

Exploring Photography as viable Entrepreneurship practices in Western Nigeria through a study of Lagos State youth population.

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ABSTRACT

Art is a unique field of study and beneficial to both the artist and its audience. It is beneficial to the audience for its various social, utility, and historical values and beneficial to the artist as a trade and a very viable platform for entrepreneurship. It avails the artist the opportunity to engage in several marketable practices in a small and medium-scale enterprise (SME). Most recent SMEs in western Nigeria are formed on the basis of artistic skills and practices, some of which include but are not limited to the following: New Media Graphics Productions, Large Format Printing, Computer Graphics and Designs, Product Promotion, Advertising, Studio Art Practices, Exhibition, Digital Photography Studios, Digital Photo-Lab and Signage (Indoor and Outdoor). This study chooses to assess photography practices for their diverse opportunities and highly artistic professional dispositions to assess their position in Nigerian small and medium-scale establishments and their impact on job creation and economic growth. The study adopts both primary and secondary sources to investigate the topic. The qualitative research approach with semi-structured interviews is used. The Social Cognitive Career Theory developed by Robert W. Lent, Steven D. Brown, and Gail Hackett in 1994 is adopted for this study.

Keywords Utility, entrepreneurship, marketable, large format, exhibition

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AUTHOR'S BIO



AZEEZ, Olayinka Razaq, hails from Lagos Island Local Government Area of Lagos State and started his tertiary education from the Lagos State Polytechnic, Art and Industrial Design Department between 1993 and 1995. He studied Fine and Applied Arts in University of Benin between 1999 and 2002 where he graduated as the Best Graphics Student in 2002. He furthered his interests in Advertising Practices by studying Mass Communication at the University of Lagos and he earned Master's Degree in Mass Communication in 2014. He also earned Master's Degree in Visual Arts (Graphics) at the Creative Arts Department of the same university. AZEEZ is currently running his Ph.D. in Fine and Applied Arts (Graphics Specialty) at the Tai Solarin University of Education, Ijagan, Ijebu Ode, Ogun State. Azeez is privileged to have taught across all educational levels starting from the Bethel Nursery and Primary School in Gbagada, Lagos State between 2003 and 2005. He worked as a Part Time (Fine Arts) Teacher at the St. Johns College, Onipanu, Lagos (2015) and lectured at the NTA Television College, Rayfield, Plateau State (a degree awarding institution in affiliation with the Ahmadu Bello University, Zaria) between 2006 and 2011. He also lectured at the Lagos State Polytechnic (Part Time) between 2011 and 2016.

AZEEZ had robust experience with technocratic private establishments in the areas of Art, Multimedia, Photography, Advertising Communication, Printing, Industrial Design and Fabrications. Some of the establishments he had served include Sally Gallant Communication, Abeokuta (briefly between Jan 2016 and June 2016), NTA Television College, Jos between 2006 and 2011, Lagos State Polytechnic (2011 - 2016), Memories Multimedia, as Photography Section Manager (BTS Systems Ltd, 2011 - 2016), Megaplex Limited (2016 - 2017). He also managed a personal photobook building establishment between 2015 and 2018 under the name Diagram Communications. He partook in several exhibitions and the "Transmutation" by LASUED Fine Arts Department at the National Museum, Onikan, Lagos held in December 2022. He has produced so many commissioned and standing advertorial and signage. Notably among them is the ultra-modern Hybrid signpost at the NTA TV College in Jos. He produced so many promotional graphics signage both outdoors and indoors used in several programmes within the College and the university. Currently he is a Lecturer II at Lagos State University of Education, Oto/Ijanikin, Lagos. He was awarded the ETF Grant for Ph.D. Programmes. He is a member of Society of Nigerian Artists (SNA) and Teachers Registration Council.



