

Maiduguri Journal of Arts and Design (MAIDJAD)

Department of Visual and Performing Arts,
Faculty of Arts,
University of Maiduguri
Borno State, Nigeria.

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Maiduguri Journal of Arts and Design (MAIDJAD)

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MAIDJAD

Maiduguri Journal of Arts and Design is a refereed journal to be published bi-annually. **MAIDJAD** was founded early 2016 in order to provide a suitable academic platform for the discussion of contemporary theories, research and practice-based activities that are broadly related to the arts and design. OUR esteemed referees will review each article submitted to evaluate the quality of research and relevance to the development of academia and for accessibility of such a paper to the local and international audience.

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REFERENCE STYLE

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FOREWORD

The courage and determination of the editorial committee of the Maiduguri Journal of Arts and Design must be acknowledged. Building of the journal to become an internationally recognized, academically notable refereed journal must now become the collective responsibility of all artists in the department. The journal circumstantially finds itself at a point of convergence. It must join the mainstream of voices crying out for the total emancipation of artistic view points of the creative everywhere. There are apologies for artists who choose to and convincingly broadcast their ideas in locally published journals. This is the reason why department members must themselves become the foremost patrons of their own publication. They must fight to legitimize the Journal of Art and Design. Writing must become their new passion. Research must be taken more seriously. The intensity with which members produce outstanding art must somehow correspond to an increase in writing founded on research and testing. Nothing else will support the journal better. As an emerging centre of excellence for art, it has to seize this opportunity the journal now affords to dispel the notion that artists are fundamentally non-academics who cannot wield a pen with the same power that they wield a brush or adze. Dialogue between intellectuals and divergent intellectual pursuits cannot be abandoned. Finding the confluence between disciplines is mandatory. Creative thinking and expression may be the best ticket therefore members must write. They must write to get in touch with their own minds, souls and increase in knowledge. Our Renaissance is witnessing the integration of art, science and the humanities. Why should the learner not be given the flexibility to switch between different ways of knowing? In training the mind to think and create, ability to measure and predict phenomena and the ability to develop from nothingness, aesthetically pleasing, even utilitarian forms are the same or equal. The debate will go on for much longer, but the bigger question is: How will ideas be captured in writing and practice to transform the future to our advantage? There should be a struggle for intellectuals to keep an open mind for beauty, value, truth, charity, connectedness and intellectual knowledge. Senior art members must not only write to restore sight, but willingly encourage all to purchase copies of the journal to support intellectual growth. How else will the world know where we would go and what we would be?

I strongly disagree with scholars who think scientific research is not possible in art. There is what is called practice led research and/or practice based research. Such research often falls within the general area of action research and is applicable to art, agriculture, biology, botany, architecture, medicine, building and any subject which is practice based. The main focus of the research is to advance knowledge about practice or to advance knowledge within practice. If creative artifact is the basis of contribution to knowledge, the research is practice based. If the research leads primarily to new understandings about practice, it is practice led. Practice based research is undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice. Claims of originality and contribution to knowledge may be demonstrated through creative outcomes which include artefacts such as images, music, designs, models, digital media, performances and exhibitions. A practice based research PhD is distinguished from a conventional PhD because creative outcomes from the research process may be included in the submission for examination and the claim for contribution to the field. It must include a substantial contextualization of the creative work.

Practice based research deals with locating a problem in a practice that can lead to research which can be presented textually. Constant exploration in the studio or laboratory can eventually produce new knowledge and understanding. It may be based on tacit knowledge which emerges from personal motivation of learning, but which can be shared with others. Tacit knowledge is different from scientific knowledge that is testable and validated by science process. Tacit knowledge is difficult to transfer to another person by means of writing it down or verbalizing it. The ability to speak a language, play musical instrument or design and use of complex equipment requires knowledge that is not always known explicitly and is difficult or impossible to transfer to other users. It is unwritten, unspoken and hidden knowledge based on emotions, experiences, insights, intuitions and observations. We think of knowledge as something which can be recorded in words, visualized and taught. However, this is not always the case. Tacit knowledge is a class of knowledge that is difficult to communicate or write it down or visualize or transfer from one person to another.

They include:

- i) How to speak a language
- ii) Innovation
- iii) Leadership
- iv) Aesthetic senses
- v) Sales
- vi) Body language
- vii) Intuition (ability to understand things without using logic)
- viii) Humor

Tacit knowledge is knowledge that you do not get from being taught, or from books, etc. but you get from personal experience.

Scholars should embark on meaningful researches with a view to re-examining and reconstructing art and culture from their own perspectives. If the future of this discipline is to be ensured, the development of proper, relevant literature for teaching is imperative. People will benefit tremendously from reading literature by indigenous scholars on the arts and culture. The Journal of Art and Design is conceived along this direction. This volume, a compilation of papers from distinguished scholars from all over the country is wide in scope and rich in contents. The papers presented offer useful illuminating insights into wide areas such as sculpture, painting, textiles, ceramics, art appreciation, art pedagogy and performing arts. The areas covered involve methodology, aesthetics, experimentation, exploration, philosophical concepts, history and psychological issues. In view of the inter-relatedness of the discipline, there is need to adopt an interdisciplinary approach. The journal therefore contains articles on fine arts, industrial design and performing arts. By looking at the areas side by side readers will understand the common elements/terms which cut across them all like creativity; self-expression; organization or arrangement of forms, shapes, objects, ideas; training of the senses; association or examination of relationship between forms, objects and ideas; improvisation; rhythm; harmony; contrast; balance; pattern; composition; imagination; communication; observation; skill and practice of what is learnt.

Prof A.A. Mbahi

Professor of Art Education and Editor-in-Chief

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LEAD PAPER
CREATIVITY IN PROFESSIONALISM IN A DEVELOPING ENVIRONMENT

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Abstract

The variability of human needs is what accounts for any meaningful development in any given space. No wonder then why professionals attempt to recreate their environment and in turn mould their personalities. However, a cursory look at our environments suggests a lack of the quest for entrepreneurial knowledge and desire to learn practical skills because the environment does not reward creativity. It is therefore the aim of this paper to showcase how creativity and professionalism can be made to thrive in a developing environment. Hence attempt is made to inculcate a conscious attitude in professionals, a meaningful and focused creativity as a way of encouraging potentialities, and to rekindle professionalism in our environment. The discursive methodology is hereby employed to situate the essence of creativity and professionalism as core to environmental advancement. Its findings reveal that creativity and professionalism can thrive only when the right environment is created, that some environments are more conducive to the creative process, and that a task oriented vision has a strong connection with creativity and innovativeness. The study concludes that the creative professional is not a luddite, but one with innovative construct vision. It is recommended that creative professionals that are immersed in diverse practice can have a large zone of proximal development in a developing environment.

Keywords: Creativity, Professionalism, Environment, Development, View

Introduction

The environment is the aggregation of all the physical and aerial atmosphere features within delineated natural or man-made surroundings, with a direct or indirect impact on life at all levels of human strata. It is the variability of human needs that is the drivers to any meaningful development in any given space, based on need, aesthetics and safety.

Far from being impartial observers, professionals in any given environment do all possible to recreate their environment and mould their personalities. This aspiration is evident everywhere; in the quest of entrepreneurial knowledge, desire to learn the theory and practice of their skills. This has led to the drive for new progressive methods of work in various fields; in the persevering scientific quests for solutions to the urgent problems involved in the building of the material and technical foundations of advanced creativity in the era of professionalism and technological revolution. Creative professionals, above all, must be prepared to evolve new ways to meet the high demands of our epoch. Hence, in order to drive professionalism in the various fields of endeavour, practitioners' main task is to make the most favourable conditions provided by society, to systematically enhance their creative consciousness, raise their educational prowess, and develop their physical and mental powers in such a way that every potential professional becomes a harmonious personality. At a time when a developing society like ours is being

built, stakeholders are inculcating in its professionals a conscientious attitude towards meaningful and focused creativity as a way of encouraging their potentialities in all spheres of life as a way of rekindling creativity in professionalism.

There is very little to say in introducing this lofty theme, except to point out most vigorously that it is the vision for the creativity that must be aimed at – a complete freedom to rekindle creativity in all facets of professionalism, to choose your medium and to express just those things which you have seen and in which you believe. This is key to being professionally creative. Just go ahead and try hard and try often, and chance your challenges in different approaches.

This treatise is based on the theory by the psychologist, Abraham Maslow (1954), in which the needs of man is divided into four categories of physiological (food, water and sex), safety (security, order and stability), love and belongingness and esteem (self-respect and a feeling of success) and self-actualization (creating and making the most of one's abilities). It therefore shows that people create for a variety of reasons depending upon their particular needs at the moment. In the case of the artist, the main premise of creativity appears to be the central tendency of man to try to become his potentialities and express his being. This is core to our discourse. Creativity depends on the kinds or types of stimuli in an environment. It all follows that if their environment stimulates and rewards their creativity, they will be creative.

Creativity in professionalism facilitates the harmonious development of the personality and creation of humane conditions for the professional to give the fruits of his labour to society and is he enriched in the process of his creative work. For the purpose of this discourse we would take a cursory look at creativity and professionalism for a better understanding of the discourse, in order to savour its essence.

Creativity

Creativity is the source of all arts, science, and technology. We can succinctly put it that creativity is imagination, or creative thinking. Albert Einstein declared that “imagination is more important than knowledge”. Creativity can be defined as the sense of creating something new, something which can be seen or heard by others, more so, it is the ability to see from the subconscious (inner mind) and to respond externally by producing concrete images in the consciousness of the mind (external).

Creativity comes when one is inspired by an idea or faced with a problem. Creative processes share common characteristics such as the preparation, incubation, illumination and verification; these are core stages of visionary creativity.

Preparation: This involves meditation and framing or formulating the question(s) as the most important step through which information is generated and open-minded exploration takes place.

Incubation: This is the stage where intuitive insight is contemplated.

Illumination: This is the eureka (aha) state when a sudden hunch or insight leads to valuable final outcome.

Verification: The stage where the practical output is tested, and the product is critiqued for acceptability (adjudged a success) or rejected (denying the outcome). The steps may be reviewed again for a fresh start where the outcome is not satisfactory (Ochigbo, 2015).

Creativity that is developed through professional experience enhances creative problem solving and communication ideas. Thus, creativity is of extreme importance as it helps develop our abilities to integrate experiences of the outside world with those of our inner selves. Creativity can only thrive when we are not afraid to gamble, experiment, and try the difficult and unknown.

Professionals create because they seem to have the urge to expand, develop and mature – to become all that they are capable of becoming. That is the essence of creativity. The main premise of creativity appears, as in the case of professionals, to be the central tendency of man to try to become his potentialities and express his being.

According to Haddad (2012) creativity is the key to innovation. Artistic creativity is key to all aspects of creativity, this is supported by Runco and Pagnani (2011) who assert that creativity is associated with the artist's endeavours. Accordingly, Ochigbo (2015) avers that creativity depends on the kinds or types of stimuli in an environment. It all follows that if their environment stimulates and rewards their creativity, they will be creative.

No doubt there are obstacles to becoming more creative. The obstacles which one may face include habit, limited availability of time and energy, one's environment, need for immediate solutions, criticism by others, fear or failure, difficulty in recognizing problems, poor attitudes, complacency and difficulty in doing direct mental work.

However, the fact that talents abounds and desire is on the increase, creativity is rare, suggests that we need to be more exploratory as professionals. In this modern time, art and creativity have transcended beyond the bounds of human imagination. The creative prowess of innovators has heightened recently with persistent exploration of new methods, techniques, media and materials.

Creativity is a paradoxical construct, one reason is it paradoxical is because its definitions tend to be elusive for many people, yet everyone knows creativity when they see it. In defining what the concept of creativity covers, one is tempted to paraphrase what Augustine of Hippo wrote about time in his confessions; "if no one asks me, I know what it is, if I wish to explain it to him who asks, I do not know". Creativity is one of those polysemous words that are by their very nature controversial. There is good reason for this. Life itself, is a myopic process, indolent, but inquisitive, conservative but opportunistic,

apparently aimless and so defying human understanding, is creativity, from the start, even though for some, life has not itself been created.

Ochigbo (2015) states that, creativity is the ability to see from the subconscious (inner mind) and to respond externally by producing concrete images in the consciousness of the mind (external). Foster (2016) contends that creativity is not just a means of expression; it is a means of escape and diversion from the everyday world – the humdrum, the regimens, and the realities of life. Several authors have diverged dramatically in their precise definitions beyond their general commonalities; hundreds of different analyses can be found in several literature.

Torrance (2017) describes creativity as a process of becoming sensitive to problems, deficiencies, gap in knowledge, missing elements, disharmonies, identifying the difficulties, searching for solutions, making guesses, or formulating hypotheses about the deficiencies; testing and retesting these hypotheses and possibly modifying and retesting theme, and finally communicating the results.

Deducing from the above scholarly definitions, creativity is any act, ideas, or production that changes an existing domain, or that transforms an existing domain into a new one, what counts is whether the novelty he or she produces is acceptable for inclusion in the domain. It requires curiosity, flexibility, persistence, independence with a tremendous spirit of adventure and a love of play.

Creative Professionalism

Being an artist has taught me a great deal about creativity. To begin with, I am a ‘Painter’, and this is one of the most challenging creative endeavour I have ventured into. Something I have come to realize and understand is that being a creative professional has less to do with the things that others do that are classified as non-creative. For instance, incredibly technical and precise process and products cannot really be said to be all that creative. Creative professionals are not simple to define in terms based on a person’s job or role. This does not necessarily identify them as creative professionals. There are traits that are common. No matter what job or role that person is endowed, these traits are shared by artists, architects, builders, estate managers, composers, film directors, medical practitioners, lawyers, engineers, administrators, marketers, media practitioners (journalists), bricklayers, play-writers, and the list goes on and on.

You may ask ‘what is the big deal about creative professionalism and why is it important?’ It is imperative to note that in today’s world, most employers are looking for employees who are more than tool-pushers and rule followers. These roles still exist, but more and more the emphasis on independence (autonomy) is increasing. The successful ones are those who not only have skills, attitude and knowledge for the work, but the cleverness and creativity to deal with a rapidly changing work environment (Brierlay, 2014).

We might consider these traits that can be attributed to professionalism and creativity. These traits include, but not limited to:

- (i) Creative professionals are inherently creative as they have an urgency to create, engage, and produce. Non-professionals lack this tendency, whereas professionals capitalize on the slightest opportunity to create.
- (ii) Creative professionals thrive on options and variety. They hardly would turn down any challenge. They accept the challenge before they begin the search for solutions to the problem.
- (iii) Creative professionals are independent-minded as they know how to balance independence with interdependence and know what to do to ensure success. They are the outstanding members in any team with assigned responsibilities.
- (iv) Creative professionals know how to leverage chaos (brainstorming) and process (editing) at key points in the project circle, because they believe strongly that nothing can be accomplished reliably without a process.
- (v) Creative professionals appear to be cruel when they strike an idea. They disregard everything else and focus on what they believe would yield success. They do not worry about how team members feel. This is how they see ideas.
- (vi) The most successful creative professionals are full of ego, confidence, courage and fearless. However, a lasting success comes with a balance between ego and humility. It is advisable that the creative professional should never be over-confident and laxed in whatever they do.
- (vii) Creative professionals know when to be patient and when to act. This is vital to experience and variety in creativity.
- (viii) Creative professionals are endowed with an air of inspired concentration and intent creative aura that reigns in their mind. This is the primary environment for creativity.
- (ix) If creative minds work as a team, it is easier to harness each other's core competencies.
- (x) Fast and consistent reliability is core to changing the playing field to suit individual competency.

Environmental Impact on Creativity in Professionalism

Creativity in professionalism thrives only when the right environment is created. There is no gainsaying the fact that creativity, invention, and innovation are driven by a series of little illuminations (ahas). When thoughts are illuminated and put together, they lead to innovative products. Creativity is built on a tapestry of ideas and when the illumination strikes, this is what forms the basis for continuous and radical innovation.

Although creativity may emerge in a variety of settings and situations, some environments are more conducive to the creative process. Having a vision that is task-oriented has a strong connection with creativity and innovations. We would therefore present the environmental factors that aid and encourage the creative process in individuals, departments and organizations in this order:

- If a group has shared mission, it will lead to group cohesion and further contributing to problem solving. Hence the need for a shared mission that is focused on a single goal.
- An atmosphere that facilitates one-on-one collaboration should be created to provide focus and insight in order to effectively foster the illumination (aha) and individual creativity. It is like a reciprocal tutoring that can only be achieved through discussion and dialogue for better understanding of any particular problem.
- Risk-taking should be encouraged even when the risks are daunting, as the road less travelled may be the right path of the learning-by-doing it approach should form the idea of learning through mistakes. The path to success is often fraught with disappointments.

