



Impact of Social Media in Fostering Creativity amongst Artisans in Northern Nigeria

Maryam Suleiman

Department Of Primary Education, College Of Education, P.M.B. 011, Billiri, Gombe State

Abstract

This study aims at examines the impact of social media in fostering creativity amongst artisans in northern Nigeria. Through the use of social media platforms, artisans interact with their customers without having to spend money on transportation in order to meet one another. This saves cost and allows regular feedbacks between both parties. Therefore shows that the proximity between the artisan and customer reduces where a platform is created for interaction.

Keywords: *Impact, Social Media, Creativity, Artisans, Internet.*

Introduction

In order to assess the impact of social media in fostering creativity amongst artisans in Northern Nigeria, a good conceptual synthesis of the major terms will give insight to understanding the role social media is playing amongst artisans. Concepts such as social media, creativity, artisans are discussed as follows;

Social media

The use of social media has increased over the years; such that it has become

complimentary to our contemporary life style. This is obviously due to the fact that its effect is reflected in most sector(s) and endeavor(s) in the society. The world has become a global village whereby proximity and distance is reduced to the barest minimum via social media. From general observations artisans now enjoy so much leverage(s) by its existence. For instance, their expertise has improved tremendously through

the use of social media. Northern Nigerian artisans on social media also enjoy these benefits towards creating artisanal products and services.

Chai and Fan (2017) defined social media as new technologies and applications that utilize the Internet and Web 2.0 technologies that allow users to create and participate in various communities through various functions, such as communicating, sharing, collaborating, publishing, managing, and interacting. According to Zoller (n.d), Social media is the digital intersection of art and expression, photography, writing, video, music; the restrictive formats of each platform providing important creative boundaries.

Social media uses the internet to provide a platform that enhances interpersonal human relationships. Nassar (2012) from the perspective of entrepreneurs, Quoting Aggarwal (2009) asserts that social media allows you to establish a relationship with your customer like no other has previously allowed. It enables you to establish a one on one relationship where you are getting regular feedback on how your customers are reacting to your marketing messages.

Social media platforms such as Facebook, WhatsApp, twitter, Instagram, Snapchat etc has come to make life more convenient and cost-effective. According to Kayam and Hirsch (2012), the development of internet based tools such as the social media networks has brought people together, taking them out of geographically distinct areas into groups where borders, names of countries or cities, and temporal and distant related obstacles are of no issue.

Creativity

Creativity is the ability to create anything unimaginable that has astonishing qualities. Kathleen (1999) sees creativity as the ability to make something new which is useful to both self and others. She also sees creativity as the ability to discover or produce new solutions or new works that give both satisfactions to the producer and at the same time useful to others.

According to disciplinary classification, creativity is mostly associated with the Arts and humanities; it is also an essential part of innovation and invention. Daniel (2005), asserts that we are entering a new age where creativity is becoming increasingly important. According to him, in this *conceptual age*, we will need to foster and encourage *right-directed thinking* (representing creativity and emotion) over *left-directed thinking* (representing logical, analytical thought). In the same light, Kefela (2010), argues that creativity and innovation (applied creativity) have increasingly become important means for

value creation as it is a vital commodity to countries, businesses and individuals in the 21st century. Evidence suggests that creativity, innovation and competitiveness are capable of helping nations to achieve development goals. Creative professions include writing, art, design, theater, television, radio, motion pictures, related crafts, as well as marketing, strategy, some aspects of scientific research and development, product development, some types of teaching and curriculum design, and more. Since many creative professionals (actors and writers, for example) are also employed in secondary professions, estimates of creative professionals are often inaccurate. By some estimates, approximately ten (10) million US workers are creative professionals; depending upon the depth and breadth of the definition, this estimate may be double.

Artisan

An artisan is a creative person with a craft at hand. According to Wikipedia (2009), an artisan is a skilled craft worker who makes or creates material objects partly or entirely by hand. These objects may be functional or strictly decorative for example furniture, decorative art, sculpture, clothing, jewelry, food items, household items and tools and mechanisms such as the handmade clockwork movement of a watchmaker. Artisans practice a craft and may through experience and aptitude reach the expressive levels of an artist.