OLOJO-KOSOKO, Kolawole Kazeem, hails from the prestigious Kosoko Royal family of Lagos. He pursued his higher education at the University of Benin, Benin City, Edo State, where he specialized in Painting within the Department of Fine and Applied Arts. His works are renowned for their exceptional quality, showcasing his visionary outlook and perfectionist approach. Kolawole is known for his analytical expressions, a deep focus on cultural themes, and a people-oriented perspective. His artistic journey includes participation in numerous art exhibitions and trade fairs across various states in Nigeria. Kolawole's contributions to the art world extend beyond his personal creations. He currently imparts his knowledge and expertise as a lecturer at the Department of Art and Industrial Design at Lagos State University of Science and Technology in Ikorodu. In his academic role, he influences and shapes the next generation of artists, guiding them through both theoretical and practical aspects of art and design. He is currently the Chairman of the Society of Nigerian Artists (SNA), Lagos State Chapter. Kolawole is an active member of the Universal Studios of Art, where he collaborates with fellow artists and engages in various artistic initiatives. Kolawole's artistic repertoire is diverse, encompassing Painting, Textile Design, Sculpture, and Photography. This multi-faceted approach allows him to explore and express a wide range of creative ideas and cultural narratives. His works reflect a deep understanding of various art forms, each piece meticulously crafted to convey both aesthetic beauty and profound meaning. Through his dynamic involvement in exhibitions, trade fairs, and academic pursuits, Kolawole Kazeem Olojo-Kosoko continues to make significant contributions to the art community, both in Nigeria and beyond.



OJE, Ebenezer Ademuyiwa was born on Saturday 13th March, 1971 in Lagos State, Nigeria, West Africa. He had his primary education at Alakara Anglican Primary School, Idi-Oro, Lagos in 1984 and his Secondary Education at Akintan Grammar School, Surulere, Lagos in 1989. He attended Federal College of Education (Technical) Akoka, Lagos to study Fine and Applied Arts Education, leading to the award of Nigeria Certificate in Education (NCE) in 1995. Between 1997 and 2000, he attended University of Nigeria, Nsukka, Enugu state to study Fine and Applied Arts Education where graduated with a Bachelor of Arts (Education) (B.A(Ed)). Ebenezer had a Master of Arts (M.A) degree from University of Ibadan, Oyo State in 2010. He is presently on his PhD programme in Fine and Applied Arts at Tai Solarin University of Education, Ijagan, Ogun State. Oje Ebenezer Ademuyiwa is a Chief Lecturer at the Department of Fine and Applied Arts Education, Federal College of Education (Technical) Akoka. He was the Head of the Department between 2021 and 2023. Ebenezer is a highly relational servant leader who derives pleasure in serving humanity, a problem solver and a goal getter. He has served in different capacities among which include Director of Socials, General Secretary and Chairman of Colleges of Education Academic Staff Union (COEASU), FCE (T) Akoka Chapter between 2009 and 2021. He also served as Representative of Academic Board in the 6th Governing Council of the College between 2017 and 2020. Oje Ebenezer is a scholar of repute and has many journals and published articles to his credit. He has taught Fine and Applied Arts across all the educational sectors in Nigeria. He is happily married and the union is blessed with children.