Experimentation invariably may involve some level of failure, I have been through this path, but it leads to understanding and having insight into what works. Investing in a number of projects diversifies risk and provides opportunity for the future. Thus, making the right investment decision on the right projects and the right products is a combination of having the right information, intuition, and luck by learning-by-doing.

Other benefits of creativity in professionalism to the developing environments include the fact that there are some creative people who have a special place to go when they want to solve a problem. Quiet time and solitude help individuals think inside the box. The first thing solitude does is to help us focus on the problem. Through this, the mind works in the background even when we are not focused, to reorganize knowledge and ideas to help solve a problem. Half of the battle of being creative is convincing yourself and others that anyone can be creative.

The creative process can be exciting, joyous and fulfilling. These challenges may have to do with taking risks, confronting fears, navigating our world, but they can be overshadowed, and surmounted. The bottom line is to allow the creative spirit to prevail. Allowing ourselves to make mistakes is the beginning of confronting the challenges that comes with creativity and the art. Encouraging creativity requires careful planning so that pupils, students and educators alike are helped to respond to creative challenges within a given context. This notion is supported by Seltzer and Bentley's (1999) assertion that the central challenge for the education system is, therefore, to find ways of embedding learning in a range of meaningful contexts where innovators can use their knowledge and skills creatively to make an impact in the world around them.

Conclusion

Anyone can be creative. The creative professional is not a luddite, but one with innovative construct vision. The creative professional is one who, when sufficiently motivated in the right environment, produces novel ideas, combines old ideas in a novel way, or applies knowledge of one field to another by satisfying the particular needs aroused by professional norms. This is done in order to satisfy the basic needs of professionalism. We would therefore submit that creativity is a conversation – a tension – between individuals working on peculiar problems within the professional communities to which they belong.

It should be noted that a professional is anyone who does work that cannot be standardized easily and who continuously welcomes challenges at the cutting edge of his or her expertise. Therefore, creative professionals that are immersed in diverse practice or constantly pushing their informal learning opportunities can have a large zone (sphere) of proximal development in a developing environment. In an ideal world management would be largely responsible for creating an enabling environment that is conducive to individual creativity. In reality, it is the individual that is responsible for creating such an environment by creating time that will bring about the desired level of creativity. To attain the height of creativity as discussed, quality is essential to heighten a progressive satisfaction of hierarchy of needs, which may be lower or higher as Maslow's theory of hierarchy of needs envisioned.

I would like to conclude by saying; life can be seen from many perspectives. Some are comfortable with the utilitarian view, where everything has its purpose: Food is to be eaten, a house is to live in, a clock is to tell time, and so on. For most of us, this is the only view we accept. There is the poet's view, in which life is a series of ideas, concepts, images, forming themselves into works that have rhythm and sequence, similar to an artist's composition, especially the painter who views the world as a series of shapes, colours, lines, forms, related into ever-changing visual patterns. There is the engineer's view, architects view, medical doctors view and so forth, but those who desire to be creative professionals have to acquire the habit to applying all of the following strategies: Have a mission and focus on a single goal; Need to be involved in one-on-one collaboration; Take risk and permit failure where necessary; Need to have quiet time and solitude; Need to produce prototype and experiment quite often; and to work hard. Creativity cannot be programmed, but it is imperative that we should recognize its potential consequences and exploit them; this is where innovation comes it. Creativity is recalcitrant to over-rigid structures, makes light of inertia and is opposed to conservatism. It does not consist of perfecting knowledge and technology, but in making them obsolete by creating new knowledge. Providing choice, ensuring autonomy, encouraging teamwork, allowing experimentation and encouraging perseverance are key components of fostering creativity within professions.

Creativity depends on the kinds or types of stimuli in an environment. It all follows that if an environment stimulates and rewards creativity, professionals are encouraged to create. Perhaps, genuinely creative adaptation seems to represent the only possible way that professionals can keep abreast of the kaleidoscopic changes in the world.

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MUSEUMS AND THEIR ROLES IN CONTEMPORARY SOCIETY

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Abstract

A Museum is a complex institution. Controversy continues to dog its definition, function and role in the society. The dynamism of the global world is constantly expanding its function and roles, and consequently its definition. The society seems to be yearning for more than the usual traditional functions and roles of the Museum. As a matter of fact, the traditional trends in the history of Museum have generally attracted only people of above average education and wealth. Thus, there is restricted visitorship, thereby alienating the broader society. Some of the challenges today for Nigerian museums are how to attract audience, achieve social relevance, be of service to the society and contribute to its development in the face of low government funding. This paper attempts to suggest ways by which Nigerian museums can effectively be in the service of the society and its development through a process termed cultural empowerment. It also recommends ways of transforming the museums into a more socially open institution through programmes on contemporary issues that bear relevance to local community.

Keywords: Museums, Contemporary, History, Society, Nigeria

Introduction

The word Museum is from the Greek word Museion and signifies a temple dedicated to the nine lively muses who were guardians of the nine aspect of art, namely, Dance, Oratory, Love, Tragedy, Music, History, Comedy, Epic and Astronomy (Edward, 1987).

Though the term museum in English was first used in 1682 to describe the display of collections donated to the Oxford University by Elias Oshimole Ambrose and Paine (1993), history is replete with many accounts of collections and a few display of objects by the rich, powerful and noble in the society before the advent of museum as we now know it. In fact, the height of a culture's glory, splendor and civilization is measured by the wealth of its collection. These collections which were acquired through exchange, long distant journeys, conquest in war and concerted search was a medium of showcasing status, wealth, power and height on the social ladder (McLean, 2003).

Different societies and cultures through history employed various means for preserving whatever was considered valuable. According to Kaplan (1996), Asians kept their valuables in temples, churches were the treasure houses for the Europeans, housed paintings and sculptures are meant for history and religion lesson in India, while busts and indoor sculptures gave the baroque its dynamic character, and instilled on visitors the greatness and importance of the ruling houses. All these collections were restricted, private or with limited public access. In traditional Africa with its divine kingship, the kings are the custodians of traditional cultural heritage.

The objects thus collected portrayed the king's power and are used as gifts to show their kingly generosity to others. The emergence of museums on Nigerian landscape according to Kaplan (1996), was a recent phenomenon. She reiterates that museums in Nigeria are products of a passion among some British colonial expatriates and some traditional rulers (especially Oba of Benin and the Ooni of Ife) for preserving indigenous art works and cultural history.

Though, these traditional rulers had already formed local museums in their palace grounds before World War II, the formal opening of the first museum which was the Museum of Antiquities, Traditional Art and Ethnography did not take place until March 9th, 1957 in the King George IV Memorial Park in Lagos (Federal Ministry of Research and Information; 1959). What then started as modest beginning has blossomed today into 36 museums scattered all over the country with the government's original plans to found a National Museum in each of the 36 state capital and Federal Capital Territory, almost achieved.

The museum system in Nigeria is today the largest and most extensive museum system in Africa. (ICOM, Directory of Museum Professionals in Africa, 2003). It is administered through the National Commission for Museums and Monuments (NCMM) established under decree No. 77 of 1979.

Definitions of Museum

By definition, the museums in Nigeria are often viewed as cultural resource centres charged with responsibility to collect, store and showcase to the public cultural materials of the ancient days. In view of this, the museums are mostly stock with antiquities most of which their photographs are seen in books and other public historical documents.

Allan (1960) explained that, a museum in its simplest form consists of a budding to house collections of objects for inspection, study and enjoyment. The International Council of Museum (ICOM) has however defined Museum as a "No profit making, permanent institution, in the service of society and its development, and open to the public, which acquires, conserve, researches, and communicates and exhibit for the purpose of study, education, enjoyment, material evidence of man and his environment".

Types of Museums

Museums vary most controversially in the functions they perform. The Museums, for example promote national unity by fostering national culture, depending on the collections on display.

Museum Types	Location
Archeological Museum	National Museum, Ile-Ife
Art Museum	National Museum of Art Lagos
History Museum	Museum of Colonial History, Aba
Ethnography Museum	National Museum, Benin.
Natural History Museum	Obafemi Awolowo University - Ile-Ife

Military Museum

Umuahia and Zaria

Other list of art museums are Esie Museum in Kwara State, Gidan Makama Museum in Kano State, Jos Museum in Jos Plateau State, Kaduna Museum in Kaduna State, Oron Museum in Akwa-Ibom State and Owo Museum in Ondo State.

Challenges of Managing Museums in Nigeria

African Governments, according to Kerri (1999), are not in a hurry to create and fund museums when their people are hungry, unemployed, sick and quite a number is illiterate. Nigeria is not industrialized and its external trade is still mainly in the exportation of raw materials. Basic amenities like water, electricity, fuel, good roads, good communications network etc. are grossly inadequate, the list of problems requiring attention are daunting.

The low per-capital income in Nigeria has an adverse effect on the museum staff and the level of visitorship. The latter has contributed in no small measures to causes of antiquity theft in Nigerian museums by its workers. According to Jane-Teves, (2001), whether we like it or not, a museum is defined by its collections and they have constantly to be improved upon. And the crux of the matter is, no matter how skilled a curator is, in preserving the object in his care, they are useless no matter how long he keeps them if they are not exhibited (Areo, 2008).

The situation remains worrisome that almost all museums have become centers of excellence for foreigners and have become by the turn of the last century, irrelevant, to the local people with low visitor statistics of less than 10% of urban dwellers. Considering this, the patronage is on the downward curve, because Nigerians are no longer curious about their past; rather, they are more concerned about their future.

Traditional Functions of Museums

The museums as a public institution responds to the needs of the society, assist its progress, and provide cultural, political and economic inspiration as well as moral education and re-orientation.

The core function of the museum, according to Decree 77 of 1979 which places the administration under the National Commission of Museums and Monuments, is to carry out systematic collection, preservation, study and interpret material evidence of the cultural, historical and environmental heritage of the people of Nigeria, in service to the society and its development (NCMM Policy, 2004).

The basic functions of the museums and museum outlets under NCMM are, the collection, documentation, preservation, interpretation and presentation to the public through exhibitions, publications and various educational programmes, the tangible and intangible cultural heritage of the people of Nigeria and placing that heritage in the service of the society.

The minimal standards of museum management have been defined by Ardouin 1992 as 'Development of programmes that disseminate and enhance knowledge of the artifacts in the museum collections, and Maintaining and developing all aspects of the museum institution, its collections and its services'.

The basic responsibility of museums remains to care for the museum collections, especially the primary collections of cultural objects which are the backbone of the Nigerian museums.

The Place of Museums in Contemporary Society and New Suggestions

The traditional role of the museum is changing in the contemporary context and increasingly globalized world. These changes place new and additional responsibilities on the museum management. There are emerging international factors that are forcing these changes on museums in Nigeria; they include globalization, new information technology, new pattern of international relations and the cultural diversity issues. All of these combine to affect the museum in contemporary society.

In African context, new emerging issues such as community space, peace and conflict resolution, financial sustainability and the museum relevance, also reflect on the traditional role of museums in the African continent.

There is increasing need for community space for debate and dialogue on contextual issues, discussion on Human Rights, Gender, Education and Health issues (HTV/AIDS), Skill Acquisition, Employment as well as History and Identity of the community. This places pressure on the museum institution to use its resources to bring dialogue on such issues to enable it get closer to its community, or become relevant to the society and its development. Museums provide information, facts, historical experiences and material evidence in addition to opportunities for giving conflicting views and dialogue.

Ardouin (1992) advocated that West African museums should become tools for improvement in their own communities. They should address problems of health, physical survival, rapid urbanization, poverty, environmental degradation and destruction of natural resources. They should be involved in their community life and communicate effectively with their different publics.

Nigerian museums should play a significant role as communicators of culture for the benefit of development and identity building. They should incorporate the local culture from local view point and present culture in a way to raise self-esteem and pride, to build and develop the community's cultural identity. Malinger (2005), also recommends the use of museums as places of history, cultural banks or cultural centers- as border-crossing institutions, where all aspects of human life are presented and integrated in time and space. It is when this is done, that the community and its members will fill the need for and have the will to preserve their cultural heritage, including museums.

Museums should also, play an economic role for development; through the development of culture industry and promoting cultural tourism. As an important tourism destination, they can integrate history and heritage as part of everyday life and use all its objects (tangible, and intangible cultural and natural) as an economic and financial resource for development. They can revitalize the transfer of traditional knowledge within communities by strengthening ties between elders and youth, thereby enriching the existing educational

resources. They can also create knowledge through collection and general research. ICOM (1992) has synthesized these new roles in global scale and has recommended that museums should be used as tools for cultural pluralism, national development, democracy and public education. Some of the new aspects of the museum's social role, which have emerged in the past two decades, are based on the following strategies;

- **Heritage Conservation:** This would involve the community participating in the protection and preservation of its cultural and environmental heritage.
- **Cultural Mediation:** Museum outreach, establishing relationship between objects, the public and the museum institution. It is also used for assisting the reconciliation and social reconstruction process in the wake of conflict through the museums acting as neutral territory for ensuring dialogue, developing joint projects and reinventing peace.
- **Community Development:** Enhancing the quality of life, job creation opportunities, and a higher level of employment of proper museum strategic management plan and Development policy frame-work.
- **Scientific Research:** Collection, general and audience research to enable museum "construct knowledge" and offer better services to its community.

Nigeria Museum: What they offer for the Present Generation

Museums are places where history is made tangible. This means that museums contain relics of cultural materials which have helped scholars in tracing the cultural roots of individual groups within a country or region. The historical stories being read make use of such relics to enhance knowledge of the current generation on the past things or societies that have existed before it.

Nigerian museums have a long history and it is closely linked to the helpless nature of things regarding the accidental discovering of certain cultural materials of great value to man. Considering the fact that the accidentally discovered cultural materials were disappearing unlawfully against the inherent growth and development of the cultural sector, the need to create a safe place was paramount.

From 1950 to date, over twenty museums have been created to help in the managing of cultural materials which are mostly artifacts and ethnographic materials found within Nigeria. There is virtually no museum in Nigeria that prove to be different from other ones in terms of their activities based on the purpose they were established. In view of this, museums are stock with antiquities most of which their photographs are seen in books and other public historical documents. It offers the present generation the clue to know their past cultural materials and history.

Recommendations

Prudent management of the four Ms (man, money, machine and materials) should be the goal of all museums. Creative use should be made of the tools for effective management especially when generated funds are

judiciously used, it will have multiplier effect on community development. There must be training and retraining of staff to enable them meet current and new challenges. Training based on continuous evaluation of changing needs of the museum and the community, exploring "e- learning opportunities with local/Africa context. Training the trainer's programmers should be encouraged.

There must be bench-marking with similar institutions abroad, especially in exploring the advantages of internet facilities; ensuring partnership and .networking between museums; museum and the private sector; museum and the local community; museum the international community based on shared values, interests, goals and objectives. If all of these are harnessed, they can be very supportive in meeting the objectives of Millennium Development Goals (MDG) and New Partnership for African Development (NEPAD). It will also help to meet the new expectations from the museums.

Conclusion

The museum should take every opportunity that arises for either the museum personnel or members of the public to quickly respond to contemporary issues that have relevance to local communities. More collaborators, particularly from communities, should be allowed and encouraged to participate in museum work. This is what is referred to as cultural empowerment. It will provide opportunities for others to represent their own point of view within the institutional context. It will allow people to speak for themselves through' exhibition and programmers about issues that are important to them, that is, contemporary issues and not a decontextualized past.

In a communicative service, all museums are contemporary, all must find a voice to communicate in the present tense and put a premium on contemporary culture, practices and conditions. That means if museums are to be of effective service to the society and its development, they should deal more directly with the socio-cultural, political and economic issues of the past as a separate entity or a phase that has passed. The appropriate approach is to be able to link together the past and present if museums are to arrive at socially responsive history.

Nigerian museums must diversify their cultural programs in serving the public. This is because the traditional role of collection, housing and showcasing to the public is fast becoming un-motivating to the general public especially the youths. National Commission for Museums and Monuments (NCMM) as an umbrella body of public museums in Nigeria should look toward making policies that will rejuvenate museums. New cultural programs involving youths should be carried out to improve public patronage

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A CONTEMPLATION OF FACTORS MITIGATING AGAINST THE DEVELOPMENT OF FINE AND APPLIED ARTS EDUCATION IN SOME NIGERIAN TERTIARY INSTITUTIONS

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Abstract

The standard of teaching art as a course in Nigerian tertiary institutions seems to be experiencing some problems lately. The notion that students are generally not serious in academic endeavours may no longer be tenable. Employing descriptive research design in which the case study approach was adopted, this article looked at issues as they relate to art lecturers in the teaching of art in Universities in Nigeria. It also made inferences to some possible reasons why some faculty staff reneges in carrying out their primary assignment of teaching. Conclusion and recommendations made include a re-appraisal of professional ethics by the design and strict observance of a code of ethics for optimal service delivery. The introduction of a feedback mechanism by way of annual faculty staff evaluation by art students was also recommended. It is hoped that the code of ethics as well as the annual evaluation will check unethical practices by art lecturers and also enhance and promote the achievement of quality education in the fine and applied arts.