“The artisan economy is a new phenomenon that explains the increasing number of craft makers, small scale manufacturers, gourmet food producers, and small farmers who have started their own businesses since year 2008” (Institute for the furniture for Intuit, 2008). Management theorists use the term artisan to describe small-scale businesses and manufactures that specialize in niche goods (Chang 2011). Ezenwakelu and Ikon (2014) argued that economic success relies increasingly on the ability to innovate and create an economy driven by natural resources.

Keirse (n.d) opines that artisans are the temperament with a natural ability to excel in any of the arts, not only the Fine Arts such as painting and sculpting, or the performing arts such as music, theater and dance, but also the athletic, military, political, mechanical and industrial arts, as well as the “art of the deal” in business.

The artisan economy consists of craftspeople, art makers, farmers, and food producers Holmes et al., (2012). Some craftspeople have to maintain part-time

jobs or teach others their craft to supplement income Yair and Schwarz (2011). Some craftspeople start out as hobbyists while maintaining full time jobs elsewhere. Later these craftspeople transition into professional crafts makers, but many do not have established sales records (Fuller et al., 2013; Torres, 2002).

Statement of the problem

There are minimal research studies on the artisan economy since it is a new phenomenon. Researchers from the Institute for the Future for Intuit first used the term artisan economy in 2008 (Institute for the Future for Intuit, 2008), and since 2008, there have not been many peer-reviewed articles on this topic.

Artisans sometimes find it difficult to take time off their work to post on social media platforms. There is also the issue of insufficient funds to manage social media platforms. Although social media marketing is more cost effective than a media department, it still requires a certain amount of attention and maintenance Erdogmus & Cicek (2012).

The general business problem is that not all artisans utilize social media when marketing their products; this may result in a lack of financial gain. Some artisans also tend to find it difficult to understand the functions of some social media sites.

There is an increase in fraudulent activities over the internet lately. Fraudsters now take advantage of social media platforms to swindle unsuspecting people. Majority of artisans are now wary of opening unfamiliar links on social media. These leads to some artisans on social media in refusing to respond to online questionnaire especially if they have to log in with their emails in order to respond. Some artisans also get discouraged to respond to online questionnaires due to insufficient data and poor network services.

Purpose of the study

The purpose of the study is to investigate how social media enhances the creative and innovative ability of artisans in striving to satisfy their clients in northern Nigeria.

Objective of the study is to identify:

The study has the following specific objectives;

- i. Identify specific social media platforms used by artisans in northern Nigeria.
- ii. Assess the extent of use of social media in the product life cycle of artisanal products and services.
- iii. Measure the influence of social media on sales volume.

Research questions

1. What are the social media platforms used by artisans in northern Nigeria?
2. To what extent have social media helped in creating, marketing and innovating artisanal products and services?
3. How has social media influence sales volume of artisanal products and services in northern Nigeria?

Aim of the study

The researcher aims to encourage northern Nigerian artisans to:

- i. Have a social media presence;
- ii. Be creative via the use of social media;
- iii. Interact with clients via social media platforms in order to procure more revenue.

Methodology

A descriptive survey was adopted in carrying out this study. The population for this study comprises of all artisans that use social media in Northern Nigeria. An online questionnaire tagged Artisan Social Media Online Questionnaire (ASMOQ) containing twenty (20) items was used to collect data. The questionnaire was designed by a professional in the field using the application 'google forms'. The link to the online questionnaire was shared to the respondents via Facebook, Instagram, WhatsApp and twitter across Northern Nigeria. Respondents were required to log in with their email in order to respond to the questionnaire. This is to prevent multiple responses by the same respondent to avoid data pollution. Purposive sampling technique was used to administer the questionnaire to ten (10) identified artisan groups on Facebook and WhatsApp. The sampling of this study was limited to one hundred and nine (109) artisans with an email address that use social media in Northern Nigeria. Nineteen (19) wrong responses were deleted limiting the respondents to ninety (90). Dworkin (2012) maintained that a sample size of 25 to 30 is necessary to

achieve saturation in studying a large population. Responses were recorded automatically into a spreadsheet associated with 'Google forms'. The online questionnaire was left to run for a span of one (1) month and seventeen (17) days. The data obtained was analyzed using the statistical package for social sciences (SPSS version 20).