Introduction

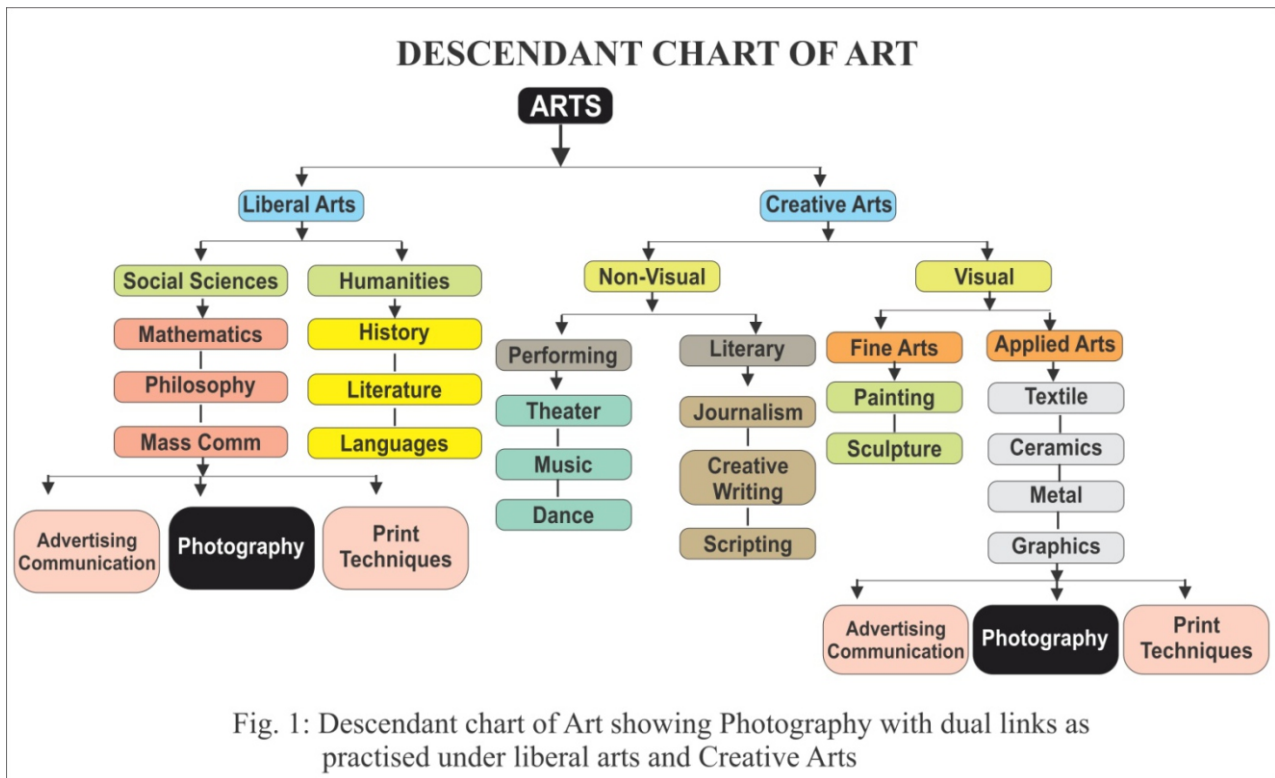
Photography is a branch of arts and has emerged as a profession, vocational practice, trade, craft, and relatively a hobby. It is a broad, heterogeneous, multi-faceted field of study. Soutter (2016. p.1) explained that photography is a multi-faceted practice and disclosed that “they explore the broad spectrum of forms that contemporary photographic work may take (ranging from classic silver or C-type colour prints to appropriated imagery, mixed-media installations, performance documentation, web-based projects and combination forms, both digital and analogue).” This paper examines the youth's involvement in photography practices and their impact on economic independence, social security and career advancements among youths in Lagos State.

What is Art?

Art is a broad field which has no single definition and can only be properly

described in strict confinement to a specific area of study or practice. Arts, therefore, appeared to have no general definition but explanatory terms that, in most cases, are limited to the particular practice. Zachary (2017. p.84) says, “Defining art is a difficult task; it is one which many theorists, artists, and critics have tackled, trying to decide upon the best approach to understand what we mean by art. It is a question still being asked in contemporary literature”. (Hodge, 2010. p.1) maintained that “art education is unlike any other subject. While this could be said of any other subject taught in school today, art and design is particularly diverse”. The diversity and heterogeneous nature of art as a subject resonate in the places it is discussed.

*Fig. 1.1
Descendant Chart of Art, showing photography as dual professional practices*



Source: Researcher, (2023)

However, authors of art textbooks, for instructional purposes, especially at the primary and secondary school levels, have digested the explanations from advanced discussions and have come up with a few of the definitions that can bring art as a subject to the understanding of school children. Most of them agreed that art is an expression of beauty. Some defined art as the feelings and expressions of the artist's state of mind. Ogumor (1993. p.1) maintained that “art is generally a way of life. It is the power of doing things. It means any skill, trade, craft or acquired expertise”. His submissions further entrenched photography as an act of art because it is basically understood as skill, trade and craft. Ogumor (1993. p.2) further stressed that “it is the study and creation of things in forms, texture, lines and colour which gives pleasure to the mind and satisfies our sense of beauty.”

The Oxford English Dictionary gives credence to Ogumor's view by defining art as “the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.” On this note, it is right to say that art is about the individual's ability, skills, and creative strength to make or produce images and materials for utility purposes, which also appeal to the sense of beauty of his audience and is capable of being acquired for financial gain to the benefit of the artist.

MEANING OF PHOTOGRAPHY

The word photography is derived from the Greek word “photon,” meaning light, and “graphos,” meaning drawing. Modern photography traces its roots back to the *camera obscura*, used to record images as early as the eleventh century. According to Thames & Hudson (2011), “photography” originally comes from the Greek word spelt as φῶς and pronounced as *phōtón* meaning

“light”, and *γραφή (graphoe)*, meaning “drawing, writing”. The two words as a compound word mean “drawing with light”. The term Photography can, therefore, be defined as the production of visual messages, pictures or text through the use of light. The definition shows that any tool that can be used to produce visual information is a photography instrument. Hence, the camera is just one of the numerous photography instruments.

