotheses

As a result of the sordid situations in Nigeria that are discussed above, the researcher of this study seeks to answer the following research questions:

- (1) Does the perception of the environment affect the rate of life satisfaction of the sampled visual artists?
- (2) What is the impact of social demographic factors on life satisfaction of the sampled visual artists?
- (3) Are male and female sampled visual artists differing in the level of life satisfaction?

- (4) Does job status has any impact on the level of life satisfaction of the sampled visual artists?
- (5) How much influence does educational qualification has on the respondents' satisfaction with life?
- (6) Will the male artists be more satisfied with life than their female counterparts?
And
- (7) Does the way the artists perceive their environment have significant influence on their life satisfaction?

Thus it is hypothesized that:

- (1) Single visual artists will report more satisfaction with life than their married counterparts
- (2) The artists within the age bracket of 51-70 will report more satisfaction with life than those within the age bracket of 31-50 and 18-30
- (3) The artists within the grade level 09-16 will report more satisfaction with life than artists in the other grade levels: 03-08 and none
- (4) Fewer number of children will lead to greater life satisfaction of the artists
- (5) The artists with higher educational qualification will report significantly higher level of life satisfaction than the artists with lower educational qualification
- (6) Male artists will report a significantly higher life satisfaction than the female artists and
- (7) Perception of the environment will have significant influence on the life satisfaction of the artists.

Methodology

Research Design

An ex-post facto design was used for the study. The independent variables for the study were social demographic factors and perception of environment in which the visual arts live while the dependent variable was life satisfaction of the visual artists. The design was considered apropos because data were collected based on the artists' responses to questionnaire items, which elicited information about the variables.

Participants

The participants for this study were 54 artists from Ibadan, the capital of Oyo State, Nigeria, comprising of 35 males (64.8%) and 19 females (35.2%) out of which 42 are married (77.8%), 11 are single (20.4%) and one is a widow (1.9%). The study sample consists of 12 artists within the age bracket of 18-30 (22.2%), 27 artists within the age bracket of 31-50 (50%) and 15 artists within the age of 51-70 years (27.8%). The sample also consists of 17 artists with job status ranging from 03-08 (31.5%), 31 artists with job status ranging from 09-16 (57.4%), 5 artists were without job status (9.3%) while 1 artist did not respond to this question. Of the total number of respondents (artists) 16

have no children (29.6%), 21 respondents (artists) have 1-3 children (38.9%), 14 respondents (artists) have 4-6 children (25.9%), 1 artist has 7 children (1.9%) while 1 did not respond to the question. Educationally, there were 5 OND/NCE holders (9.3%), 18 HND/BSC/BED/BA holders (33.3%) and 31 Postgraduate degree holders (54.4%) in the sample.

Research Instrument

The instrument used for this study is a questionnaire consisting of three sections, namely: A B and C. The section A of the questionnaire tapped information about some demographic variables of the respondents such as sex, marital status, age, job status, number of children and education background.

The section B contained 15-item scale developed by the researcher to measure perception of attitude towards visual artworks. Cronbach reported reliability coefficient alpha 0.75 while Guttman split-half reliability tested 0.60. For the purpose of this study, the researcher established reliability coefficient 0. The section has 7-point likert type response format ranging from 7-strongly agree to 1-strongly disagree. The section C contained 5-item scale measuring life satisfaction of visual artists living in Ibadan, Oyo State, Nigeria. This scale on life satisfaction was developed by Pavot and Diener. It has 7-point likert type response format ranging from 7-strongly agree to 1-strongly disagree. Cronbach reported reliability coefficient alpha 0.60 while Guttman split-half reliability tested 0.44. For the purpose of this study, the researcher also tested the reliability of scale and this yielded 0.

Research Procedure

Data were collected through questionnaires. The initial questionnaires distributed were seventy (70), only fifty-four (54) were returned. All the randomly chosen artists were approached in their work place, personal residence and private studio or social group. They were informed of the purpose of the research and those who agreed to respond were given questionnaires. Participation was made voluntary and respondents were assured of confidentiality of their responses. The respondents (artists) were given enough time to respond to the questionnaires. The completed questionnaires were later collected from the respondents after few days for collation and textual analyses.