Results

Results from the questionnaire administered were analysed and presented in the following tables:

Biodata of the respondents

The biodata of the respondents for the study such as age, gender, state of residence, educational qualification and specialization are presented in table 1 as follows;

Table 1: Distribution of Some Demographic Characteristics of Respondents

Variable	Category	Frequency	Percentage(%)
Gender	Male	51	56.7
	Female	39	43.3
	Total	90	100.0
Age(Years)	15-24	15	16.7
	25-34	56	62.2
	35-44	14	15.6
	45-54	4	4.4
	55 Above	1	1.1
	Total	90	100.0
State of residence	Adamawa	2	2.2
	Bauchi	2	2.2
	Borno	1	1.1
	FCT	10	11.1
	Gombe	24	26.7
	Jigawa	1	1.1
	Kaduna	22	24.4
	Katsina	2	2.2
	Kano	13	14.4
	Kebbi	2	2.2

		Kogi	1	1.1
		Kwara	1	1.1
		Nasarawa	2	2.2
		Niger	3	3.3
		Plateau	1	1.1
		Sokoto	1	1.1
		Yobe	1	1.1
		Zamfara	1	1.1
		Total	90	100.0
Highest Educational Qualification		Secondary school	9	10.0
		Diploma	8	8.9
		Bachelor's degree	49	54.4
		Master's degree	21	23.3
		Doctorate	1	1.1
		Higher National 3	1	1.1
		National 3	1	1.1
		Total	90	100.0
	What creative discipline(s) do you specialise in?		Agriculture	1
		Aluminium	3	3.3
		Worker	1	1.1
		Android App	1	1.1
		Designer	1	1.1
		Apprentice	1	1.1
		Architect	1	1.1
		Painter	3	3.3
		Artist	5	5.6
		Baker	5	5.6
		Barber	1	1.1
		Business	8	8.9
		Caterer	1	1.1
		Civil Servant	2	2.2
		Trader	1	1.1
		Computer operator	1	1.1
		Publisher	1	1.1

Computer	1	1.1	
technologist	3	3.3	
Decorator	3	3.3	
Electrician	1	1.1	
Entrepreneur	1	1.1	
Farmer	1	1.1	
Fashion designer	1	1.1	
Freelance writer	1	1.1	
Gardener	4	4.4	
Graphics and printing	1	1.1	
Graphics Designer	1	1.1	
Hair Dresser	1	1.1	
Incense Maker	1	1.1	
Journalist	2	2.2	
Leather Worker	1	1.1	
Industrial Artist	1	1.1	
Livestock farming	1	1.1	
Mechanic	1	1.1	
Military	1	1.1	
Music/Sound	1	1.1	
Producer Engineer	1	1.1	
Photography	21	23.3	
Printing	1	1.1	
Public servant	1	1.1	
Skincare Accessories	90	100.0	
Tailor			
Telecom business			
Visual Artist			
Total			
Is your occupation your primary source of income?	Yes	48	53.3
	No	42	46.7
	Total	90	100.0

Table 1 presents the frequency and percentage of some of the demographic

characteristics of the respondents considered in this research. The table presents for each variable, the different categories of respondents, the total number of respondents in that category (frequency), and the percentage of members in that category. It is observed that a total of 90 respondents participated in the survey.

Analysis of Research Questions

Research Question 1: What are the social media platforms used by artisans?

Table 2: The Social Media platforms used by artisans.