Keywords: Unethical Practices, Teaching Art, Faculty Staff Evaluation, Art Lecturer, Code of Ethics

Introduction

In Nigeria, the teaching of fine and applied arts at the tertiary level is experiencing a myriad of problems some of which border on moral standards or principles of faculty staff. In other words, some of the problems centre on unethical practices by faculty staff. Generally, ethics refer to a standard of conduct. To this standard, are two aspects: The first involves the ability to discern right from wrong, good from evil and propriety from impropriety; the second involves the commitment to do what is right, good and proper (Donlevy and Keith, 2011: 1). In most human endeavours there are standards of conduct. For instance, in teaching, ethical issues means attention to avoiding actions or inactions that may cause students educational or emotional harm (Hill and Zinsmeister, 2011: 125). Thus, ethics can be likened to a moral compass that can be applied to a range of situations.

Unethical practices such as indecent relationship between lecturers and some of their students, poor supervision of special projects, and abdication of practical classes amongst others are not in consonance with the aspirations of the forebears of art in Nigeria. For example, members of the Zaria Art Society otherwise known as Zaria Rebels which was formed in 1958 at the Fine Arts Department, Ahmadu Bello University, did not only practice art but were equally professionals who lived respectable and honoured lives (Onobrakpeya, 1995). Notably, while some members of the Zaria Rebels ended up teaching art in some tertiary institutions in Nigeria, others went into professional practice. In so doing, the prejudice against art and artists held by parents changed. This further translated to parents encouraging and

supporting their children who were interested in studying art to do so (Onabrakpeya, 1995). Overtime, these forebears of contemporary Nigerian art have maintained their intent for art and have also mentored lots of subsequent Nigerian artists. It is perhaps important to ask if all art lecturers in tertiary institutions in Nigeria are following in the direction of these forebears. If not, how do art lecturers in art departments in Nigerian Universities consolidate on the aspirations of contemporary Nigerian art forebears?

Following from the foregoing, the focus in this paper is on practices by art lecturers as they impact on the teaching of art in tertiary institutions in Nigeria. To articulate this, two key issues will be examined. These are unethical practices by some lecturers of art as well as their probable causes and code of ethics for art lecturers. The intent in this article is not to bring down art academics in any way, but rather to bolster progressive attitudes towards the teaching of art by taking informed positions. In so doing, the drowning status of academic artists may be repositioned for greater heights, reminiscent of the position attained and retained by the forebears of academic artists in Nigeria.

Essentially, the research design employed in this study is descriptive which is oftentimes referred to as non-experimental. Specifically, the type of descriptive research used in this study is the case study design. A case study research design is geared to single out and study a given social unit, which could be individuals, groups of individuals, institutions or communities. These studies are usually motivated by peculiar problems emanating from an individual or group of individuals being studied. The case in this study are some unethical practices in the teaching of fine and applied arts in Nigerian tertiary institutions. The study used interview in data collection for providing relevant information.

The Primary Duties of Art Lecturers

The primary task of an art lecturer in a tertiary institution is to guide, supervise and teach students, as well as conduct researches in areas of specialisation. Guiding students involves leading them on the use of material resources and equipment, guiding them in novel practices and techniques in the arts, as well as motivating them towards developing observational skills. Supervisory roles involves following the students in a step by step procedure and progress in accomplishing tasks, while proffering advice where and when necessary. The teaching role of lecturers include skills development, enhancing techniques, providing information on the historical, social, physical, psychological and intellectual aspects of the arts, amongst others. Another role is in the area of developing know-how on appreciation, criticism and entrepreneurial skills in the students. The objective of the foregoing is producing intellectually, artistically knowledgeable and skillful artist who will be positively productive and participating members of the society at large. In a summary of the roles of lecturers, Igwe as cited in Nwosu (2011: 131) noted that a lecturer has a commitment to students and by extension, the community, his employer as well as his profession.

The very nature of fine and applied arts splits its teaching into two facets. These are theory and practicum. While the theoretical aspects may be taught in regular classrooms, same may not be said of the practicum. For the practical classes, they could be held in studios or outdoors, as in the case of drawing and painting. Ethically, it is mandatory on art teachers to be punctual to classes whether theory or practicum, for this informs their primary assignments, which they are duly remunerated for.

Some Unethical Practices by Some Art Lecturers

Observation has shown that some art lecturers abdicate practical classes like life drawing, life painting and outdoor painting and drawing solely to class representatives, commonly called class reps. A critical question arising from this is that a class rep may not be grounded in the objectives of the particular course he has been assigned to organise. In contrast, a lecturer who understands the objectives of a particular course and is also knowledgeable in pedagogical strategies for teaching that particular course would deliver such a course effectively. The presence of a lecturer in his lectures may also stimulate healthy academic interaction between the students and him. In this situation, varying perspectives to issues bordering on theories or practice are freely discussed with the lecturer providing a guide. In other words, such lecturers are readily available to assist students on a one-to-one basis. In so doing too, the identification of students with specific academic (theoretical or practical) deficiencies by the lecturer is easy. Relatedly, some lecturers do not spend the required number of hours assigned to lectures and some only attend classes half of the period in a semester.

The supervision of special projects is routinely part of art lecturers' academic schedule. However, projects supervision at both undergraduate and postgraduate levels in some art departments in some Nigerian Universities is fraught with a number of unethical issues. Some of these are scheming by some art lecturers supervise "select" students and carry out special projects for some supervisees. Some art lecturers too have also made it somewhat formal for their supervisees to accompany project write-ups with gifts in cash or kind or both in order to fast track attention to such projects. Generally, the act of lecturers lobbying to supervise particular students at undergraduate and postgraduate levels negates moral conduct. Coaxing a supervisee to part with money in the course of supervising a special project is equally unethical. Also, a lecturer of art undertaking a student's special project constitutes some form of examination malpractice. More so, the assessment of such a special project may not be objective. Following from the foregoing, Nwosu (2011: 131) notes that as a matter of principle, no lecturer should be involved or condoned or connived with a student in examination malpractice.

Indecent relationships between some art lecturers and some of their students is another topical unethical issue that is rather commonplace in some art departments in some Nigerian Universities lately. Professionally, a lecturer of art in a university should have only academic dealings with the students. Some

art lecturers take undue advantage of their positions to engage in amorous affairs with their students. Following from such relationships is undue favouritism, especially on the part of the students concerned. There are instances where some students who date some art lecturers are unduly awarded grades not duly earned. The issue of some art lecturers dating some art students in some cases has also resulted to open quarrels amongst some art lecturers¹. This creates acrimonious situations capable of setting back the teaching of art in the affected department. An art lecturer should be responsible for maintaining a professionally appropriate relationship with students.

The use of art students' creative piece(s) in whatever form amounts to plagiarism. This practice tends to be in vogue lately in some institutions. Specifically, it is a silently known fact that some art lecturers have illegally published art student's special projects, seminar papers or even class assignments in academic journals. Generally, it is not only unethical but also criminal to publish the work of another individual. In cases where such lecturers may have supervised such projects or made inputs in seminar papers and find such papers publishable, it is ethical to seek the inclusion of the name of such a supervisee or student as a co-author. In so doing, the student may not only be mentored but may also feel a sense of fulfilment from his resourcefulness. Similarly, the collection and sale or exhibition of students' artworks by some art lecturers is as immoral and criminal as the illegal publishing of a student's project write up, seminar paper or thesis.

Aside the unethical issues highlighted above, there are some others which may not be as rampant like those highlighted. For instance, some art lecturers drink alcohol and/or smoke in classes (especially practical classes). Such a situation may impinge on the teaching of art. Importantly too, drinking and/or smoking in practical classes is equally hazardous to the health of the students. This sets an undesirable social example for some students who may emulate their teachers.

At the postgraduate level, inadequate supervision, delay in reading and correcting students practical projects and write-ups, criticism without proffering suggestions, amongst others, are the bane of postgraduate students. Thus, a three-year programme may take the duration of four to six years or even more before completion, all because of the supervisor's attitude towards primary assignment.

Some Anecdotal References on Unethical Practices by Faculty Staff

The following are some anecdotal accounts on the unethical behaviour exhibited by some faculty staff in some tertiary institutions in Nigeria. Abigail Ominigho², a three hundred level student of fine and applied arts in a Nigerian University, had gone home for the weekend only to inform her parents that she was contemplating opting out of her degree programme. Upon enquiry, her parents discovered that a lecturer in her department had requested for the sum of sixty thousand naira and sex from her in exchange for a "good" grade. Failure to yield, the lecturer had boasted she would fail the course. Similarly, some final

year students of fine and applied arts in a Nigerian University had written a letter to their Head of Department protesting an “A” score awarded to a female student, who was obviously weak in drawing. The case is still being investigated³. In a related development, Emeka Odinaka⁴, a final year fine art student, was invited to attend the opening of his lecturer’s art exhibition. To his chagrin, one of the sculptural pieces on display was his. Specifically, the piece was a class assignment he submitted to the same lecturer some months before the exhibition. He watched helplessly as his lecturer introduced this piece to guests. Furthermore, Muyiwa Afolabi⁵, a postgraduate student of fine and applied arts in a Nigerian University was asked by his lecturer cum project supervisor to procure two brand new tyres for the lecturer’s car before his project would be attended to. The foregoing is the state of affairs with regards to unethical practices by some faculty members in some Nigerian tertiary institutions. These practices have implications on the development of art in Nigeria as well as leave much to be desired on the part of some art lecturers. If left unchecked, they may redefine art practices as well as the status of artists and art lecturers in Nigeria.

Possible reasons for some of the unethical practices by art lecturers

For some lecturers teaching art at the University level is usually their very first attempt at formal teaching. In other words, such lecturers of art in some Universities are first time teachers. They are usually employed after faculty interviews to the first stage position in the academic hierarchy generally called junior lecturer and hold Bachelor of Arts or Master of fine arts degree⁶. Typically, they start their academic profession either as Graduate Assistants or Assistant Lecturers or Lecturers II as the case may be. The lecturers in the aforementioned cadre are meant to assist and not actually carry out intense academic teaching. As new teachers, an orientation programme by way of pedagogical content of art and a well-documented and explained code of ethics ought to be a starting point for them. But this may yet be lacking in many Universities in Nigeria offering Art. The importance of an orientation programme as well as a well explained code of ethics to newly employed junior lecturers is crucial. This is in the sense that the responsibilities of new lecturers boarder on activities that encourage learning, evaluating learning fairly and treating students respectfully (Hill and Zinsmeister, 2011: 125). Also, it has been argued by Keith-Spielgel *et al.*, in Hill and Zinsmeister 2011: 125 that, a functional code of ethics will prepare the newly employed lecturers to engage in behaviours that meet the responsibilities in ways expected by the students, institution and discipline. Notably too, such codes of ethics spell out all the aspects of moral behaviour expected of a teacher as well as penalties for violating any of the codes. Some faculties and departments in some Universities have well spelt out and documented ethical code of ethics for newly employed teachers. For example, in University of Melbourne, its code of ethics is well spelt out (University of Melbourne, 2007). Such faculty and/or departmental ethical codes are drawn based on the peculiarities of such

departments. It can be argued that most universities in Nigeria as well as some staff unions like Academic Staff Union of Universities (ASUU) have some form of codes or regulations (ASUU Unethical Practices, 2006). However, the scope covered by such codes as well as their potency is debatable. For instance, not all the lecturers in Nigerian universities are official members of Academic Staff Union of Universities (ASUU) and whatever code of ethics set by the Union may not be binding on such non-members. More especially, as such a Union is not the employer. As a result, such regulations may not pass for strict code of ethics for lecturers.

In situations where academic institutions without well documented functional code of ethics for newly employed teachers, such teachers may have to rely on older professional colleagues for direction. While this seems all right on the surface level, the same may not be said of directional roles of all senior faculty staff. This is against the background that some older professional faculty members may have their predispositions, which may be ethically bankrupt.

Aside the absence of a functional code of ethics in some Nigerian Universities, some art lecturers may not have the prerequisite of being art teachers in the first instance. This group of artists termed “artist-teachers” is studio trained and prefers to produce art works for sale but, as a result of available teaching job opportunities in higher institutions, takes teaching as secondary (Akinbogun *et al.*, 2011: 121). The implication of the foregoing is a conflict of professional interest of the so-called artist-teachers. In this regard, such artist-teachers may naturally devote more time to production of artistic pieces for exhibitions and sale to the detriment of lecturing (Akinbogun *et al.*, 2011: 121).

Poor salary leading to corruption and greed on the part of some art lecturers is no more tenable as a reason for unethical practices like the demand or, in some cases, the extortion of gifts in cash or kind or both from art students by some art lecturers. The remuneration of lecturers in Nigerian public Universities has improved considerably since the regime of President Olusegun Obasanjo (Ifeanyi, 2007: 43). In situations where some senior faculty members abhor the teaching of undergraduate courses, such courses may be passed on to junior lecturers, who may not even be qualified to teach such courses. Also, such junior art lecturers may also not be well grounded in the objectives of such courses.

Additionally, the non-mentoring of junior faculty members by senior faculty members in areas of publications and exhibitions is commonplace in some art departments. Noting the role of publications in the promotion of art lecturers, this may be the reason for the “publish at all cost” attitude of lecturers. In so doing, professional ethics are hardly adhered to in the course of publishing, thus leading to plagiarism.

The religious disposition of some art lecturers in some cases has been allowed to creep into the teaching of art. For instance, given that mastering drawing and painting human anatomy is essential in drawing and

painting courses, not every religion may permit semi-nude models as well as the drawing and/or painting of them.

Given some possible reasons for some unethical issues amongst some art lecturers in some Universities in Nigeria, it is perhaps worthy to note that most unethical practices that affected students reported are usually not treated formally. Equally, a good number of victims of unethical practices will rather remain silent. The reasons for this may not be unconnected with the resolve of such victims of oppressive practices to graduate peacefully. The foregoing raises the issue of students' rights. Are the rights of students made known to them upon admission? Furthermore, in handling such unethical practices, how many really go through appropriate official channels where they exist? Some usually end up being "settled" at the offices of some heads of department. The implication from the foregoing is a persistence of all sorts of unethical practices by some lecturers of art. To check the situation, some suggestions are offered in the form of recommendations.

Conclusions / Recommendations

Overtime, the teaching of art at the University level in Nigeria has recorded some unethical practices on the part of some art lecturers. These unethical issues have negative implications in the course of training future artists. To check this trend, the authors recommend that Universities offering art may adopt two key strategies. Firstly, such Universities must make orientation for newly employed art lecturers compulsory. In such orientations, a copy of functional code of ethics should be given to the new lecturers. More so, the content and implication of the code of ethics must be made clear to the new lecturers. Furthermore, because of the peculiarity of art, art faculties and even art departments can also fashion out their code of ethics (which may be an addition to that of the host institution) for her newly employed art lecturers. To achieve the effectiveness of such code of ethics, there must be some feedback mechanism or channel for art students to express such unethical practices. This takes us to the second strategy. The strategy is centred on the introduction of a compulsory yearly student based annual evaluation of faculty staff tagged Student Based Annual Evaluation of Faculty Staff (SBAEFS). Such an evaluation should be made compulsory for undergraduates and postgraduate art students and its existence made known to newly employed art lecturers at the time of employment. The design of the SBAEFS should be such that responding students are anonymous. This will protect the students from victimisation of any sort in the course of investigation. Also, in the SBAEFS, questions bordering on all unethical issues should be raised for every art lecturer for art students to provide answers to. Importantly too, the inputs from such SBAEFS may also be very useful whenever the need to review code of ethics arises, as such evaluation could provide insights to new trends of unethical practices. A suggested sample of the SBAEFS is shown in fig. 1 below.

There is no gainsaying that an evaluation, such as the SBAEFS, will not only serve as a watch but may keep art lecturers ethically upright in the execution of their professional tasks. This may breed ethically upright senior faculty members who will in turn mentor newly employed art lecturers. Following from the foregoing, art departments will be endowed with lecturers worthy in character and teaching. This, it is hoped will not only consolidate the aspirations of the forebears of contemporary Nigerian arts but also help to reverse the downing status of art lecturers occasioned by unethical engagements of some art lecturers in some Nigerian higher institutions.

Fig. 1: Suggested outline of a SBAEFS designed by the Authors.

Year of Evaluation:		Level:			
Course Code:		Course Title:			
Lecturer in Charge:					
Area of evaluation	Score				
	Tick ✓	[1: Lowest, 5: Highest]			
	1	2	3	4	55
1. Regular to class.					
2. Punctual for lectures.					
3. Stays through lectures.					
4. Well organized and prepared for lectures.					
5. Clear explanation of concepts.					
6. Use of effective teaching methods that enhances Understanding.					
7. Encourages question asking/inquiry.					
8. Available outside class period for consultation.					
9. Use of technology in teaching (where available).					
10. Motivates and challenges thought processes.					
11. Continually assesses students' progress (C/A).					
12. Informs students on C/A performances.					
13. Further comments: In particular, tell us if you have experienced or observed behaviour/s by the lecturer that breaches moral conduct.					