Other tools that can also be considered photography machines include but are not limited to the following;

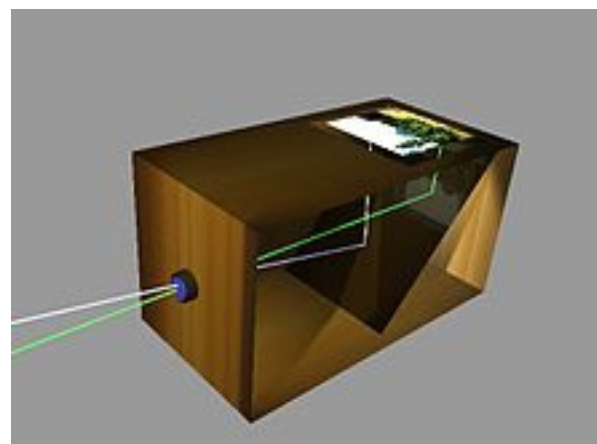
- X-Ray Machine
- Photocopy Machine
- Scanner
- Projector
- Printer
- Flash stamp, etc.

BRIEF HISTORY OF PHOTOGRAPHY

The history of [photography](#) is rooted in an anthropological discus with the discovery of two scientific principles: that of the [camera obscura](#) or the pinhole camera and the fact that some substances are visibly altered by exposure to light after careful observation.

Fig. 1.2:

A Pinhole Camera Box



Source: Wikipedia.org

Photography is the product of technical discoveries and a combination of a couple of technical manipulations. Thomas Wedgwood brought the camera *obscura* and the pinhole camera to documentation, though after several unsuccessful attempts. He made the first known attempt to capture the image in a camera *obscura* around the year 1800 by means of light-sensitive materials of silver halide and albumen. Although he succeeded in capturing the shadows of objects placed on the surface in direct sunlight and even made shadow copies of paintings on glass, the images formed by means of a camera *obscura* were faint.

Fig. 1.3:
Robert Cornelius, *self-portrait*, October or November 1839



Nicéphore Niépce later succeeded in producing the first recorded photographic image in the mid-1820s, but the length of exposure time appeared too long and uneconomical. The earliest known surviving heliographic engraving was made in 1825. It was printed from a metal plate made by Joseph Nicéphore Niépce. The plate was copied by photographic means after being exposed to an ordinary engraving plate. This was a step towards the first permanent photography production taken with a camera *obscura* from a natural scene. Niépce's associate Louis Daguerre developed the

daguerreotype process, the first commercially viable photographic process, hence the name daguerreotype. The daguerreotype resolved the lengthy exposure time of the Niepces camera *obscura*, required only minutes of exposure in the camera and produced clear and finely detailed results.

Fig. 1.4:
Boulevard du Temple. A daguerreotype made by Louis Daguerre in 1838.



A view of a busy street exposed under an unusually long period. The images in the picture were almost lost. It was commercially introduced in 1839, a date generally accepted as the birth year of practical photography. The metal-based daguerreotype process soon had some competition from the paper-based [collotype negative](#) and [salt print](#) processes invented by [William Henry Fox Talbot](#).

Photography became easier and more versatile through a series of notable innovations. New materials gradually reduced the required camera exposure time to a small fraction of a second; the new photographic media and practices became more profitable and convenient. The commercial introduction of computer-based electronic digital cameras in the 1990s revolutionised photography and made the practice compatible with varieties of information technology gadgets so available. Traditional film-based photochemical methods were almost annihilated in the early parts of the 21st century as the advantages of the new technical

know-how got more acceptance.

A set of three black-and-white photographs exposed through red, green and blue colour filters were the first durable colour photographs. The pictures were taken by Thomas Sutton in 1861 as instructional materials by the Scottish physicist James Clerk Maxwell, who earlier proposed the method in the 1800s. The photographic emulsions then in use were insensitive to most of the spectrum, so the result was very imperfect, and the demonstration was abandoned.

Two French inventors, Louis Ducos du Hauron and Charles Cros, worked independently and unveiled their nearly identical ideas on the same day in 1869. Included were methods for viewing a set of three colour-filtered black-and-white photographs in colour without having to project them and for using them to make full-colour prints on paper.