Variable	Category	Frequency	Percentage (%)
What social media platform do you use?	Facebook	87	35.5
	WhatsApp	65	26.5
	Instagram	48	19.6
	Twitter	29	11.8
	WeChat	4	1.6
	Pinterest	8	3.3
	Telegram	2	0.8
	LinkedIn	1	0.4
	Youtube	1	0.4
Total		245	100.0

Table 2 presents the frequency and percentage of social media platforms used by artisans that participated in this survey. The table shows that among 90 participants. 87 (35.5%) of them use Facebook, also among the 90 of them, 65 (26.5%) use WhatsApp, 48 (19.6%) use Instagram, 29 (11.8%) use Twitter, 4 (1.6%) use WeChat, 8 (3.3%) use Pinterest, 2 (0.8%) use Telegram, 1 (0.4%) use LinkedIn and 1 (0.4%) use YouTube. This indicates that; Facebook, WhatsApp, Instagram, Twitter, WeChat, Pinterest, Telegram, LinkedIn and YouTube are the social media platforms used by northern Nigerian artisans.

Research Question 2: To what extent has social media helped creating, marketing and innovating artistry products and services?

Table 3: How social media help in creating, marketing, and innovating artistry products and services.

Statement	SA	A	U	D	SD	Total
Social media tools allow me to capture inspiration easily	72 (80.0%)	5 (5.6%)	12 (13.3%)	1 (1.1%)	0 (0.0%)	90 (100%)

Social media is conducive to learning and creativity improvement	83 (92.2%)	5 (5.6%)	1 (1.1%)	0 (0.0%)	1 (1.1%)	90 (100%)
It is easy to improve creativity through social media	78 (86.7%)	4 (4.4%)	7 (7.8%)	1 (1.1%)	0 (0.0%)	90 (100%)
Social media makes my learning and creative expressions more efficient	75 (83.3%)	6 (6.7%)	8 (8.9%)	1 (1.1%)	0 (0.0%)	90 (100%)
Social media is good for team cooperation and communication	78 (86.7%)	3 (3.3%)	7 (7.8%)	2 (2.2%)	0 (0.0%)	90 (100%)
Social media help improve my ability to solve problems	69 (76.7%)	6 (6.7%)	12 (13.3%)	3 (3.3%)	0 (0.0%)	90 (100%)
Social media ease the marketing of my products and services	79 (87.8%)	3 (3.3%)	6 (6.7%)	2 (2.2%)	0 (0.0%)	90 (100%)
Total	534	32	53	10	1	630
Percentage	(84.7%)	(5.1%)	(8.4%)	(1.6%)	(0.2%)	(100%)

Table 3 shows that 534 (84.7%) of the respondents Strongly Agreed that social media help in creating, marketing, and innovating artistry products and services, 32 (5.1%) Agreed, 53 (8.4%) Disagreed, 10 (1.6%) were undecided, while 1 (0.2%) Strongly Disagreed.

This indicates that social media help in creating, marketing, and innovating artisanal products and services to a great extent.

Research Question 3: What are the influences of social media on sales volume?

Table 4: Respondents opinion on influences of social media on sales volume

Category	Frequency	Percentage
Strongly Agree	71	78.9
Agree	3	3.3
Undecided	14	15.6
Disagree	2	2.2
Total	90	100.0

Table 4 shows that 71 respondents representing 78.9% Strongly Agreed that social media has influence on their sales volume, 3 representing 3.3% Agree, 14 respondents which represent 15.6% haven't decided and 2 which represent 2.2% didn't agree that social media influence their sales volume.

Table 5: How often respondents use social media (e.g., Facebook, Twitter, etc.) to advertise their services

Category	Frequency	Percentage
Extremely often	17	18.9
Very often	38	42.2
Somewhat often	18	20.0
Not so often	13	14.4
Not at all often	4	4.4
Total	90	100.0

Table 5 shows that 17 (18.9%) of the respondents extremely often use social media to advertise their services, 38 (42.2%) very often, 18 (20.0%) somewhat often, 13 (14.4%) not so often and 4 (4.4%) don't use social media at all to advertise their services.

Table 6: How often respondents acquire customers via social media

Category	Frequency	Percentage
Extremely often	11	12.2
Very often	39	43.3
Somewhat often	20	22.2
Not so often	15	16.7
Not at all often	5	5.6
Total	90	100.0

Table 6 shows that 11 (12.2%) of the respondents extremely often acquire customers via social media, 39 (43.3%) very often, 20 (23.3%) somewhat often, 15 (16.7%) not so often and 5 (5.6%) don't acquire customers at all via social media.