Notes

1. Department of Fine and Applied Arts, University of Benin witnessed this situation between late 1990s and early 2000. The information was obtained from an interview in 1999 with some of the students and staff who were involved in the case.
2. The information was obtained from a personal interview with a staff of Ambrose Ali University, Ekpoma in 2001. However, a pseudo name was used for the student's name in the text.
3. The information was obtained from a personal interview with a staff of Nnamdi Azikiwe University in 2012. As at the time of the interview, the case was still under investigation.
4. The information was obtained from a phone interview in March, 2005 with the student whose work was exhibited. For the purpose of this study, a pseudo name was used for the student.
5. The information was obtained from a personal e-mail in September, 2012 from a postgraduate student of Visual Art. However, a pseudo name was used for the student's name in the text.
6. Formally, University lecturers are employed after adverts and interviews by University's administration. Before such interviews, Faculties and Departments make input by way of suitability of candidates before short-listing. Lately, cases exist where lecturers are "imposed" on departments without inputs from the Departments. In other words, such lecturers do not go through the official due processes of employment.

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LASISI LAMIDI'S STYLISTIC METAL SCULPTURE

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Abstract

The paper brings to public awareness one of the visual artists (sculptor and painter), who have not received much critical writing, Lasisi Lamidi. Amongst other things, the paper deals with his stylistic approach in the metal sculpture works of the artist under review. The paper also traced the history of the artist, his educational background and also purposively selected, analysed and discussed four of his metal sculptures *The Drunkard*, *Couple*, *From the Market*, and *The Igbo Chief* for possible understanding and appreciation of his stylistic approach to metal sculptures.

Key words: Style, Lasisi, Metal, Sculpture, Zaria Art School

Introduction

The Zaria art school has become a household name as far as Nigerian visual arts are concerned. The school has produced and is still producing calibers of young vibrant artists in different fields of specialisation since its inception in 1955. The pioneer students came up with the idea of “natural synthesis” as an artistic concept. This concept which was advanced by the Zaria Art Society was to correct the European formalistic approach to art practice with some aspects of indigenous cultures in a fusion which, they believed, would create a natural art that they could relate with. Furthermore, the idea of articulating traditional styles as a concept which was variously practiced consciously by the majority of the students, created a platform for the emergence of varied styles in modern Nigerian art. Artists who have played their role in the development of various styles in modern art period include William Aremu Olaosebikan, Yusuf Adebayo Grillo, Demas Nwoko, Bruce Onabrakpeya, Solomon Wangbojie, Uche Okeke and Jimoh Bola Akolo, to mention but a few.

These artists had staged series of seminars, workshops, and sales of their works. They focused on introducing a new functional approach to the appreciation of modern Nigerian art. On one hand, this functional approach led to the emergence of different groups and publications in Zaria such as the “Zaria Rebels”, “Nogh–Nogh Art Movement”, “Egghead Magazine”, “Art History Newsletter”, “The Eye Journal of Contemporary Art” and “Anthology of Modern Nigeria Art” On the other hand, the school encouraged and gave emphasis on individual style. The style is as diverse as the influence, which artists received during the course of training and learning process. The influence stems from historical, philosophical, and political experience. Others are religious, socio-cultural, and economic factors or the combination of all.

Duniya in Sani (2010) describes style as the procedure or skill required: the procedure, skill, or art used in a specific task. Similarly, Nelson and Shiff (2010) term style as ...distinctive manner which permits the

grouping of works into related categories. In general terms, style can be seen as dynamic and vibrant within a group or individual for a period of time. Buttressing the above statement Eric (2000) emphasis thus, style in most period's changes either gradually or very fast, although, the process varies between groups or individuals. In ancient Egyptian art for instance, style is seen as a gradual process, but in modern art, the process of style is rapidly developing. The author further emphasizes that, style often develops in a series of jumps, with relatively sudden changes followed by periods of gradual development.

The graduates of the Zaria art School, according to Sani (2010), have developed individual styles and techniques, which they are known for. For instance, some of the graduates who carved a niche for themselves in this regard include but not limited to Professor Solomon Irein Wangboje (1930 – 1998) who carved plastic rubber in different shapes and designs to create lino-cut, Gani Odutokun (1946–1995) delved into liquidised pigment to create accident and design. Jerry Buhari (1959 to date) uses liquidised paints to create spillages, Mu'azu Sani Mohammed (1959 to date) believes in using pigment to create drips and splashes on his support, while Jacob Jat Jari (1960 to date) employs cornstalk medium in painting.

From the foregoing, the paper brings to fore one of the visual artist (sculptor) who has not received much critical writing, Lasisi Lamidi. The paper also traced the history of the artist, his educational background, and also discussed four of his metal sculptures for possible understanding and appreciation.

A Brief Historical Background of Lasisi Lamidi

Lasisi Lamidi, a sculptor cum painter, is one of the emerging and talented Nigerian artists that strongly believe in experimentation. This is evident in his numerous sculptures, paintings and drawings. According to Yusuf (2008) Lasisi Lamidi was born in *Bibiani*, Ghana on 4th September, 1966. He stated his Primary School in 1979, at Local Educational Authority (L.E.A) Tudun Jukun Primary School, Zaria, where he spent three years and left the school in 1982. Lasisi later joined Amina L.E.A Primary School, Samaru Zaria. He acquired Bachelor of Arts Degree (B.A. Hons), Fine Arts, from the Department of Fine Arts, Ahmadu Bello University, Zaria in 1990, specialising in sculpture. It would interest one to note that, Lasisi emerged as one of the best in his class. He also holds a Master of Fine Arts degree (M.F.A) from the same institution in 1998; His Doctorate Degree was on static motion: researching on the Yoruba stilt dancer (Agere) for inspiration in sculptural possibilities in the same university in the year 2015.

It is interesting to note that the artist has been involved with some other forms of visual expressions which include mosaic and mural paintings in the course of his artistic career. Aina and Lasisi (2000) reports that Lasisi worked with EMG and Company Limited, Artists and Designers, Zaria, as studio assistant, between 1989 and 1990. Again, he worked as an artist in Module-D Associate and Designers, Zaria, from 1991 to 1994. It is possible that all these experiences he acquired contributed greatly to his creativity.

Dr. Lasisi Lamidi is a keen studio artist who has inspired and motivated many artists in his several studio experiments. The works of a highly skilled foundry man called Julio Gonzales, have been of huge influence on him, such that, both of them have turned to modeling in order to truly understand the depth, volume and form associated with three-dimensional figures. He has participated in over forty solo and joint exhibitions both locally and abroad. He has also executed some art projects and commissions spread across the country. Presently, he is a lecturer in the Department of Fine Arts, Ahmadu Bello University, Zaria, where he teaches sculpture at both undergraduate and postgraduate levels.

Analysis of Stylistic Approach in His Metal Sculptures



Plate I, The Drunkard Mixed Media, 84cm Height, 2004, Artist's Collection.

The analysis on this stage is based on the stylistic approach in the metal sculptures of Lasisi Lamidi. The first metal sculpture is titled *The Drunkard*. It is an abstract sculpture depicting a figure holding firm to his green bottle. The work was executed in 2004 with steel, clad with canvas and painted with artist oil colour. The Drunkard represents a male figure whose parts of the body are depicted in different segments and sizes of metal. The head of the figure is rectangular, and in solid metal, on which eyeballs are made out of metal.

The stretched and slumping neck is also made out of a thick rod, over which a spring is worn. In addition, the upper arms are made out of hollow pipes depicting sleeves through which thinner rods are passed to form hands. It is this that, five half inch short rods are welded to represent fingers. The right hand holds the big green bottle of beer while, the left hand is stretched out in a mannerism of the drunk.

The big pipe that forms the trunk is made out of a car exhaust. At both ends on the lower part of the trunk is a construction of a mild steel rod on an inch-long rod over which canvas is sewn and painted red to form the legs and trousers, while the foot is made out of two short pipes. The staggering position of the figure has made the artist to succeed in portraying one of the fatal problems caused by alcohol. The approach of style adopted in this work is similar to the work of Airen T's titled, *Couple* in terms of elongation of the figure, but that of Airen has the rigidity of an Egyptian art, while Lasisi's *Drunkard* has achieved

flexibility and movement. A close observation of the work shows that direct welding technique was used. Enamel paints were used to beautify the surface treatment, with various parts of work. The style explained above is a common style applied in most of the artist's welding works that shows consistency in most of the metal works.

The work *The Drunkard* reveals that the artist has achieved the intended message by placing the figure already slumping to one side with the weight of his huge green bottle, which clearly shows how the weight of an alcohol brings down anybody that indulges in it. Similarly, the figure is wiggled into an interesting shape creating a rather powerful movement. The thrust of the arms shows a movement to depict the "strength in alcohol" which momentarily fails. The complimentary colours green and red create a balance of colour contrast just as the brown tones on the figure harmoniously create another balance on the main figure. Rhythm is achieved through the body movement which actually depicts the gesticulation of most drunkards. The composition is simplified so that viewers can easily understand the concept without any need for explanation.

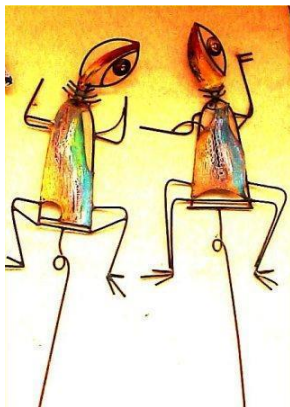


Plate II, Couple, 2006, Steel and Oil on Canvas, Artist's Collection

Plate II is titled *Couple* and, symbolically represents two lizards beside each other in such a manner that appears the two are conversing. The one on the left part of the picture frame seems to be chatting and the other appears to be listening, which evokes the feelings of companionship, mutuality and agreement. The interesting thing about this piece of sculpture is the freedom with which the artist organized the elements and principles of design in a theatrical manner. The use of fluid lines to produce different geometric shapes, to express various parts of the work is attention drawing and captivating.

The heads, eyes, the fore and hind limbs and the tails, are arranged to maintain a balance. The slender trunks are depicting the look of lizards including some of the features on the necks, hind limbs and so on. All of these, bring to the memory of Jean Arp's statement in Onoja *et al* (2016) that art should lose itself in nature, should even be mistaken for nature only one must not try to achieve this by imitating, but by the

very opposite of naturalistic imitation. Without doubt, the artist's style of abstraction is effective in executing his imaginative concepts.

Another paramount factor to behold is the artist's use of colours on the metal sculpture and the use of canvas to cover parts of the heads and the trunks, on which he expresses his design concept on the lizards via oil colours. This style paves way for variety and dislodges colour monotony, which is synonymous to sculpture, in the work. The lizards back portray the rhythmic movement of colours. Again, one could discern, from the appearance of the posture critically, the male and female lizards. The tender look, the seemingly fold-like neck and the small body-mass portray the female lizard.

Looking critically, also, at the two reptiles, one will be reminded of how some wives, use sugar-coated tongues to brain-wash their husbands in order to gain favour and receive attention. Apparently, from oral narrations, this scenario is common with African women. A wife knows how to eulogize or raise her husband's ego using his lineage praises to gladden his heart and make him feel highly esteemed than normal. This, therefore, subsequently prompts the man to give instant approval of his wife's request even if it is hitherto against his wish. With this affectionate posture and composition, the writers have no dissenting opinion about the theme or title given to the work, but to agree with the artist, that indeed, these lizards are a couple.



Plate III, From the Market, 64cm, 2005 Steel and Oil on Canvas, Artist's Collection

From the Market (Plate III) was executed in 2005 with steel, found objects and oil on canvas (mixed media). It is an abstract sculpture, portraying a female figure coming home from the market. Apparently, one could see how the artist artistically arranges the steel rods together, to give a dynamic posture to the work. Technical proficiency is exhibited here by the artist, especially in the way he positioned the load at the top, with the dramatic movement of the body in a twisting manner, yet maintaining its balance. Contributing to this work, it was said that free standing and three-dimensional sculptures force sculptors to concern themselves with the practicalities of engineering and gravity. It is noted further that, some sculptors cannot create a work with great mass at the top as seen in this work, unless they can find a way to

keep the statue from falling over. Consequently, Lasisi Lamidi, again, has demonstrated a fair of this mechanics style of approach.

The skillful use of colours on the work also shows the artist's mastery and freedom, on the choice of colours. Indeed, Lasisi, being a trained sculptor, can as well be described as a colourist. The skirt and the load on her head are treated in a polychromatic manner with blue and red colours, and also with a touch of white in-between to portray the effects of light and shade. Furthermore, a critical look at the artist's use of lines, create movement by the hands that are loosely spread around the body. The trunk tilted sideways on a broad hip, the load is rested on the head without a support, and with supposed majestic steps, and the figure seems to be walking in an exciting mood. A pair of spring rod is used for its short sleeves, which makes the dress looks like a simple blouse. The sculpture brings one to reminiscence on the Nigerian market scene, where unrestricted joy illuminates the face of a seller who experiences a boom in his and her sale for the day. The movement on the work reveals this joy.



Plate IV Igbo Chief, Mixed Media, 98cm height, 2005, Artist's Collection

Igbo Chief is an abstract sculpture. The work is an experimental study of the traditional institution of the Igbo. It is made up of iron rods, round pipe, some pieces of canvas material and oil colour. The head of the figure is in rectangular shape with a twisted iron rod painted with light ultramarine blue colour in a curved manner. The eyes are suggested by two round ball shapes. The three iron rods at the top painted in yellow, black and blue probably suggest the usual feathers attached to the red caps of chiefs. The beads round the neck flow down to the chest of the figure, indicating the rich culture of the Igbo. The characteristic nature of the "Igbo Chief" is similar to other works by the artist. Okoli (2008) explains in an exhibition catalogue, *Sketches in Colour* that characteristic nature of sketches is its fearless fluidity and mutability because it is hoped that it remains like underwear for the final piece. Furthermore, the author concludes that the strength of Lasisi's works lies in their free experimental nature which is represented in this piece of work.

Conclusion

From the above discussions, this paper submits that Lasisi Lamidi takes bold step in experimentation with metal sculpture, using lines to produce his works. This has made his creativity and artistic trends, to have a footing in the modern Nigerian art. All the works analysed in this paper are all abstracted metal sculptures. Aina in Adeyemo and Duniya (2016) opined that art is abstraction, derive this abstraction from nature, while dreaming before it and think more of the creation, which will result to nature. The key-spirit of Lasisi's stylistic approach to metal sculptures is the use of lines in its different sizes and thicknesses to create wonderful and artistic forms, mostly in abstract and derived from nature. This is evident in all the works appraised and shown in this paper. They are aesthetic expressions that evoke diverse feelings and created within a variety of materials and ideas.

An interaction with the artist, made the writers to understand that Lasisi tries to harmonise sculpture and painting in the expressions of his metal works, which is an innovation of art practice. Lasisi once states:

I love the word Jacob Jari used in one of his write ups about me; 'eclectic'. This sums up my idea of creating an art work. I could pick ideas from whatever fascinate me even from other artists and add enormous dose of my own idea and recreate. I enjoy painting but was trained a sculptor. My sculptures are a mixture of painted canvas and steel which could sometimes be found objects. I explore the dynamics of lines especially as they affect the female figures.

In the quest for elucidation of the above statement, the artist has achieved that in his full size sculptural works, he came up with this style that can be described as minimalist sculpture. The strength of form, content and enduring nature of the stylistic rendition of the metal sculptures are captured and analysed in this write-up. Lasisi and his philosophical position of putting his best, in all his visual arts; as a trained sculptor has resulted in exposing some sense of maturity, thoughtfulness and dynamism. These are evident in his painterly sculptures and are considered interesting and successful.

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THE IMPACT OF THE FICTITIOUS, THE FANTASTIC AND THE IMAGINATIVE IN CREATIVE PRACTICE

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Abstract

The paper discusses meanings and methodologies of unreal, fiction, fantasy and the imaginative that fuel visual practice in contemporary Nigerian art. It underlines truths and value of illusions conjured or constructed. The unreal here expresses legitimate navigations of conscious reality through that which is imaginable. The unreal is engaged as a cross cultural element in global creative practice though western concepts and movements have been popularised through influence on education. This paper examines how artist's access orders of inclusions, exclusions and conjuring that affect audience's perception, process and imbibe ideas outside the norm. The paper also highlights analogies of artists that employ various approaches through the unreal or other strategies that embrace the fabulous, storytelling, para-fiction, or the counterfactual to explore individual creative dialogues through more conventional methods, narratives, or archives.