MAJOR DIVISIONS OF PHOTOGRAPHY STUDY

Photography practices, on a technical note, hinged on three major execution aspects, which are the optics/physics aspect, mechanical aspect, and chemical aspect of photography.

1. Optics/Physics Aspect of Still Photography

This aspect of photography relates to the functions and presence of light. It discusses the relationship between light and the lens/films, as well as the various characteristics of light. Photography is light writing. Without light, photography is impossible. Light is everywhere, even in utter darkness, which is evident in the process of night photography and the open shutter technique. The photographer, therefore, needs to study light and get familiar with various ways every lighting situation can enhance or mar his intended photography work. He needs to know the effect of light on image formation, whether natural (ambient) or generated lighting. He needs to know the colour formation of light and its effects on materials

(especially the film). Take, for instance, the orthochromatic film, which is not sensitive to red light and panchromatic film, which sees all colours in different shades of grey. The photographer needs to have knowledge of the scientific formations, composition and movement of light to aid his decision in every situation. Above all, a photographer needs at least a little knowledge about light to be able to overcome difficult lighting situations that may arise in the course of his jobs. Therefore, it pays to say a photographer is as good as his knowledge of light and his manipulative creativity over every lighting situation.

The Scientific Characteristics of Light Intensity

Intensity describes the brightness of **ambient light** (natural light). It can be read through the hand-held meter. The light meter determines the level of light falling on the subject, but not directly from the source. This is called “**incidence reading**”. The objects with light colours reflect more light and vice versa, even though they are under the same lighting conditions. The light object read high incident light, and the dark read low incident light owing to the reason mentioned above.

Fall Off

This is the difference noticed in the light as the object moves away from the source. The farther an object is from the source of light, the less illuminated it becomes.

Quality

Light from the sun or light bulb (point light) is described as “**hard quality**

Light.” The shadow is always very dark and with sharp edges. Other sources of light with dull reflecting shadows are known as “**soft quality light**” such as mercury lights.

Colour

The visible spectrum of light consists of a range of wavelengths from 400 nanometres (nm) to 700nm. Below 400nm is ultraviolet light (UV) and x-rays, and above 700nm is infrared. When all the colours in the spectrum are viewed at the same time, it results in a white light. The broad spectrum can be divided into blue, green, and red (the scientific primary colours). When the blue wavelength dominates, the light appears cool, but

if the colours are dominated by red, the light appears warm.

Direction

The direction from which the light hits an object determines where the shadow will fall. Objects can receive light from more than one direction and this causes multi-directional shadows. When the sun is high (right at the centre of the sky), the environment will be evenly illuminated, and shadows will be close to absent or hardly noticed. Such an instance is regarded as a “bad exposure moment” because the picture would lack contrast and look flat and uninteresting.

Contrast

If a photograph consists of multiple subjects taken at low light moments (when the sun has shifted to either side), the photograph would have notable shades and tones, which would make it look interesting. The side facing the source reflects a high percentage and appears brighter, while the opposite side reflects a low percentage and appears darker. The overall contrast level in a particular composition is called the “Subject Brightness Range (SBR).”

Behavioural Characteristics of Light

Light is an intangible substance that makes things visible. It can come naturally as daylight or generated light. Light is an invaluable measure of sight. It serves human visual needs through its behaviours or qualities. The ways light reacts when interfered with solid objects are its behavioural characteristics. The changes noticed in light when it meets several kinds of solid surfaces are as follows.

Transmission

This refers to the ability of light to pass through a plane without alteration in the colour density. Light can pass through a thin, plane glass while its quality or colour formation remains unaffected.

Absorption

There are several colours in the white light. Objects absorb the colours. For instance, all

colours in the white light will be absorbed by blue objects except the blue. Therefore, if a white light passes through the blue plane, only the blue colour will be seen at the other end, i.e., other colours in the white light have been absorbed by the blue surface, and so will every other colour. The neutral colours (Black and White) have their own peculiar relationship with light and its colours. The white plane absorbs no colour, leaving the light transmitted in its actual and complete qualities. The black, on the other hand, would absorb all the colours in the white light.

Reflection

The theory of reflection says. The angle of incidence is equal to the angle of reflections

$$\angle I = \angle R$$

The angle of incidence (A°) is equal to the angle of reflection (C°) as the light comes from the source (I) hitting the solid plane (AB) at point (P) and reflected or bounced to point (R). The term “bounced light” is a product of light characteristics of reflection.