Table 7: How respondents typically save using social media platforms

Category	Frequency	Percentage
A great deal	7	7.8
A lot	24	26.7

A moderate amount	35	38.9
A little	14	15.6
None at all	10	11.1
Total	90	100.0

Table 7 shows that the way 7 representing 7.8% of the respondents is a great deal, 34 (26.7%) a lot, 35 (38.9%) a moderate amount, 14 (15.6%) a little and 10 (11.1%) not at all.

Tables 4, 5, 6 and 7 indicate that the influence of social media on sales volume is outstanding compared to traditional marketing.

Discussion

It has been observed in table 1 that there are more male respondents than females. This shows that there are more male than female artisans on social media in northern Nigeria or probably, there were more male artisans willing to respond to the questionnaire. Saleh and Bista (2017), argue that males are more willing to complete online survey if they received a reminder and the items were short and concise.

The biodata reveals that majority of the northern Nigerian artisans that use social media are in their youthful age. According to Ahn (2011), asserts that youth spends a considerable portion of their daily life interacting through social media.

Majority of the respondents are from Gombe state. This confirms the artisanal nature of the Gombe people. According to Ngex.com (2019), the people of Gombe state are primarily farmers producing food and cash crops.

From the result of the study, it was revealed that most artisans that use social media possess higher educational qualification of first and second degree. It can be further stated that there is a link between use of social media by northern Nigerian artisans and the academic qualification. The result also shows that social media use is higher amongst tailors than other group of artisans. As regards this, O'neil (2017), reveals that with customization fast becoming a mainstay in the retail fashion world, the high street is making a move into tailoring like never before.

Majority of the respondents depend on their occupation as their primary source of income. This proves that majority of northern Nigerian artisans on social

media are self-employed there by enjoying income from their artisanal products and services. This portrays the importance of artisanship as a major source of employment and economic diversification. Bakas et al (2018) asserts that artisans play integral roles in the diversification of traditional craft-based production activities by encouraging the development of creative workshops and associated activities thus, playing a part in local socio-cultural and economic development.

The study reveals in table 2 that Facebook is the most commonly used platform amongst northern Nigerian artisans. According to Clement (2019), statistically ranked by number of active accounts, Facebook is the first social network to surpass one (1) billion registered accounts.

Tables 4, 5, 6 and 7 indicate that the influence of social media on sales volume is outstanding compared to traditional marketing. Advertisement of products and services online by northern Nigerian artisans attracts more customers thereby saving cost, in line with Tariq and Wahid (2011), opinion which states that without branding and promotional programs, the business failure rate is high.

Conclusion

It is important for northern Nigerian artisans to have a social media presence so as to take advantage of its numerous benefits. Through the use of social media platforms, artisans interact with their customers without having to spend money on transportation in order to meet one another. This saves cost and allows regular feedbacks between both parties. This therefore shows that the proximity between the artisan and customer reduces where a platform is created for interaction. The artisan also gains much more as he/she stands to improve his creativity via the samples and designs shared on the social media they belong to. The creativity of the artisan also improves as he/she undertake challenging task by attempting/modifying the designs seen on social media platforms.

Recommendations

- i. The Government should conduct seminars and workshops to encourage the use of social media amongst northern Nigerian artisans that doesn't have a social media presence.
- ii. The Nigerian Communication Commission (NCC) network providers should improve the quality of their network services by providing

- special data bonus for northern Nigerian artisans on social media in order to encourage its use. This is in support to Isa Ali Pantami, the minister of NCC to slash data cost to improve operational efficiencies.
- iii. Special interventions for females by Non-Governmental Organizations (NGOs) should be geared towards exposing the female artisans to the advantage(s) of social media platforms towards improving their creativity.