Keywords: Impact, Fiction, Fantasy, Creative Practice, Imagination

Introduction

Fiction, fantasy and imagination are synonymous with the inference of untruth or the unreal. This does not necessarily devalue the credence of their purpose and impact particularly in the navigation and assimilation of creativity. The unreal as such has a phenomenological quality that is experienced outside of a present tangibility (Argiro et al, 2011). It hangs in memory illusions which are a core of the inventiveness of the mind to imagine. This is navigated by reason. All areas of the unreal are illusory archives that impact artistic production and the discourse it generates. An active imagination could be interpreted as a cognitive resource employed for comprehension of our lives. This is what generates fiction which is an invention of a testimony that presents plausibility despite the projection of another truth. It is a form of make believe that garners new thought for the creator and his audience. Other forms of the unreal that implicitly impact creativity would be dream. They serve both creative ability and problem solving abilities and expose both the audience and creator to worlds beyond our knowing through creative practice.

Objectives of the discourse are to highlight the unreal as a cross cultural element in global creative practice though western concepts and movements have been popularised through influence on education. Also to highlight that these western ideologies are used to navigate other non-western ideologies though they do not necessarily correlate with them. To examine how artists access orders of inclusions, exclusions and conjuring that affect audience perception, process and imbibe ideas outside the norm. To also highlight artists' work that employ various approaches through the unreal or other strategies that embrace the fabulous, storytelling, para-fiction, or the counterfactual to explore individual creative dialogues through more conventional methods, narratives, or archives. It explores how audiences relate to concepts of the

unreal in creative practice and highlights the cognitive impact of this on the audience as individuals or a collective.

The Development of Fiction, Fantastic and Imagination in Practice

In practice, the development of new concepts and ideas transcends the physical object and the impact of the creative work is harnessed through the perceptions of the audience. In this way the work and its source are tied to the audience and their thoughts. The space of thought that houses memory and imagination is what justifies the unreal in this context. These postulations in approaching art bring to the fore the possible instability of the rationale used as an anchor for what is determined as real and perceptions of it which in turn affects actions or reactions. This is shaken by references to science in itself. Einstein's theory of relativity rattled science that had been depended upon for years¹, in that it challenged accepted reality of the previous ideas of Isaac Newton as many other researchers continue to feed the world of plausibility that the fantastic, illusionary, imaginative, fictitious bear on the mind of an audience, relativism in a philosophical context lends credence to what may be generally determined as unreal. This is because it challenges accepted norms.

The primacy of the enquiry given to the ideas of the unreal and its associations is posited in the sources of conceptualisation for creative development. Whatever the information garnered for dissemination or communication in the creative work, its source still stems from conscious or unconscious apprehension or absorption from external influences. They could be hallucinogenic, the common subconscious expository encounters, transcendence or the spiritual amongst others types of seeing like the non-visual which is akin to day dreaming. In this seeing is a subconscious effort. Glausiusz (2014) proffers that daydreaming could serve an evolutionary purpose aiding creativity as we replay variants of the millions of events we store in our brain. She further expounds that the consciousness of this and an ability to control it to some extent present even higher variables of creativity. This is done through stock taking of the experience, narrations and an ability to distinguish between beneficial and pathological imaginings.

The dream state in itself also may be assessed from another angle which is psychologically rewarding. In this, fantasy is associated with dream and highlighted for its positive attributes.

¹ Einstein's theory of relativity transformed theoretical physics and astronomy by superseding Sir Isaac Newton's previous 200-year-old theory of mechanics. His idea introduced concepts space and time as a unified entity. His focuses were on space and time, relativity of simultaneity, kinematic and gravitational time dilation, and length contraction. His theory of relativity improved the science of elementary particles and their fundamental interactions in physics. It was also the beginning of the nuclear age. With his theory cosmology and astrophysics predicted extraordinary astronomical phenomena such as neutron stars, black holes, and gravitational waves that were previously not existent.

Hartmann (2000) suggests that a possible function of dream is weaving new material into the memory system in a way that both reduces emotional arousal and is adaptive in helping us cope. We imagine what we have subconsciously absorbed in the attics of our mind then work it through creative output. It is a circle that derives and gives to itself. These ideas all relate to Freud's theories of the subconscious and dream which are found in his theory of the Unconscious Mind² and his Analysis of Dream³. These ideas heavily impacted the ideas of the surrealist movement made popular by western influences in art history and academics. Kleiner & Mamiya (2005) in their distorted, condensed and many a time displaces visuals. They however are not exclusive to these ideologies in that there are several ideological influences by other cultures which engage indigenous theories in the approach to creative production. Examples of influences by non-European cultures to mention a few are the art of Creole influence. This is seen in the perspectives of the imaginative works of Jean-Michel Basquiat who had an influence of Creole Parents that played a major role in the development of his creative practice as a youth. His untitled piece (1981) (see figure 1) displays qualities of the surreal and psychoanalytic references but has its roots in the influence of his early Creole orientation.

² In Freud's theory of the unconscious mind he divides the mind into the conscious mind which is the ego and the unconscious mind which he further categorises into the id which are instincts and drive and the superego which functions as the conscience. In the context of this theory, the unconscious refers to the mental processes that people are unaware of. In his idea Freud proposed an overlapping of consciousness where the conscious, the preconscious, and the unconscious mind are super imposed by one another. He asserted that significant psychic events take place beneath the unconscious mind. Here hidden messages from the unconscious tend to have both symbolic and actual significance. The unconscious mind is viewed as a storage for unacceptable ideas, wishes or desires, traumatic memories, and painful emotions put out of mind by psychological repression though not a space for only negative expressions. The unconscious here is not directly accessible for ordinary introspection, but it can be sourced by methods such as meditation and free association for creative use (Geraskov, 1994).

³ In Freud's theory of the analysis of dreams, the subconscious activity of dream is prompted by thoughts and occurrences of daily life. In this theory Freud proffers dream activity as Primary and secondary processes that attend to unconscious thought and repressed childhood sexual scenarios first then wish fulfilments governed by the guidelines of language and reality (Freud, 2004). The activity is described as the dream work, it functions to preserve sleep by disguising the repressed content of the dream in an interplay of displaced, condensed and distorted words and images. These are the manifested content of the dream which get recounted as the dream narrative. Freud proposed that the interpretation dreams could provide valuable insights into the formation of neurotic symptoms and help deal with negative pathological situations (Gay, 2006).



Figure 1: Title: Untitled. Acrylic and Mixed media on canvas, Artist: Basquiat (1981)

Another example is the ever expansive world of Asian and other Oriental art which traditionally are devoid of western concepts yet present fantastic and imaginative tendencies. This is such with the Bali art which is influenced by Asian cultures which include Indian, Hindu, Japanese, Chinese, Buddhist, working in groups or anonymously under the patronage of the priests and ruling classes, decorating palaces and temples with heavy aesthetic and religious guidelines such as seen in figure 2.

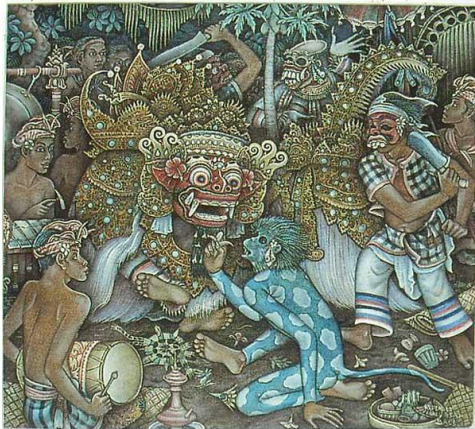


Figure 2: Title: Unknown (Traditional Balinese painting). Artists: Unknown (1970s)

African art is not left out of the examples though they are too numerous to attend. African art is also very expansive in influences as there are several ideological philosophies that span and influence through the cultures on the continent. Prominent Nigerian artist, Twins Seven Seven referred to the ideas of dream as an element in his practice, however his approach and apprehension of it was heavily influenced by Yoruba philosophy which in many ways is parallel and alien to western concepts of the dream state.



Figure 3: Title: Sea Ghosts 3, Ink on plywood. Artist: Twins Seven-Seven (1968)

These different ideologies at many times however display similar characteristics of the fantastic or imaginative in their appearance and impact. A plausible reference to this can be seen in the character presentation of *The Greek god Thor son of Zeus* (figure 4) and the Yoruba cultural *Legend of Sango* (figure 5). Both concepts lend themselves to a certain form of engagement of spirituality and engendering of the fantastic in the concepts and presentations of their ideas. They both represent gods in Greek and Yoruba culture who similarly wield power over lightning and thunder. They are both revered in these two cultures as warrior gods and defenders of justice. Not only that the physical depictions of them and their paraphernalia are similar. They both carry objects like a huge hammer or axe that is used as a connection point to the weather. Both their legends are accessed as both cultural history and as cultural lore. The two cultures in which have these traditional histories do not currently present any historical connection. This is the same with many other cultural philosophies that have similar ideologies of either a character or a norm that is accepted within societies. This is common in ideas of gods and goddesses of different phenomena such as love, fertility, death and the like.



Figure 4: Title: Unknown (Poster depiction of Greek god Thor). Artist: Unknown



Figure 5: Title: Unknown (Poster depiction of Yoruba god Sango). Artist: Unknown

The influence of documented western ideologies of philosophy is unavoidable in that they have become the global context of interrelation. Also popularly it is these ideologies of western cultural influence that is used to navigate ideologies of other cultures. It is the norm that the image or creative production be viewed through postulations relating to Plato's reasoning of the impact of the image, in his recognition of the formative potential and power of art (Oliveira & Abreu, 2015). Plato advised that art be taught to all in all forms but only to reflect the good to the youth because its power to influence how people think is much too strong. According to O'Gorman (2005), Aristotle views the 'outward show' (Phantasia) and its intended effect on an audience in relation to their psyche as a presentation process. Also, Chiaradonna & Rashed (2010) discuss Plotinus' ideas of reflexivity which indicates that audience look inward upon being confronted with an image or creative piece and generate ability to navigate or mediate the imaginative from the encounter.

These ideas are passed on in the 'accepted' contexts of reference to ideologies through academic orientation. This is navigated employing indigenous ideologies by positing their concepts alongside western theories. As such concepts of spirituality are engaged like the ideas of Hegel and the embrace of freedom, Hobbes ideas of mental displacement are approached in the fantastic and how tangible and intangible spaces create new meaning. Kant's thoughts on transcendentalism are explored as a meeting ground of which more is plausible, the more that is searched, the more that is found. This is related to alongside individual creative and cultural propensity alongside a wider pool of philosophical ideologies that may be encountered for creative development.

Relations of an Audience to Concepts of the Unreal in Creative Practice

Contexts of phenomenology and existentialism of the fantastic and imaginative in creative production present a whole field of reflexivity in engaging an audience. This is considering that the basis of creative production is that of communication of an ideology, or simply put; thought sharing or postulating.

These are engineered in the engagement of phenomena like the imageless, feeling, intuition, fascination, reflection and introspection amongst a myriad of others. All of these are based on the psychological impact or appeal of the audience to these types of phenomena in the creative process or product. An example of this could be found in the impact of melding fact with fiction in the work of the Nigerian artist Victoria Udondian (2012) titled *Amafu Fabric-1878* which she informs in an interview. In this she generates work from fictitious archives that are closely related with documented history hereby blurring the lines between reality and imagination. In the interview Udondian intimated that she was once confronted by a designer Glenda Kirkiridis for creating fake history about a fabric, and keeps the documented version of the correspondence in place on her blog. An excerpt of the exchange is outlined below:

Glenda August 3, 2012 at 3:07 PM

Where did you dream up this rubbish about Amafu Fabrics?

I am the owner and originator of Amafu Fabrics and I take great exception to these fabrications!

Nomsu Buthelezi is not and was not my mother and its impossible for any Zulu woman to have been producing hand dyed and hand printed fabric in 1878! IF she was "producing fabric" in 1878, she would have been in her 90's when I was born. I can assure you my mother was NOT in her 90's when I was born and she was NOT ZULU but of Austrian origin.

From what I have seen of your photographs- none of the fabric comes from Amafu. It's either West African or ShweShwe- produced by the thousands of meters in the Da Gama mill in King Williams's town, South Africa.

Please correct the "mistakes" in your text. I suggest that you go to my website www.amafu.co.za and get the correct information.

Victoria Udondian August 3, 2012 at 5:58 PM

Hello Glenda,

Am so glad you stopped by my blog to drop your comment, I tried to reach you while in Johannesburg but all effort turned futile.

Am not surprised at your comment, I am aware that the history have got here is so not real, pardon that, The idea is to basically question history in my work but had to use your real names being the originator of Amufu fabric.

I was interested in Amufu fabric being about the only hand dyed and hand printed fabric in South Africa.

Thanks for this wonderful comment; I do hope to get some real Amufu fabric sometime soon.
Cheers

Glenda August 4, 2012 at 1:06 PM

Sorry, I dislike "made up history" and an e-mail to me would have gotten a response. Please either correct the "mistakes" or take all reference to Amafu off your blog- especially since there is no Amafu fabric in your work. At least give credit to the ShweShwe fabric - and get its origins correct.

It is apparent in the conversation that the aggrieved is not informed about the concept and context of the work thus the reaction is to be expected. This is evidenced in her references to improbable dates and her not being Zulu. Even then, the absence of apprehending the subjectivity of the history portrayed leads on to its non-acceptance. It does however highlight the impact and influence of the work in Udondian's employment and manipulation of archives in the creation of fictitious histories that reflect in other works that she has created.



**Figure 6: Title: Amafu Fabric - 1878 Installation, mixed textiles, paper, fabric paint, thread
Artist: Udondian, V. (2012)**



**Figure 7: Title: Second Hand Museum Installation, clothing, mixed textiles and wood,
Artist: Udondian, V. (2011)**

The castigation of truth and its subjectivity are high players in this conceptual process. For this, reasoning of the truth and reality are weighed in context and apprehension. This is supported by concepts of the

correspondence theory⁴ of truth in which truth is evaluated by its relation to the state or context of which it is concerned (Hanna and Harrison, 2004). These ideas may be apprehended from both philosophical and psychological standpoints, with non-dissociative patterns. These are merged through the projected influence on the audience through contact with the creative piece. As much as the concepts are paradoxically bound to the subjective reality of the individual who apprehends the creative piece, the ideas relatable to personal navigations of the audience become characteristically mutable, permeable and fluid as situated within the freedom of the imaginarily fantastic (Bachelard, 1964). This is the same from an angle of Philosophical 'presentism' in which neither the future nor the past exist and are screwed into the context of the now (Crisp, 2005). The absence of a continuum presents a whole new set of plausibility that defy commonly accepted logic. This includes the intent of the artist and the perceptions of the audience. This is exemplified in the work of Nigerian artist Odun Orimolade titled *Abinibi* (see figure 8). In this work, she posts plausibility in all ramifications in her presentation of her drawing. She employs a mixture of the different textures of the acrylics, ink, charcoal, pastel, pencil and pens to create an active dark space, not as just an empty void but a generative space. This leaves the perceptions of the space open for the audience with the erasure of structured or linear thought. The work also posits time within that space. It is not a lineal space but an actuality that she suggests in her portrayal of overlapping realities.



Figure 8: Title: *Abinibi*, mixed media, collage, charcoal, ink, pen, graphite. Artist: Orimolade, O. (2012)
Conclusion: A Cognitive Impact

Perplexities and obscurities encountered in the interpretations confronted by the audience with creative productions lead up to what is construed as the influence of the creative piece on an individual. These interpretations are the impact of the creative production. This impact may be activated without a visual

⁴ In the correspondence theory, truth or falsity is determined only by how it relates to the world and whether it accurately corresponds with that world that it refers to. In this way the truth is related to a state of affairs which separate thoughts from what is deemed as fact. This way truth is determined by how it relates with a particular reality. (Hanna & Harrison, 2004)

image. In that other means can be employed to conjure images in the mind, such as words, taste, touch, sound, smell and so on. Words wield their metaphorical value in interaction that activate and intimate thought processes. An example can be simply evaluated in an experiment employing a spoken or written word such as the word "red". The subconscious immediately engages cognitive processes that relate with the archives in the mind of that one individual audience. It is tailored to images in the mind relevant to that individual thus impacting audience in different ways. The generated image in thought could vary in a myriad of ramifications like red food, flowers, clothes, cars and so forth. The list could be endless as much as there is the individuality of the audience to feed their subjective truths.

Discovery and reflection audiences find new navigations of reasoning, intuition and comprehending feeling. These discoveries and reflection can enrich learning and problem solving in contemporary situations. In this view reason is not polarised from the effects of the fantastic and imaginative.

Personal extents of influence that are accrued through the appeal to the individuality of the audience is what here affects perceptions and the illusions generated. As spectators and other times participants, the audience can immerse themselves through the emotionality of the experience. These experiences evoke emotions which in turn affect the audience's reactions to non-metaphorical states. It is not necessarily a state of liminality but the audience assumes a stance between the determinable and otherwise (Hirano 2013:62). The fictitious, fantastic or imaginary here generates a space of the undefined for the audience, that is born of a cross confluence of meaning.