Findings and Discussion

The hypothesis one, which stated that married artists will report more satisfaction with life than their single counterparts was tested using t-test for the independent samples. The result is presented in table 1 below:

Table 1

The t-test summary table 1 shows that single artists are more satisfied with life than their married counterparts

MARITAL STATUS	N	Mean	Std Deviation	Std Error Mean	df	t	P
Single	11	18.0909	2.46798	.74412	51	-.643	>.05
Married	42	18.9524	4.23661	.65372			

The result in table 1 shows that the difference between the two means is not statistically significant ($t = -.643$; $df = 51$; $P > .05$). This means that the single artists ($X = 18.09$) are not more satisfied with life than their married counterparts ($X = 18.95$).

The hypothesis two, which stated that artists within the age bracket of 51 to 70 will report more satisfaction with life than those within the age bracket of 31-50 and 18-30, was tested using One-Way Analysis of Variance. The result is presented in table 2 below:

Table 2

One-Way Anova in table 2 shows life satisfaction among artists within the age groups: 51-70 years, 31-50 years and 18-30 years.

SOURCE	Sum of Squares	Df	Mean Square	F	P
Between Groups	22.731	2	11.366	.736	>.05
Within Groups	788.102	51	15.453		
Total	810.833	53			

The result in table 2 shows that the respondents within the three age groups were found not to be significantly different in their reported life satisfaction $F(2, 51) = .736$; $P > .05$. Contrary to the hypothesis two, the artists within the age bracket of 51-70 years ($X = 19.33$) are not more satisfied with life than those within the age bracket 31-50 years ($X = 18.07$) and 18-30 years ($X = 19.42$).

The hypothesis three, which stated that the artists within the grade level 09-16 will report more satisfaction with life than artists in the other two options: 03-08 and none, was tested using One-Way Analysis of Variance. The result is presented in table 3.

Table 3

One-Way Anova summary in table 3 shows the influence of job status on the artists' extent of satisfaction with life.

SOURCE	Sum of Square	Df	Mean Square	F	P
Between Groups	1.387	2	.693	.043	>.05
Within Groups	808.915	50	16.178		
Total	810.302	52			

The result on table 3 shows that job status had no significant influence on the artists' extent of satisfaction with life $F(2, 50) = .043; P > .05$. This implies that artists on grade level 09-16 ($X=18.67$) are not more satisfied with life than artists on grade level 03-08 ($X=18.94$) and artists without paid job ($X=18.40$). The hypothesis four, which stated that fewer numbers of children will lead to greater life satisfaction of the artists, was also tested using One-Way Analysis of Variance (One-Way Anova). The result is presented in table 4.

Table 4
 One-Way Anova summary table showing level of life satisfaction of the artists that possess fewer children

SOURCE	Sum of Square	Df	Mean Square	F	P
Between Groups	26.946	3	8.982	.578	>.05
Within Groups	745.881	48	15.539		
Total	772.827	51			

The result in table 4 shows that the numbers of children (dependants) have by the artists did not significantly influence the level of their life satisfaction $F(3, 48) = .578; P > .05$. This presupposes that the numbers of children that the artists have as stated in the work: none ($X=19.00$), 1-3 ($X=18.66$), 4-6 ($X=17.64$) and 7 and above ($X=22.00$) did not lead them to either greater or lower life satisfaction.

The hypothesis five, which stated that the artists with higher educational qualification will report significantly higher level of life satisfaction than the artists with lower educational qualification, was tested using One-Way Analysis of Variance. The result is presented in table 5 below:

Table 5
 The One -Way Anova Summary table showing the influence that the artists' educational qualification has on the extent of their life satisfaction.

SOURCE	Sum of Square	Df	Mean Square	F	P
Between Groups	55.605	2	27.803	1.877	>.05
Within Groups	755.228	51	14.808		
Total	810.833	53			

The result in table 5 indicates that educational qualification of the artists did not have significant influence on the extent of their life satisfaction $F(2, 51) = 1.877; >.05$. The difference in the mean score of life satisfaction among the artists with higher educational qualification like postgraduate degree holders ($X=17.87$) and those with HND/BSc/Bed/BA ($X=20.05$) and others with OND/NCE ($X=19.20$) is not statistically significant.