Diffusion/Dispersion

When light hits a translucent plane, such as tinted glass or a thick-coloured and coarse glass, the light passes through the plane forcefully and appears faint and lack-lustre at the other end. The translucent plane would consume the intensity of the light with a little force pushing out at the other end. This is in reverse to the transparency of light in a plane glass situation.

In addition, if the surface of the plane is rough with multi-directional dents, some of the light rays bounce back slightly towards the direction of the slants, and this is known as dispersion. Diffusion and dispersion can be observed together if the translucent glass or plane has a rough surface.

Refraction

This is a change noticed in light when it meets a dense medium, surface or situation. Situations that have notable density include heat, moisture, air, and water. They affect light one way or the other each time it passes through them. Each time light meets a dense atmosphere, it gets distorted

because it has to apply a little more force so that it can pass through the density. On entering the particular density, the light becomes refracted or bent. This is responsible for the unusual structural changes or refraction of an image as soon as it enters water. The logic is simple: we see every image through light, and when light becomes bent, the image that the light carries looks deceptively bent. That is, it is not bent in its real form, but it looks refracted in water, such as the light.

Diffraction

Diffraction is the bending of light rays around opaque objects. Here, the plane is opaque, and the light cannot pass through at all, so it bends around the surface.

Mechanical Aspect of Still Photography

This aspect discusses the physical parts of the camera, both external and internal. It discusses the various technical relationships of the parts as connective tools with cognisance to extensive parts known as camera accessories. It recognises the fact that the knowledge of the parts of a specific type of camera is responsible for the cameraman's ability to make a perfect choice of the particular type of camera and accessories that are best for the assignment. There are several classes of cameras, ranging from small format to medium format and large format, with their compatible film sizes. The lighting situations and nature of the occasion also determine the type of camera to use.

A good knowledge of the mechanical parts of photography gives one the opportunity to make an astute decision on the steps to use at each exposure task, i.e. the combination of the f/stop, speed and focal capacity. You need to understand both the external and the internal mechanisms of your camera, particularly that of the brand you prefer. Each camera brand, oftentimes, has its own distinctive structure, which can guide you to a better use of the brand. It is by a hair's breadth that a professional cameraman differs from a professional camera repairer.

Fig. 2.1: Digital detachable camera lenses with focal, aperture and mini zoom barrels



Fig. 2.2: Digital camera showing the model dial nub and the metal horse shoe



Fig. 2.4: The internal part showing the structure of the lens apertures

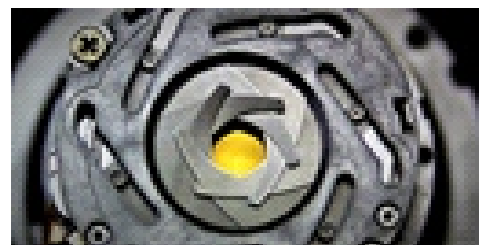


Fig. 2.5: Canon camera showing the digital monitor and navigation button



Fig. 2.6: Canon Professional Grade DSLRs Camera with detachable flashlight



3. Chemical Aspect of Still Photography

Langford (2000) explains that “if you have used a film camera, the next stage will be to process your film. A correctly exposed film differs from an unexposed film only at the atomic level—minute chemical changes forming an invisible or 'latent' image. Developing chemicals must then act on your film in darkness to amplify the latent image into something much more substantial and permanent in normal light”. This is the laboratory aspect of the analogue photography practice. It involves all forms of chemicals used in the development of the film and the prints. It covers all forms of working conditions and the equipment found in the photography **Dark Room**. The correct chemical mixture, the process of film development and picture printing are collectively revered as the **Stock Solution**.

PHOTOGRAPHY, VISUAL ARTS AND APPLIED PRACTICES

The term “visual,” according to the Oxford Dictionary, is a pictorial object or something connected with seeing. Therefore, visual art is the aspect of art that deals with tangible forms. This explains why photography is a notable course and practice in the field of Visual Arts and Mass Communication, which gives it the dual dependent link to Arts. Photography is indeed one of the most widely applied subjects, and this is evident in its practice in other areas like architecture, judiciary, financial institutions and government. In architecture, photography has become inevitable as picture albums of finished

structures and even the work progress are kept. Lawyers and other litigating processes find their last resort to prove or disapprove of any accusation in the presentation of visual evidence like pictures. Of course, what one verified picture says, outstands millions of verbal witnesses and expedites judicial adjudication. An aspect of the law practice had completely embraced investigative journalism.