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EXPLORATION OF COCONUT SHELLS FOR GRAPHIC DESIGNS: AN AID TO TEACHING AND LEARNING FOR PRESCHOOLS

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Abstract

The coconut tree is said to be the most useful tree as you can make use of almost all of its parts from its leaves to its fruits to its trunk and more. This paper focuses mainly on the procedures of using the coconut shell for producing the Alphabet for preschool by making it a medium of improvisation for instructional materials. The use of graphics design on coconut shell will draw due attention to the sound element found on the coconut, and attract attention through play which reinforces the potentials for retention in a child's memory.

A vital suggestion is made on the need to graphically use elements found in our environment to teach preschool children. In so doing learning is thereby assisted for optimum output.

Key words: Coconut shell, Preschool, Graphic designs, Alphabet Recognition

Introduction

Pre-school education originated from the ideas and practices of Robert Owen who established an infant school in New Lanark, Scotland in 1816. Samuel Wilderspin established one in London in 1819, while in 1828 the countess Theresa Brunszvik founded one in Hungary. Johann Heinrich Pestalozzi in 1801 Switzerland, his pupil Friedrich Froebel in Germany and Maria Montessori in Italy were among those whose ideas and practices also influenced the development of Early Child Education (ECCDE). Friedrich Froebel's Play and Activity Institute for young children which was established in 1837 was renamed the kindergarten (German word for Garden) that is, garden for children in 1840. From then on many such schools were named kindergartens.

Western education was formally started in Nigeria by the first Christian Missionaries who arrived Nigeria in 1842 (Fafunwa, 1974 and Taiwo, 1980). Their primary aim was to restructure infant education and provide grants. The ages of children in these infant classes varied from six to fourteen years. This process transcended into subjecting children to place their hands across their heads to touch their ears before they qualified for admission. (Gabriel, 2014).

Pre-school in Nigeria dates back to the colonial and postcolonial era when the traditional Early Child Education (ECE) practices was born before the introduction of the formal system of pre-school in the nineteenth century. This caters for crèche, nursery and kindergarten from ages zero to five years old that are ready to transit into primary schools at age five or six as the case may be. Nursery education now became a part of the education system from ages two, while infant classes now became part of primary schools for children of five plus and six years which includes games, stories, simple handiwork, painting

and such activities suitable to the age of the children. (Eastern Region Gazette, 1956 and the National Policy on Education, NPE, 1977).

Hence, according to the National Policy of Education (2004) the significance of education at this stage is to:

- effect a smooth transition from home to the school by providing adequate care and supervision for the children while their parents are at work on farms, in the markets, offices, etc.
- inculcate in the child the spirit of enquiry and creativity through the exploration of nature and the local environment, art, music and playing with toys etc.

These help to cater for a child's social, physical, emotional and intellectual development and education.

ECE has a lot of advantages. Ibiam (2011) noted that, in 2009, UNESCO specifically stated that early forms of education gives young children adequate conditions to develop, learn and enhance their chances of becoming successful in life.

Relevance of Instructional Materials and Preschool

Pre-school prepares a child for elementary education, which starts at age one to five. These include day-cares, crèches, nurseries and kindergartens. It is a significant aspect of both formal and informal education in Nigeria. In formal education, it precedes the nursery education before a child proceeds to the primary school, and informal as regards the children (toddlers) day-cares, which most schools operate on their own content and philosophy. The day-care centres are usually expensive, thus only a few parents can afford to send their children to pre-schools. Today's society, most parents in both rural and urban areas are unable to provide sufficient time for their children due to time constraints created by their time-demanding occupations. As a result, they drop off their children at day-care centres. These have been of great assistance to mothers employed outside the home (Anini, 2011).

A pre-school activity provides and improves a child's learning power, with wider societal benefits. It equally boosts their social skills, cognitive and emotional development, which is not easy to quantify (Lomberg, 2014). Benjamin Bloom's (1956), taxonomy of cognitive domain as revised by Anderson, (2000) identifies six steps in which a child's cognitive domain is developed; i.e. creating, evaluating, analyzing, applying, understanding and remembering. There is evidence that the children in this age bracket learn better and faster by seeing and doing things made of colours and shapes, which is why it is necessary to make available instructional materials that will enhance pupils' learning.

Moreover, instructional aids contain detailed information on how to improve teaching and learning as projected by Suleiman (2010); who is of the opinion that the instructional materials as the name suggests, are materials of visual, audio and audiovisual nature. The learning aids make abstract concept and ideas

interesting in both teaching and learning processes. He also adds that the aforementioned materials, aid teachers to supplement his or her teaching scope and methods.

Scarcity and relatively high cost of instructional materials have necessitated the use of improvised materials by some schools to teach their pupils. This is paramount because the existing ones found in national and international markets are expensive and made of plastics that do not sufficiently reflect Nigerian culture. Supporting this fact Abolade, (2009) emphasizes that when materials like the foreign ones are not available as teaching aid, other types or forms of instructional materials like the use of coconut shells can be applied. Again, Abolade and Olumorin (2004) in Mberekpe (2013) agreed that most of these factories producing instructional materials for teaching art- based courses are usually found in developed countries and their products are scarce and usually expensive to buy, if found.

Alphabet Knowledge

Alphabet knowledge is consistently recognized as the strongest, most durable predictor of later literacy achievement. Anyaoha (2017) shows that a practical implication for increased effectiveness of teaching alphabet knowledge to young children enhances Alphabet Knowledge (AK) instruction. AK is a method of practical instruction that early childhood teachers can use to organize, plan, and teach the essential skills of the alphabet. It emphasizes identifying the letter name and sound, recognizing the letter in text, and producing the letter form, through flexible, distributed cycles of review based on factors that influence acquisition of alphabet knowledge.

Graphic Designs

Graphic design is a systematic process aimed at helping students learn more easily. McArdle (1991) reported that an efficient instructional design greatly increases students' success. In other words an efficient graphic instructional design stimulates student's interest. Several instructional design models have been developed by different researchers. Essentially, the processes of instructional planning of design models consist of analysis, designing, development, implementation, and evaluation steps (Dooley, 2005). In undertaking instructional design, it is possible to apply a single model, or to combine more than one model in establishing a concept (Isman, Çağlar, Dabaj, & Ersözölü, 2005). A study embarked by these authors show that a combination of instructional design models which entail graphics was used to develop instructional materials. These include the models described by Dick, Carey, and Carey (2005), Kemp, Morrison, and Ross (2005), Smith and Ragan (1998), and ADDIE cited in Zheng & Smaldino, (2003); Dooley (2005). These models have common steps, which were emphasized by Dooley (2005), and the same four common components were pointed out by Zheng and Smaldino (2003); they are: learner considerations, content organization, instructional strategies, and evaluation.

Dick, Carey, and Carey (2005) state that, the most important aspect of an instructional goal is the description of what learners will be able to do. The description is not complete without an indication of:

- (1) who the learners are,
- (2) the content in which they will use the skills, and
- (3) the tools that will be available.

Powell and Wells (2002) proposed that using multiple methods provide teachers with flexibility, and enhance activities to be appropriate for different learning styles.

That is why using graphic designs becomes a significant media that involves pictures, computer animations and visualizations that have positive effect on students and answers to conceptual questions about particular phenomena (Kelly & Jones, 2007). Russomanno and Goodwin (2007) suggested that graphics and visualization tools make learning more exciting than the traditional paper- pencil techniques.

The Recognition of Alphabet and Its Impact on Toddlers

The materials used by teachers to teach and drive home their subject points at the infant levels of education system is a paramount issue in practical classroom interaction and successful transfer of knowledge from the teacher to the learners. There is every need for expansion of early childhood development activities, like exploration of all available instruments of information; communication and social action, to assist children in acquiring the minimum basic knowledge in learning alphabet recognition are necessary for a better life.

Toddlers/infants understand more when instructional resources for alphabets are used because it gives them a clear picture of what they have been taught. Osakwe and Itedjere (1993) summarized these resources as textual like books, audio-visual and human resources. They stated that these resources are either used individually or collectively in any meaningful teaching and learning situations.

Ekwueme and Igwe (2001) asserted that it is the teacher's task to provide experiences which support, stimulate and structure children's learning to bring about a progression an understanding that is appropriate to the child's needs and abilities. Adekunle (2008) noted that teaching and learning resources mean anything that can assist the teacher in promoting Alphabetical recognition to learning by using a flash card for **A,B,C,D,E,F** and so on, displaying, pointing, air writing, and playing. When students are given the chance to learn through more senses than one, they can learn faster and easier. It is therefore very important for the teacher to use teaching materials/aids for alphabet recognition to make teaching and learning simple, interesting, systematic, positively interactive and meaningful experiences in order to have an impact on the toddlers. Ekpo (2004) appropriately declared that instructional materials are often used to compensate for the inadequacies of the sense organs or to reinforce the capacity of the dominant organs, which should be relevant for the realization of effective learning.

Olumorin (2009) suggested that, when foreign materials are not available for use in teaching and learning, improvisation of instructional materials can be applied. Hence, teachers can overcome physical difficulties that could hinder effective presentation of a given topic. For instance, in learning alphabets at preschool class, an imported chart with 'A' for Apple; 'B' for Balloon etc. are being used, but a locally produced chart that will reflect objects that can be easily seen in the child's environment can be used. Examples 'A' for Ant; 'B' for Basket; 'C' for Cutlass etc. Based on this background, the need to fashion out ways by which local waste materials can be used for developing instructional materials that can support teaching and learning processes cannot be over emphasized.

Coconut Shell

The coconut tree is very useful; one can use almost all of its parts for various purposes. The coconut tree (*Cocos nucifera*) is a member of the family Arecaceae (palm family) and the only species of the genus *Cocos*. The term coconut can refer to the whole coconut palm or the seed, or the fruit, which, botanically, is a drupe, not a nut. The spelling coconut is an archaic form of the word, the term is derived from the 16th-century Portuguese and Spanish word *coco* meaning "head" or "skull", from the three indentations on the coconut shell that resemble facial features (<https://en.wikipedia.org/wiki/Coconut>).

Coconuts are known for their great versatility, as evidenced by many traditional users, ranging from food to cosmetics and craft. They form a regular part of the diet of many people around the world.

Pictures and Production of Coconut Shells for Graphic Designs

The parts of coconut shell used are the hard parts covering the drupe. It is seen to be stronger than regular wood and effective when cutting out the circular shapes out of the coconut shells. This made the study to move further by considering the shells for graphical designs that could be used as an improvised instructional material for teaching and learning. These are the following steps used in achieving the designs: The picture of coconut and what it looks like.

Step: 1. Shells collected from coconut sellers or waste bin



Plate i: Coconut with the food



Plate ii:Cracked Coconut shells

Step 2: Cut into circles and briefly sand paper

Step 3:The circled Shell thoroughly sand paper to have smooth textures in order not to be harmful to children.



Plate iii: shells cut into circular shapes



Plate iv: Coconut shell smoothly sand paper



Plate v: Vanished Coconut shell prepared to be used for with Lower and Upper case letters
Source: Anyaoha (2017)

Step 5: Masked with a masking tape for printing and dabbing was used to achieve the prints with the use of Acrylic colours to produce Lower case and Upper case letters for Preschool Children.



Plate vi : Masked coconut shell for prints



Plate vii: Graphically designed Small letters for preschool
Sourced: Anyaoha (2017)



Plate viii: Graphically Designed Capital letters for preschool
Source: Anyaoha (2017)





Plate ix:Two and Three letter words
Source: Anyaoha (2017)

Pilot Study

After the designs were made they were used to test the effectiveness of the designs on the preschool children.

Preschoolers Using the Shells for Learning



Conclusion

The Exploration of Coconut Shells for Graphic Designs is an aid to teaching and learning for preschools and demonstrates that materials within our environment can be used for instructional materials to stimulate participation in the class and also provides avenue for classroom interactions, which makes

learning easier. It will also serve as a contribution to knowledge in the area of using it as a medium for counting numbers within preschool children.

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FILMING FOR CHANGE IN NOLLYWOOD: AN EXPERIMENTATION WITH *IFUFE*

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Abstract

This research work on **Filming for Change in Nollywood: An Experimentation with *Ifufe*** sets to refocus the perception of Nigerian cultural values in Nollywood films which have been portrayed through different means: the theatre, the video films etc. These films present some aspects of Nigerian cultural practices. The problem of poor perception in Nollywood films is as a result of poor and imbalanced directorial knowledge of the directors in presenting these values in video films. The experimental approach in video film directing is employed in bringing solution to the problem of misrepresentation of Nigerian cultural values. This study explores the making of *Ifufe* as a way of refocusing and redirecting some cultural values mis-represented by some video film directors in Nollywood. This study therefore strongly recommends that Nigerian video film directors be made to consider the perception of their viewers towards the ideas portrayed in the video film by making adequate research on Nigerian cultural practices and also use adequate directorial techniques in showcasing such ideas.

Key Words: Perception, Culture, Values, Directorial Techniques, Video, Film and Effectiveness

Introduction

The “change” mantra upon which the present ruling government rose to power has generated lots of argument and counter arguments. This paper does not seek to discuss political change but rather the cultural/traditional change which Nigerians should imbed as a result of different perceptions towards our cultural/traditional practices which tend to make the outside world perceive us to be evil. Many Nigerian films project Nigeria in bad light thereby tarnishing the image of the country. Film is a cultural product that advertises a society to the outside world by creating and recreating moving images that are stored and retrieved at will for generations to watch. The word culture has assumed a high rate of relativism in the sense that the word cannot be defined by confining it to “just a people’s way of life”. This becomes evident as a peoples' culture becomes dynamic and influenced by other people’s culture and other environmental factors. It is not uncommon for societies to down-play or totally change from what they tenaciously held as their cultural practice. Based on this, it becomes a bit difficult to rigidly define culture as the people’s ways of life. Therefore, culture should be expressed beyond language, clothing, food, occupation and other social, cultural, economic activities which a certain people are known for.

According the National Population Commission, Nigeria has about 160 million people with different ethnic groups of multi-cultural backgrounds though they are referred to as one nation. Nigeria is located in West Africa with inhabitants living in 36 Federal states. The Cultural Policy of Nigeria (2014) the official document for cultural development and administration states:

Culture is the totality of the way of life evolved by the people in their attempts to meet challenges of living in their environment, which gives order and meaning to their social,

economic, aesthetic and religious norms and modes of organization, thus distinguishing them as a people from their neighbors (P. 41).

Based on this assertion, culture becomes the summation of all activities embarked on by a certain group which give them an identity. Sometimes these identities might not be conscious to them as they keep changing through acquisition and exportation of behaviors. Nida (1954) notes that culture:

Is all learned behavior that is socially acquired, that is the material and non-material traits which are passed on from one generation to another (P. 10).

This therefore means that culture encompasses all material and non-material expressions of people as well as the process with which these expressions are communicated. This could consist of literature, music, arts, costumes-social institutions and other intellectual expressions of the society of which the video-film is inclusive. These cultural values have been misrepresented in Nigerian video film by capitalizing on negative aspects of the culture at the detriment of the rich cultural values marketable to the outside world. These trends of mis-representation of Nigeria's cultural values in films seem to have been in vogue since the production of Kenneth Nnebue's (1992) *Living in Bondage* (the first video film in Nigeria with huge commercial success). In this story, a man uses his mother for money ritual and tries to cover it through the help of an indigenous doctor. The question then occurs: Are these native doctors meant to heal the people or blind the gods against the sins of men? The effect of these misrepresentations is strongly felt to the extent that the younger generation of whom these video- films are produced for, accept and conclude that the values shown in these videos are the normal cultural practices. Ayakoroma (2011) captures this by saying:

There is no doubt that culture has profound influence on all aspects of behavior- determining how individuals perceive and interpret phenomena globally as well as a tool for cultural diplomacy. It has therefore become necessary that major players in the Nigerian video-film industry understand their roles as cultural ambassadors and contribute their quota towards positive image making of the country through films (P. 23).

The presentation of an idea might be different from what the receiver of such idea perceives. Nollywood is dominated by films with cultural elements but the presentation of such elements has put a question mark on the image of Nigeria. Animasaun (2011) sees this as a major problem of Nollywood when he says that:

What is witnessed in movie portrayals as depicted by the movie producers through the characters is an egocentric appropriation of supernatural and religious exercises to achieve selfish ends, as in using it as a medium to amass dubious wealth or to deal unjustly with perceived enemies (P. 16).