Hypothesis six, which stated that the male artists will report a significantly higher life satisfaction than the female artists, was also tested using t-test for independent samples. The result is presented in table 6 below:

Table 6
 The t -test summary table below shows the difference in the level of life satisfaction of male and female artists.

Sex	N	Mean	Std Deviation	Std Error Mean	df	t	P
Male	35	19.4857	3.78364	.63955	52	2.001	<.05
Female	19	17.3158	3.84495	.88209			

The result in table 6 shows that there was significant influence of sex on the artists' level of life satisfaction ($t=2.001; df=52; P<.05$). This implies that male artists ($X=19.48$) are more satisfied with life than their female counterparts ($X=17.31$).

Hypothesis seven, which stated that perception of the environment will have significant influence on the life satisfaction of the artists, was tested using t-test for the independent samples. The result is presented in table 7 below.

Table 7
 Summary of the independent t -test showing influence of environment on life satisfaction of the artists.

Environment	N	Mean	Std Deviation	Std Error Mean	df	t	P
Low	19	18.8947	3.43017	.78694	52	.24	>.05
High	35	18.6286	4.19443	.70899			

The result as shown in table 7 indicates that the hypothesis 7 is not confirmed. Hence, the null hypothesis is upheld ($t=.237$; $df=52$; $P>.05$). This means that the perception of the environment did not influence significantly the respondents' life satisfaction as indicated in the mean scores: Low ($X=18.89$) and high ($X=18.62$).

Conclusion

The study arrived at the following conclusions:

- (1) single artists are more satisfied with life more than the married artists
- (2) number of children that the artists have did not lead them to greater or lower life satisfaction
- (3) educational attainment is not a major influencing factor for the visual artists' happiness and social enjoyment
- (4) there is no gender influence on the artists' level of life satisfaction and
- (5) perception of the artists' environment did not influence their life satisfaction.

The study has measured the visual artists' life satisfaction in relation to demographic factors such as economic standing, gender and level of education, life experiences and perception of their residential environments as well as with many other variables. It was assumed that there are several factors that can contribute to the visual artists' happiness and life satisfaction. This assumptive measure is an "equation for happiness" of the generality of visual artists residing in the city of Ibadan and other parts of Nigeria.

Recommendations

The following recommendations are advanced to assist the Nigerian visual artists in meeting the dynamic nature of life satisfaction:

- (1) the male artists should strive towards gender equality and consciously empower the female artists in order to erase the disequilibrium in life satisfaction that is inspired by differences in sex and age
- (2) the visual artists should not only develop and satisfy the informal creative aspects of their craft, but also they should aspire towards attaining the highest level of formal art education that can give them a better socio-economic leverage in the society and
- (3) the visual artists should be realistic about social factors that can enhance their life satisfaction rather than embracing the bohemian principle of living in an unconventional way, especially the one that borders on having a large family.

NOTES

- 1 Ilueba-odan was an original township name that derived from Yoruba language and it is presently pronounced as Ibadan; the former was in use for over a long period of time and conceptually it means "the city at the junction of the savannah and the forest". For further reading on this see Lyold, P.C. et al (1967) *The City of Ibadan*, Cambridge: University Press.

- 2 Danfo is a popular commuter van found in the city of Ibadan; characteristically, it carries passengers that are squeezed like sardines in the accommodating compartment and/or space with additional staff member, that is, the conductor who arranges fare agreements and keeps tracks of delivery point. The conductor is mostly seen holding onto the frames of the van while hanging out of the door in order to locate and call in potential passengers.
- 3 Okada is a commercial motorcycle used as a vehicle for hire in the city of Ibadan. The word Okada is derived from a small community called Okada Town via Benin City, in Edo state Nigeria and the name was borrowed by an indigene of the town Chief Igbinedion to name his Nigerian local airline Okada Air that was known for discomfort. The motorcycle transports were nicknamed after the airline, because they could manoeuvre through the heavy traffic of Ibadan, and take passengers to their destinations in a timely manner. For further reading see Daan Beekers (2008) "Motorcycle fellowships: security, solidarity and subjectivity among Okada riders, Chapter four of 'Children of a "fallen House": Lives and Livelihoods of Youth in Nigeria', MPhil Dissertation, Oxford: Oxford University.

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