Financial institutions have used CCTV and other security cameras to check crimes and curtail the activities of suspected bank robbers and any other likely dangers. The legal profession has embraced the practice of applied photography to assist in the process of prosecution and evidence presentations. The government, private establishments and individuals have used photography in documentation and preservation of r

ACADEMIC PERSPECTIVE OF PHOTOGRAPHY

Photography is enlisted in the course curriculum as a subject that must be taken as a requirement for the fulfilment of course requirements in Visual, Fine/Applied Arts Departments in all tertiary education in Nigeria, especially for Graphics majors in all levels of tertiary education. The course, therefore, follows some specific academic contents and outlines that are regulated by the governing academic bodies such as the National University Commission (NUC), National Board for Technical Education (NBTE) and the National Commission for Colleges of Education (NCCE). The Bachelor's Degree Minimum Academic Standard (BMAS) document also listed photography in the curriculum from the first year and as a major course in the specialised areas such as the Graphics speciality. This actually means that photography is a standard and well-certified academic endeavour, but creativity and heterogeneous nature have made proliferation possible and practised at all levels of human categories.

PHOTOGRAPHY AS FINE ART

Fine art photography produces pictorial works that are often meant for display rather than one that is produced in response to a commercial commission.

Fine art photography is the production of images to fulfil the creative vision. A definition of Art Photography is elusive, but when photographers refer to it, they have in mind the photographs seen in magazines such as *American Photo*, *Popular Photography*, and *Print*, and in salons and exhibitions. Art (or artful) photography is sellable. Fine art photography, also called decoration photography or photo decor, involves the production of relatively large photos that can be used as wall art. Perhaps the biggest struggle photography has faced historically as a medium is to be taken seriously as an art form.

PHOTOGRAPHY AS A PROFESSION AND ISSUES OF PROLIFERATION

It has been observed that the proliferation of digital photography is a good and bad thing. Talented people who wouldn't have given photography a try have done so, and all of us benefit from their work. The development has resulted in a general rise in visual standards, creativity and price competition. A professional photographer is an artist who combines skills to effectively pass and communicate information. Every individual who has been trained professionally by an Art School with a Graphic Speciality or in the Mass Communication Department of any accredited tertiary institution is a professional photographer. Many graduates of Applied Arts mostly concluded that they practised as advertisers, visuals, and so on. The knowledge of photography suffers in identity or serious relegations.

The bulk of photographers today are from different fields who might have attended some special photography schools or merely developed an interest in the practices. Photography is a trade that is scarcely practised by those who have formally acquired the rudiment, most especially in Nigeria. With the introduction of digital photography and videography, the photography business in Nigeria has become one of the most lucrative big businesses today because digitalised

pictures and videos are now the order of the day, and the business is relatively easy to start. The photography business is highly thriving globally. In Nigeria alone, there are thousands of photographers in this field. The photography business is a profitable business venture and it is open to any aspiring entrepreneur to come in and establish. "The camera industry has witnessed many transformations as a result of the advancement of technology, especially with Mobile Phones" (Chibuzo 2017).

PHOTOGRAPHY AS THE FOREMOST ENTREPRENEURSHIP WINDOW AND ECONOMIC STRENGTH

In Nigeria today, photography remains the most patronised profession in terms of private business establishment and a saving grace to the teeming population of Nigerian unemployed youths. The skill has, in no small measure, alleviated the risk of an unemployment explosion because a large number of unemployed youths who have no formal training in the profession have taken solace in it. According to Raman (2019), "acquisition of knowledge & skills, development of expertise and performance improvement is a function of nature of practice, amount of time spent on the task and task type". This could be a result of the nature of the practice, where practice could make perfection on the basis of time.

The advent of technology has also made photography one of the most engaged trades as the tools needed to practice photography become more common and affordable. Tanya and Adres (2015) observed that "The last few decades have seen a reinvigorated and widespread fascination with "firsts" in the history of the medium from the first aerial photograph, the first photographic self-portrait, and the first photograph posted on the World Wide Web." However, professional expertise makes those with formal and a well-coordinated learning process more outstanding in conduct and delivery as Tanya and Adres, (2015) stated further that "the processes of learning, skill acquisition, and expertise development are intricately interwoven when the discussion is

about an individual's job performance. However, these terms do not always get their due demarcation.