Background to Study

In as much as some of some Nigerian video-film Producers can claim to be portraying a part of our culture, the domination of such elements as pointed by Animasaun becomes a problem. For example, *End of the Wicked* produced by Helen Ukpabio (1999) a popular evangelist who magnifies the power of witchcraft to the extent that a woman metamorphoses into a super being, sprouts out manhood (male genital) to have sex with a pregnant woman. The pregnant woman experiences constant miscarriage. The presentation of this scene in the movie magnifies to a high extent the prevalence of witchcraft in Nigeria. It is true that the producer dramatizes these ideas as a result of her religious belief, but one cannot help but ask: Are witches and wizard so prevalent in Nigeria to the extent of causing such havocs? Could there be a better way of portraying such scenes without really magnifying the idea of witchcraft? Unfortunately, the ban on the video film did not stop the sales/distribution of such film. Animasaun sees it this way:

Problem of cultural mis-presentation and confusion in either the juxtaposition or sudden transition from one culture to the other or interweaving of traditional and western cultures as is done in most Nigerian movies. The result is that the Nigerian culture is often time downplayed which often leave the viewers to inquire about what good the traditional cultures can offer (P. 33).

Another aspect of cultural mis-presentation is the idea that one cannot make progress in the rural areas while the city is presented as the only place of fortune. Most Nollywood films present the village as a place where so many witches exist and therefore cannot allow any dweller to succeed unless he or she escapes to the city for white collar job. This has encouraged Nigerians to be too suspicious of their relatives even when they are innocent of the accusations. Also, in the popular video- film - *Living in Bondage*, Nigeria is presented as a place where people are too desperate to make wealth to the extent of using their mother for money ritual. The repetition of such ideas plant in people's mind that their blood relative is a suspect. The effect of such movies on Nigerian image is that foreigners will conclude that Nigeria is full of evil men who are experts in stopping people's progress. Ododo (2006) narrates an experience where a Nigerian is asked to wait in an office at the embassy while the attendant goes to get something. But on inquiry, he discovers the identity of the Nigerian, he asks him to step out since according to the embassy official Nigerians are full of juju powers as they watch in films. The attendant could not trust leaving him alone in his office while he stepped out (personal interview). Apart from the perception of foreigners about these movies, most Nigerians who live in the city see the villages as a death trap, therefore cannot spend a night in the village for the fear of witches and wizard. This has hampered development as such individual will not be around to contribute to the development of their society.

In *Things Women Do*, women are presented as high patrons of witch doctors because they want to get a man of their desire. The movie also portrays native doctors as a solution to marital issues between husband

and wife rather than mediators between god and man. Also in *To Part No More*, women are equally presented to use spiritual powers as a solution to their weakness. Such scenes have shaped the thinking of our society as a solution to any of such problems. In most cases, these films portray the location of the witch doctors to be the villages as the clients will travel from the city to the village to consult the native doctor. Animasaum says that one of the consequences is:

A foreigner watching such movies is likely to conclude that Nigerians are perverts, lascivious and criminally oriented (P. 35).

It is against this background, that this study seeks to find an alternative means by which these values will be presented in order to portray good image in film production in Nigeria. To this end, the director becomes central in the business of packaging these cultural elements through video film as he has the license to unveil the cultural values of a given society through dramatic story telling. Duruaku (1997) said:

The primary function of the director therefore is to pattern and coordinate the work by liaising with associates (Designers, Actors, and Playwright) in a manner that will lead people to a proper theatrical effect... He has to have the imagination and perception of a creative artist if he is to capably analyze the script at hand and visualize the movement, situations and general process of production (P.).

In his analysis about the early films made by the Yoruba theatre practitioner, Haynes (1995) recounts:

Nigerian drama had come to mean atrociously made films about witchdoctor and adultery which led to proposal for censorship, including one suggestion that films are liable to convey a negative image of Nigeria abroad, through their technical quality and/or cultural content, be denied a license necessary for exporting the film (P.).

From Haynes' assertion, it becomes clear that the culturally mis-represented ideas in Nigerian movies are not new to Nigerian video, especially when coupled with poor technical quality which is an integral part of the responsibility of a director. In those Yoruba early films, we discover a representation of ostentatious luxury which serves as an advertisement for bourgeois values and an incentive to accumulation. Those plays were full of mixture of moral and juju. A good example is that of a wicked house wife who gets a *babalawo* (traditional priest) to help her take over her husband's property. The pictures painted by these films illustrate that *babalawo*'s are invokers of evil spirits who perpetuate and support evil in the society. This has succeeded in throwing into oblivion the cultural or customary responsibility of the [traditional] doctors which is to mediate between the people and the gods. As a measure to control the content in Nigerian video film, the Nigerian Film and Video Censors Board has placed a ban on several video-films such as *I hate my village* for promoting cannibalism and failing to uphold Nigeria's cultural values, while films like *Shattered Homes*, *Outcast 1&2*, *Night Out (girls for sale)*, *Omo Empire*, *Issakaba 4*, *Terrorist*

Attack, and *Unseen Forces* were banned due to their promotion of lawlessness, sex, ritual, violence, blood and gore. However, whereas these movies were banned, they were still distributed in Nigerian video market (Akpabio, 2002).

At this juncture, it is worthy to make reference to two major aspects of the adopted film policy for Nigeria as quoted by Haynes.

- (a) Encourage the exploitation of our heroic past and cultural heritage in the production of films designed for both local and external consumption.
- (b) Encourage the adoption of themes which shall emphasize the desirable rather than the negative aspects of our present social existence, including belief in the capacity of our people to overcome extreme adverse.

These policies seem not to be implemented as it becomes a bit difficult for the Nigeria film and video censors board to checkmate the circulation and exportation of some uncensored films especially films with poor cultural representation of the nation's values. Ayakoroma (2002) compares this lack of attributes in Nigerian films with the presentations from Hollywood:

In the Hollywood convention, the American dream is projected in such a way that America is seen as ideal country regardless (of the sovereignty or integrity conditions of nature and socio-cultural arrangement of other countries (P.).

Most of the Hollywood action films portray America as a dedicated country, ready to sacrifice everything to save just one of its own citizens.

Statement of the Problem

The problem of this study is the negative portrayal of Nigerian culture by the video film directors who are one of the major determinants of the contents and quality of what viewers see on the screen. This study seeks to investigate the impact of the problem and the negative presentation of morals. The manner and ways in which morals, ethics, values are being presented on screen is highly determined by the video film directors. Since the medium of video has influenced so many Nigerians including the youth, it becomes pertinent to investigate the problem of presenting negative cultural traits through the directors who determine the content and quality of what is seen on screen. This study becomes a reminder to video directors that the presentation of values is part of their effectiveness in terms of techniques in directing.

The challenges video-film has on its viewers is quite enormous, hence it has encouraged local and international viewers to believe that the country is full of negative practices and most especially witch craft. All these have resulted to a misrepresentation and misunderstanding of the Nigerian cultures.

Therefore, this study discussed the problems of improper representation of Nigeria's cultural values and how it can be corrected through the directing film techniques.

Research Questions

- (1.) What aspect of Nigerian cultural values is mis-represented in Nollywood films?
- (2) Can this negative perception about cultural values and traditional institutions of power be corrected?
- (3.) How can this mis-representation of Nigerian cultural values and traditional institutions of power in Nollywood films affect the perception of Nigerians within and outside the country?
- (4.) How can directors of Nollywood video films present a balanced view of Nigerian culture, cultural values and traditional institutions of power?

Principles of Film Directing

The director of both stage and video film is meant to follow some basic principles which encourage him/her to arrive at a balanced theatrical product. The principles of film directing is not totally a deviation from the principles of stage directing which include composition, rhythm, pasteurization, movement and pantomimic dramatization. But in film directing, the principles have been tailored to suit the video medium. In *Producing and Directing Films*, Barsam, Richard (2006) recognizes the principles of film directing to include space and time, principles of light and the principles of illusion of movement. These principles will be discussed in relation to the three basic stages in production – preproduction, production and post-production.

The Principle of Space and Time

Film is acted in a given space and the action must be under a specified time. Unlike the stage where space is minimized to make believe the illusion of reality. Most film space takes place in a real live environment and has the ability to be compressed and expanded. On the other side, every action that happens in a movie takes place in time. Barsam (2006) quotes Erwin Panofsky as saying that space and time is the “dynamization of space and the specialization of time”.

This is captured under the principles of space and time otherwise known as “co-impressibility”. The actors in a movie are seen moving within a given space as captured by the camera lens. The space could be more or less than what we see, but the director decides on what amount of space the actors use and to the extent (time) the actors will use it. Barsam uses this to illustrate space and time in theater and in movies.

As a spectator in a play in the theatre, your relationship to the stage, the settings, and the actors is fixed. Your perspective of those things is determined by the location of your seat, and everything on the stage remains the same size in relation to the entire stage. Sets may change between scenes, but within scenes the set remains, for the most part, in place.

This therefore means that space in film is affected by the type of shot as framed by the film maker. The principles of space and time come to bear when in the composition of any shot used by the director in a film. Bordwell and Thompson (204) assert:

Framing of the image stations us not only at a certain distance. Framing supplies a sense of being faraway or close to the *mis-en-scene* of the shot (P. 262).

The film director employs the principle of time and space bearing in mind the central idea and image he wants to communicate to his viewers. This means that there are factors which can affect the position of actor to the camera and also the duration shots as used in the film. Such factors could be genre of the film, production design and the specific element which the director wants to portray. For example, Bordwell and Thompson recognize the on-screen and off-screen space which talks about space beyond what the camera can see (off-screen), while the space made visible by the camera on the four sides of the frames is the onscreen space. Time and space work together to bring the illusion of believability in a film production, hence the duration of any shot on screen is determined by what the director wants to showcase.

Principles of Light

The principles of light believe that movies are photographic arts. Photography cannot take place effectively without light. Be it natural light or artificial light. So film thrives on the principles of light to illuminate, create mood, change colour, and add textures while creating believability. Barsam said:

Lighting is responsible for the image we see on the screen, whether photographed (shot) on film or video, caught on a disk, created with a computer or, as in animation... is also responsible for significant effects in each shot or scene. It enhances depth, emotions, and mood in a shot (P.)

In adhering to the principles of light as an aspect of photography Rea and Irving (2006) point out the types of lighting to include two point lighting and three point lighting. In two point lighting, two lights are used to light the subject, while in the three point lighting three lights are involved in lighting the subject. It is also worthy to note here that light could be hard or soft light depending on the source and the amount of shadow cast by the light.

The Principle of Movement

Film is otherwise known as movie because it has to do with movement. It could be movement of actors or movement of other filmic elements e.g. light and sound. The principle of movement believes that movies should move or at least have an illusion of movement. This illusion could be achieved in many ways. It could be through the blinking of one shot to another or through the movement of the camera from one focal point to another.

On the other hand, we see an entire movie as an uninterrupted movement in a sequence. The illusion we experience in movies is achieved by persistence of vision and the phenomenon. According to Barsam, Phi

Phenomenon is an illusion of movement created by events that succeed each other rapidly, as when two adjacent lights flash on and off alternating and we seem to see a single light shifting back and forth.

This greatly buttresses the effect of movement on the movies we watch. According to Barsam, the effect created by the movement of light in a movie has a lasting impact on the memory of the viewer just as the movement of the images in film. The pace at which these filmic elements move forms another aspect of movement in movies. The increment or reduction of frames which results in either slow motion or fast motion of the images is a vital effect of the principles of movement. Bordwell and Thompson say that to enhance expressive effects filmmakers can change the speed of motion in the course of a shot often the change of speed helps create special effects.

The adjustment in the speed of the video frames help in creating special effect which could be a flashback or the presence of a supernatural. During principal photography, the director initiates movement from both with his actors and the camera as a tool in his hand. This is what Rea and Irving (2001) recognize as part of cinematic style.

Movement can come from within the frame, the motion of the frame itself, or a combination of the two. The camera can be stationary, with the action in front of the lens choreographed, or stage, to its angle.

This indicates that the principle of movement is initiated right from the screen play to the post production stage of a movie. It encourages and enhances the viewer's interest in watching the entire movie since the moving element creates illusion of something enticing and attractive.

The Director and the Playwright in Content Development

The major work of a director is to direct a play or film while the playwright is meant to write a screenplay before the director assumes his duty. This therefore means that the job of content development lies more on the playwright. The playwright is meant to develop stories with cultural contents and give it a flesh through dialogue. While Ladipo (2009) accepts that scripts are written by the script writer, his belief also recommends that:

'A film director need not be the original writer of a story. In fact, a director must know the intricacies of script writing for film. The director it is whose responsibility is to create film events so that others may see and know the story as he sees it (P. 85).

The content of the film is what Rea and Irving calls the central idea. They believe that the playwright should be an initiator of idea by presenting both external and internal ideas in his script. The external ideas are societal ideas or issues which stems from what is seen from his immediate environment while the internal ideas are ideas that evolve from the creative imagination of the playwright.

Therefore the relationship that exists between the playwright and the director in content development is that while the playwright writes on these social issues like cultural values, the director fine tunes, reforms and reshape these ideas to portray his vision of the film he is about to direct.

Theoretical Framework

Perception of culture as it affects the production and acceptance of video film is a thing of two or more ways. First, the perception of the film maker (director) affects the output of the products he presents to the viewers. Secondly, the perception of the viewers on the cultural values presented affects the acceptance of the viewers on the cultural issues presented. One of such existing theories is the **visual perception theory** by Richard Gregory which he postulated in 1966.

The visual perception theory believes that information is interpreted and accepted by an individual as a result of the interpretation given by the sensory organs (ear, eye, and nose). This theory argues that perception of an idea could be largely influenced by the perceiver's expectations and previous knowledge as well as the information available in the stimulus itself.

In presentation of cultural values by the film maker, the viewer's perception is influenced by what they have watched other film makers present to them. The content of such films helps in influencing their belief that subsequent films must agree to the information communicated to them through the previously watched films. Therefore, visual perception theory believes that constant viewing of an idea will influence the viewer's belief not minding the authenticity of the information received. In this case, the portrayal of witches and rituals in Nigerian video films might have created a perception of Nigeria to the film viewers within and outside Nigeria as a place of uncontrolled expression of spiritual powers to harm its citizens.

Experimentation with *Ifufe* (Methodology)

Production of the Video Film *Ifufe*

Story/Screenplay

The production of any video film starts with the conception and development of the story. The researcher developed a story in relation to the issue of cultural value. The story is borne out of creative thinking and not an adaptation from any source. *Ifufe* tells the story of two men Koko and Omenna who have interest in a girl-Nene. Koko uses his spiritual powers to inflict sickness on Omenna just to win the heart of Nene. The case is brought to Ifufe cult for the gods to decide the rightful owner of Nene Odusu. An initiate of the cult collects bribe from Koko to send sickness to Omenna. The gods sends a message to Koko through a rope which he uses to hang himself while Omenna is healed by the chief priest to the celebration of the two lovers (Nene and Omenna)

Production Planning

The video film is a byproduct of planning as managed by Austin Lordlaz. The planning started with choosing the production manager, costumier, make-up, location manager, welfare and other crew members. Consideration was given to the experience of the crew members as it determines the effectiveness of their job. Audition for actors and actresses were conducted at the Department of Theatre and Media Studies as well as outside the campus just to choose the most suitable actors to interpret the play. The audition took two days while some actors were invited based on the director's knowledge of their experience in acting. The equipment used was supplied by Storm blast Media, Calabar.

Principal Photography (Shooting)

The following equipment were used for the principal photography: a wheel chair, Canon 600D Camera, H4N Sound recorder, Manfroto tripod, Rhode microphone with fish pole, three red head lights and one Kino flow light. The shoot was planned to last for four days but as a result of rainfall, we had an extension of two days, making it a total of six days. In a small village in Calabar, we had about seven major locations which we needed to retouch to give us the native cultural feel needed in the story. The plan to experiment on deep depth of field was not easy as the demand on the actor's movement and gestures didn't encourage a speedy flow of the shoot. It should be mentioned that over seventy percent of the shoots was done with 50mm lens as it was most suitable in achieving the depth of field and effects desired. The language of the script also posed a challenge in the actors' delivery as most of the actors couldn't assimilate the old English. The camera shoots at 25 to 50 frames per second, so it was able to get details especially when combined with the prime lens of 50mm with the speed of 1:8 apertures. The only moving frame equipment we had was the wheel chair but the roughness of the location couldn't allow for frequent use as planned in the shooting plan. This was due to how rough and uneven nature of the local houses and the softness of the surroundings as a result of incessant downpour which sank the wheels while rolling.

Post production

The post production of *Ifufe* was done in four phases. (a) Audio sinking, (b) picture editing, (c) sound design and (d) final assembling. At the first phase, the editor sank the audio recorded by the sound machine i.e. Zoom H4N with the audio recorded by the camera microphone. The urge to use the audio from the sound recorder could not be resisted as it was far better than the camera audio. The first cut editing was done which assisted the sound designer in carrying out the sound design for the video film. The final laying of the audio to match with the pictures was done before we got the first preview copy which the crew previewed before making corrections. The editing was done with the Adobe Premiere-Pro CS6 application and the After Effects version which was used for special effects. The post production took duration of one month and two weeks which is about six weeks.