References

- Ahn J (2011). The effect of social network sites on adolescents' social and academic development: current theories and controversies
- Bakas F. E et al. (2018). Creative tourism: catalyzing artisan entrepreneur networks in rural Portugal. www.emeraldinsight.com/1355-2554.htm
- Chai, J. X., & Fan, K. K. (2017). Constructing Creativity: Social Media and Creative Expression in Design Education.: Education of interaction technology in social media. *Eurasia Journal of Mathematics Science and Technology Education*, ISSN: 1305-8223 (online) 1305-8215 (print) 2018 14(1):33-43 DOI: 10.12973/ejmste/79321
- Dworkin, S. L. (2012). Sample size policy for qualitative studies using in-depth 103 interviews. *Archives of Sexual Behavior*, 41, 1319-1320. doi:10.1007/s10508-012-0016-6
- Erdogmus, I. E., & Cicek, M. (2012). The impact of social media marketing on brand loyalty. *Procedia Social and Behavioral Sciences*, 58, 1353-1360. doi:10.1016/j.sbspro.2012.09.1119
- Ezenwachuku, C.A and Ikon M.A(2006). Empirical analysis on innovation and implication for entrepreneurship development in Nigeria. *European journal of business and management*. 6 (36). 141-148. Retrieved from: <http://www.iiste.org/journals/index.php/EJBM/article/17359/17956>
- Fuller, G., Hamilton, C., & Seale, K. (2013). Working with amateur labour between culture and economy. *Cultural Studies Review*, 19, 143-154. Retrieved from <http://www.csreview.unimelb.edu.au/>
- Holmes, K., McLean, R., & Green, G. (2012). Crafting a future online: A story of how independent craftspeople adopt social media and web technologies. *Journal of Systems and Information*, 14, 142-154. doi:10.1108/13287261211232162
- <https://en.m.wikipedia.org/wiki/artisan>. 3/8/2019 10:40pm
- <https://keirseey.com/temperament/artisan-overview/9:32pm> 16/8/2019
- <https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/> 22/10/2019
- <https://youtube/nDevVni0g-W> 23/10/2019
- Institute for the Future for Intuit. (2008). Intuit future of small business report third installment: The new artisan economy. Retrieved from http://httpdownload.intuit.com/http.intuit/CMO/intuit/futureofsmallbusiness/SR-1037C_intuit_future_sm_bus.pdf
- Kathleen, J.U (1999). Instructional units in educational psychology. Mono expressions ltd. Katako, jos.

- Kayan O. and Hirsch T. (2012). Using social media networks to conduct questionnaire based research in social studies case study: family language policy. *Journal of sociological research* ISSN 1948—5468 2012, vol.3, No.2pg 65URL: <http://dx.doi.org/10.5296/jsr.v3i2.2176>
- Nassar M. A. (2012) An Investigation of Hoteliers' Attitudes toward the Use of Social Media as a Branding Tool. *International Journal of Marketing Studies*; Vol. 4, No. 4; 2012 ISSN 1918-719X E-ISSN 1918-7203
- O'neil B. (2017). How the rise of customizable fashion has reinvigorated traditional men's tailoring. <https://fashionjournal.com.au/fashion/serpentine/>
- Pink, D. H. (2005). A Whole New Mind: Moving from the information age into the conceptual age. Allen & Unwin
- Saleh A. and Bista K. (2017). Examining factors impacting online Survey Response Rates in Educational Research: Perceptions of Graduate Students. *Journal of MultiDisciplinary Evaluation* vol. 13, issue 29 ISSN 1556 – 8180 <http://www.jmde.com>
- Tariq, M., & Wahid, F. (2011). Assessing effectiveness of social media and traditional marketing approaches in terms of cost and target segment coverage. *Institute of Interdisciplinary Business Research*, 3, 1050-1075. Retrieved from <http://ijcrb.webs.com>
- Wikipedia, E., (2009). Artisan. <http://en.wikipedia.org/wiki/Artisan>.
www.ngex.com/Nigeria/places/states/gombe/htm 23/10/2019
- Yair, K., & Schwarz, M. (2011). Making value: Craft in changing times. *Cultural Trends*, 20, 309-316. doi:10.1080/09548963.2011.589711