At a high level, learning is assumed to be the most fundamental process for an individual's overall development. At the same time, it is also believed that learning may not always translate to performance on the job. However, skill acquisition processes underscore learning as the most fundamental mechanism. Expertise development is viewed as a journey in which learning and skill acquisition play an undeniable role in delivering the required performance". Photography practice has registered a dramatic practice route within the Nigerian higher institution system in recent times. The youth had proactively pre-empted the opportunity to abound in the photography business within the school campuses and had promptly earnest the available opportunity to get themselves engaged in this very highly profitable business.

Fig. 3.1: Group of photographers in a Nigeria higher institution campus



Fig.3.2: Photographers on campus



Fig. 3.3: Technology of drone camera on display



Fig. 3.4: A group of photographers on a Nigerian Campus.



Pictures Source: 360 Photo Walk Nigeria

PHOTOGRAPHY AND ITS EXTENSIONS

Modelling, Costuming/Makeup, Lighting, Set Design and Directing are other professional engagements that exist as extensions of photography. These areas are great complements of professional photography practice that have become inseparable, especially in the contemporary era of photography. These complementary areas also mark the bridge between raw photography, where the practice was a mere discovery struggling for survival, and creative photography, where it became a lucrative trade and competed with highly respected professions like medicine, law, accounting, finance and oil/gas.

The level of creativity and financial prowess in photography today knows no bounds in the presence of the cited complements. Soutter (2016) expounds on the possibilities of photography as art that:

...this small selection gives a sense of the great

variety of possibilities for photography within the broader arena of contemporary art. In light of such practices, many critics and art historians argue that photography as a discrete discipline is over, that art has entered a “post-medium condition” in which artists move freely among forms as suit their practice. Alongside this claim, we will examine the possibility that photography offers more than just a set of forms or technologies. There are still tangible benefits to discussing many such works in photographic terms. (p.6)

THE ERA OF INFORMATION TECHNOLOGY AND THE IMMINENT POSITION OF PHOTOGRAPHY AS THE NATION'S MOST PATRONISED TRADE.

(Adeeko, 2012) cited in Jimada, (2018). “Photography began historically as an art of the Person: of identity, of civil status, of what we might call, in all senses of the term, the body's formality. It was not on the exalted heights of autonomous art that photographic portraiture made its lasting place, but in a profane industry which furnished the cosier spaces of the bourgeois home. With the changing trends and people's love for preserving memories in the best possible way, photography has a big market, not just in Nigeria, but anywhere in the world”. Photography has proliferated even by people from other works of life as a result of technological advancement. A common gadget such as an android phone could make a photographer today.

Zelten (2002) gives an extensive view on this trend as he submitted that “for most of the early through mid-'90s the technology rapidly improved without significant penetration beyond these “niche” markets into the mainstream consumer market. That which was a natural “pull” for commercial markets proved to be a “push” for the consumer. The integrated systems solutions and training materials that were created for the commercial

markets did not have a robust equivalent for the general consumer photographer. Everyone in the DSC business claimed to be losing money in digital as the products and services developed faster than the markets for them. Many of the early consumers who used DSCs purchased them for their businesses but brought them home for other uses. At first, they used office computers and printers to work with, print, and distribute the images, but eventually, the same equipment started showing up in people's homes. Adobe created inexpensive yet feature-limited versions of its \$800 Photoshop product for consumer use that could be packaged with scanners and cameras. Distribution and sales channels progressed from speciality photographic shops and direct sales forces to consumer electronics and computer stores, web outlets, hobby camera shops, and eventually mass-market retail, where brand name and distribution channels played a more important role.

The Non-Fungible Token (NFT) is a trend which has made photography-free practice witness a notable shift from the status quo. It has provided a boundless financial and business drive for photography notes, which is largely been exploited by youths who care to take advantage of online and information technology opportunities. The NFT, like the cryptocurrency, had created the opportunity for the teeming information technology-compliant youths to exploit the free market of photography with less or near zero impediments. An informed youth could take pictures and send them over the internet to make good financial deals. This has, however, beaten the trade modification of the various professional photography bodies. “NFTs can really be anything digital (such as drawings, music, your brain downloaded and turned into an AI), but a lot of the current excitement is around using the tech to sell digital art.”

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