Premiere

Ifufe was first shown to the public on 12th of September, 2014 at Chinua Achebe Arts Theatre. The audience was made up of both academic (that is who came to learn something about film making) and non-academic audience (that is those who just came to see the film and enjoy themselves). The video film ran for 43mins. Some audience members were used as respondents hence they were given questionnaires to respond to, as an assessment or to ascertain their perception of the film exhibited. Below is the programme sample for the premiere of *Ifufe*.

Also, the video film was premiered at the University of Maiduguri, Borno State and Aba in Abia State. These locations were chosen to ensure random sampling of opinion about cultural value in Nigerian video film.

Methods of Data Collection

The experiment of the video film –*Ifufe* was shown to audience members and responses were taken from them through a feedback by using questionnaire. These questionnaires were to test the possibility of refocusing perceptions of Nigeria's cultural values through video films.

The data used in this study were gathered from review of the phenomenon of wrong presentation of cultural powers which encourages wrong/ poor perception of these values in various Nollywood home videos. This review led to the confirmation that presentational of cultural values in Nollywood is negative.

Personal observation of films done by Nollywood directors was also employed to elicit response of people towards films with cultural practices.

All these prompted the researcher to embark on an alternative portrayal of cultural institutions and values by experimenting with the film *Ifufe*. The story is artistically created and directed by the researcher after a research of peoples' perception of Nigerian cultural values in Nigerian films. The film was screened to an audience and their responses to the film were collated through questionnaire to form the major source of data for this study. Apart from this, interviews, relevant library materials (primary and secondary) as well as other relevant articles related to the study on the internet were used.

Summary of Findings

From the study, it could be deduced that the portrayal of cultural values could go a long way in shaping the image of a country. The act of mis-presentation of cultural values starts from how these cultural ideas are presented in film. Also other film stakeholders like the screen writers and producers help to determine the content of cultural values in Nigerian films. The study shows that the perception of Nigerians has been affected by the belief in erroneous issues about Nigeria's institutions of power, but film directors, writers and producers can go a long way in changing the negative perception through their directorial approach especially concerning the content of movies produced.

Conclusion

Perception of an idea could be as a result of accumulation of biased ideas overtime. These ideas come to be accepted by almost all thereby making it seem to be the right practices in the social environment. The traditional/cultural institution of a people defines them within and outside the environment. The cultural values of Nigeria have been wrongly perceived through Nollywood movies yet there is the possibility of changing the presentation of the perception through the same medium of video films. The marketing of Nollywood films both within and outside the country is an opportunity for film makers to correct the wrong perception of these films by researching and showcasing the true image of Nigeria especially as it concerns cultural practices.

The bulk of the needed change rests on the film directors since they play significant role in creating and recreating the image of the country. This change of perception becomes a matter of both content and directorial presentation of cultural related stories being produced in Nollywood.

These negative conceptions about traditional institutions can be corrected by making film makers understand the importance of the image films presented to the outside world. There is need to change the perception from the development of the story to the directing as the best solution to the problem of negative presentation of Nigeria's institution.

On the effect of negative perception of Nigerian cultural values on Nigeria and the world at large, such presentations seem to cast doubt on Nigerian citizen when dealing with one another and when dealing with the outside world. Nigerians are always seen as a suspect due to the effect of these video-films.

Nollywood Directors can present a balanced view of the Nigerian's cultural institution by researching on stories pertaining to cultural values before going into such productions and there is need to pay great attention to the artistic and aesthetics content of video films.

Recommendations

The issue of perception of Nigerian cultural values has been researched through the experimentation of the video film- *Ifufe* and the researcher therefore makes the following recommendations.

1. That film directors in Nigeria should embark on qualitative research before the creative journey on any film project especially as it affects the story/ screenplay to be directed. This will reduce the assumptions of ideas copied from other films which might not to be the true image of Nigeria.
2. Nigeria as a government should be encouraged by sponsorship of the production of films with rich cultural contents; this would be an acknowledgment of the fact that the video is an extended medium of projecting the nation to the world. This will go a long way in encouraging other film producers and directors to show greater concern for the content and quality of their products.

3. In learning film directing, cultural practices should be taught as part of script writing/ analysis to impart the culture of proper presentation of Nigeria's image in its video films. This is as a result of the research and discussions that took place before arriving at the script for *Ifufe* video film.
4. The Nigerian Film and Video Censors Board should enforce cultural diplomacy as a rule against misrepresentation of our cultural practices in order to discourage film producers/ directors from producing films with erroneous ideas about Nigeria.
5. Directors should be made to do an experimental work before awarding them with the title DGN so that competence and efficiency will be encouraged.

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DEVELOPING GRAPHIC VISUALS FOR BRANDING LAY-BY- BUS- SHELTERS IN THE FEDERAL UNIVERSITY OF TECHNOLOGY AKURE, ONDO STATE, NIGERIA

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Abstract

This study explored branding as means of establishing connections between campus aesthetics and image perception of academic environments. The research in its objectives developed prototype graphic visual identity for branding bus shelters in the Federal University of Technology Akure, Ondo State. Graphics visuals were printed on a reflective printing surface and electronically displayed with screen on a bus shelter. However, the study resonates the functionality of bus shelters as a consistent medium for showcasing the tangible and intangible assets of an environment through enriched graphic visuals. The research design adopts experimental/product development. Visuals of technological strides, infrastructure development and students activities were captured with the aid of a digital camera and edited on computer graphic design software's. The visuals were printed on a reflective printing medium (plastic sheets). Prints were framed into the different segments of the selected bus shelter which has been electronically illuminated from the background.

Key words: Printed Graphic Visuals, Lay-By- Bus Shelters, Brand Factors, Aesthetics, and Design

Introduction

Brand is a name, term, sign, symbol or design, or a combination of them intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of other sellers (American Marketing Association, 2012). Brand factors include names, terms, signs, logos, design, symbol, slogan, or the combination of the above (Hall, 1999). Graphic visuals on its part provide the platform for recognition and identification through communicative media like colours, typefaces, and iconography.

Cass (2010), simplified the definition of branding, identity and logo as follows;

Brand: -the perceived emotional corporate image as a whole.

Identity: – the visual aspects that form part of the overall brand.

Logo: – This identifies a business in its simplest form via the use of a mark or icon.

In the Paleolithic period (second period of Stone Age) the essence of graphics design was triggered when man realized the need to communicate with his environment. Early cave and wall paintings appeared at Lascaux and in the caves of the Vizier valley, as at Altamira (Spain) and its famous bison. Approximately, charcoal was primarily utilized to draw, when its evanescent was noticed, a range of warm tones, from light yellows through red-browns, made from red and yellow ochre's formed the palette of pigments, mixed with fat as a medium for drawing (Rabu, 2008). Coideiro (2001) noted that the earliest graphics and drawings known to the modern world are the stone tablets and the Egyptians hieroglyphs written on surfaces of the papyrus plants specifically to preserve spoken word for posterity

Branding stemmed from the need to create recognizable patterns for identification. In the olden days animals were marked with unique symbols so that the owner could lay claim to them when the need arose. The practice involved heating a branding iron that was fashioned into a symbol, letter or name, in a fire, which would then be pressed against the hide of an animal, burning the hair and skin and leaving a permanent scar on the body (Regan, 2007). In modern times, the rising growth of industries and franchise companies across the world necessitated the need to project organizational intents and corporate identities mediating consumers in order to elicit positive response to their products and services. In recent years, brands and branding industries have continued to influence consumer's choice as major companies reflect their core values and ideologies in branding strategies. Most branding companies often adopt "creative marketing" ploys transcending ethnic boundaries, religious affiliations and traditional beliefs to communicate effectively with their audience. Large budgets are expended on advertisements in signage prints and electronic media for companies for effective communication.

The non-availability of functional designated bus shelters immensely contributes to the nightmares of commuters on most Nigerian roads. These roads are characterized by incessant traffic gridlocks, occasioned by driver's non-usage of bus stops because there are no shelters indicating the presence of these bus stops. Passengers are constantly at the mercy of reckless drivers due to the non-availability of structures where they can take refuge while waiting to board vehicles. However, in areas where these bus stops are available, the structures do not complement the beauty of these environments; in fact, these bus shelters are eyesores due to neglect by concerned authorities. But, certain suburbs of Lagos and Oba Adesida/Oyemekun Road in Akure have functional designated bus stop shelters and well-defined parking spaces. These structures can be a platform for actualizing consistent visual interface with the public; infrastructural development, ideas, programs and future plans can be elucidated through these media. Cultural inclinations, lifestyles, and natural landscapes, economy, history and values can be reflected via visual brands.

The Federal University of Technology, Akure, Ondo State, is a top ranking University of Technology in Nigeria and undeniably the nation's pride. Established in 1981, the university has grown tremendously, stretching its academic disciplines and research across seven different schools and over forty academic departments (FUTA Computer Resource Center, 2012). The tertiary institution's landscapes are conspicuously dotted with functional bus shelters as part of its expansion and beautification drive. It is worthy of note that innovative bus shelters could become iconic by incorporating graphic designs visuals. Bus shelters adorned with visual designs enhances the learning environment and provides a strategic means of disseminating relevant information to the university community. Apparently, the actualization of campus beautification campaign is hinged on an effective service delivery and enhanced university's

image. Hence, it is imperative to develop a model brand and graphics visual which places premium on uniqueness and aesthetics for bus shelters in the Federal University of Technology, Akure, Ondo State.

Statement of Research Problem

Institutions of higher learning which are microcosm of the larger society invest immensely in campus beautification projects. Aesthetics in campuses are enriched by academic influence and student's lifestyle. Lay-by bus shelters on campus are meant to complement the beauty of the environment. However, these structures in the Federal University of Technology, Akure currently constitute an albatross to the institution's drive in achieving a distinct sense of place. Bus shelters are defaced with posters and handbills. This has made the structures less functional. Incorporating graphic visuals into the lay-by-bus-shelters will restore its attractiveness, functionality and also serve as a model for showcasing the academic and developmental strides on campus.

Thus, this research developed graphics design visual to brand the lay-by-bus-shelters in the Federal University of Technology, Akure to enhance campus aesthetics and safeguard the structures from vandalism.

Aim and Objectives

The aim of this research is to develop graphic visuals for branding lay-by-bus-shelters in the Federal University of Technology, Akure with a view to project its technological strides and students activities leveraging aesthetics and uniqueness.

The specific objectives of this research were to:

- i. develop prototype graphic visuals for branding FUTA,
- ii. print graphic visuals on a reflective printing surface,
- iii. electronically display visual with screen on the bus shelter, and
- iv. enhance graphic visuals display electronically.

Literature Review

Campus Beautification

According to Gehl (1989), good aesthetics requires a connection between architectural and landscape quality, the experiencing of attractions, and the use of the city. However, as people move through urban environments the experiencing of attractions in the physical environment is more a question of the design and the quality of overall experiences than the beauty or otherwise of the place. Le Corbusier (1931) enumerated the relevance of aesthetically pleasing architectural design in enliven human senses and emotion as follows:

The architect by his arrangement of forms, realizes an order in which is a pure of his spirits; by forms and shapes he affect our senses to an acute degree and provokes plastic emotions; by

relationship he wakes profound echoes in us, he gives measure of an order which we feel to be in accordance in what our world, he determines the various movement of our heart and our understanding; it is then that we experience the sense of beauty (P.).

Aesthetics is an essential ingredient of an academic environment. Woods (1998) posited that education is an endeavor that is highly sensitive to the location, students and alumni respond all their lives to memories of the place that nourished their intellectual growth. The physical environment of a campus does much to stimulate and support the mind, body, and spirit of those who study, live, and work there. The beauty and serenity of the University of IOWA campus stir imaginations and motivate students, faculty, and staff to give their best efforts. The charm and splendor of the campus are also enormously advantageous in recruiting the best students, faculty, and staff to the University. University of Michigan adopts the slogan of “Planting Tomorrows Heritage Today” in an effort to achieve a legacy of sustainable campus beautification policy which is centered on planting decorative trees in the University (Michigan State University, n.d).

However, the Federal University of Technology Akure in its beautification efforts explores nature and its elements in enhancing its campus environment. Pedestrian walk lanes are interconnected to link the various University buildings without distorting natural flow of underneath streams. The schools botanical and zoological gardens are maintained to preserve nature, fascinating flowers, shrubs and trees that surround structures and buildings enriched the academic environment. Innovative architecture was exemplified in constructing the Hilltop Auditorium which combines esthetics with dexterity. Bus shelters in the Federal University of Technology Akure enable easy flow of increasing traffic on campus. It also promotes the beauty of the academic environment. Incorporation of graphic visuals into these bus shelters will give the university’s campus consolidates the beautification strides of the institution. In emphasizing the importance of visuals in an academic environment. Gaines (1991) noted that sixty percent of college bound students told the Carnegie Foundation that the visual environment is the most important factor in choosing college.

Colour and Branding

Choosing appropriate colours in the conceptualization of dynamic corporate image identity provides brands with visual stability. Harmonious use of colours is an effective means of communication and achievement of recognition by attracting the maximum attention of the targeted market audience. Understanding colour meanings and the psychography of colours is essential to ensure the maximum benefits of creating a corporate image design (Ominific Design, 2009). When selecting colours in branding, it is pertinent to consider the psychological disposition of targeted customers. Colours evoke emotion and shape customers perception towards the personality and functionality of the brand. Ominific

Design, (ibid), highlights colour meanings and how consumers interact with colours integrated into branding design in the following:

- i. Red is known for its aggressiveness while pink suggests sensuality and romanticism.
- ii. Yellow is associated with vitality and warmth.
- iii. Brown is considered to be a manifestation of substance and wholesomeness.
- iv. Blue is seen as a sign of commitment and dependability.
- v. Green is a neutral colour, identified with foliage and nature.
- vi. Purple is interpreted as elegant and mysterious.
- vii. White is widely known as the colour of simplicity and clarity
- viii. Black is associated with power.

The process of selecting colours for city branding is crucial because it has to reflect the identity, uniqueness of city's inclination and weather conditions

Procedure for Data Administration and Experimentation

Data administration and experimentation processes were categorized in to the following steps;

1. Graphic visual design.
2. Printing of graphic visuals.
3. Installation.

3.1 Graphic Visual Design

Pictures projecting technology, infrastructures and students live on campus captured with a digital camera were transferred into a lap-top computer through the use of interconnection cable (USB) and exported into graphic package for enhancement and editing. The computer design software's that were utilized in designing the graphic visual are CorelDraw and Photoshop Graphic Suites.



Plate I: Senate Buildings, FUTA, Source: Researchers work, 2012



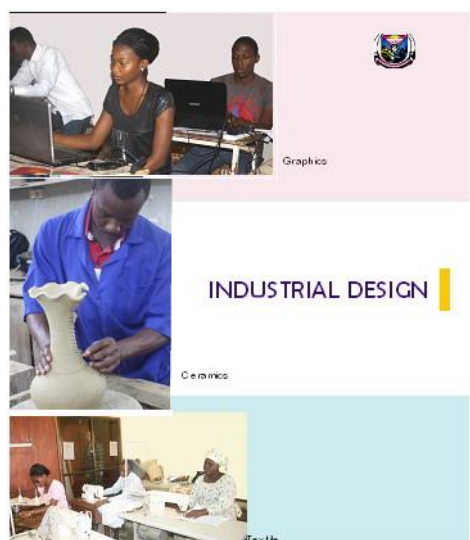
Plate II: University Library, FUTA, Source: Researchers work, 2012



**Plate III: Welding in the Mechanical Engineering Department of FUTA
Source: Researchers work, 2012**



**Plate IV: Students having practicals in the Laboratory Department of Biology, FUTA
Source: Researchers work, 2012**



**Plate V: Skill Development in Industrial Design Department, (FUTA)
Source: Researchers work, 2012**



**Plate VI: Campus Rendezvous, FUTA
Source: Researchers work, 2012**



Plate VII: FUTA Table Water
Source: Researchers work, 2012
Printing of Graphic Visuals



Plate VIII: FUTA Radio
Source: Researchers work, 2012

Printing of graphic visuals was done in Mushin, Lagos State. Specifically, printing was accomplished on DGI Polar jet outdoor printing machine prints directly from the computer to a large format printing surface. This printing machine delivers unique large format digital printing, graphics, and photo imaging. The printing of visuals on DGI Polar jet is shown in Plate IX.



Plate IX: Printing of visuals on DGI Polar jet
Source: Researchers work, 2012

Installation

Before installation the outer surface of this particular bus shelter structure was removed to enable unhindered access to the background layer which will house electrical fittings. Steel hangs were welded into the aluminum background to secure some of the electrical fittings including connecting cables and certain lightning. These are shown in Plate X and Plate XI



Plate X: Removal of inbuilt steel sheets
Source: Researchers work, 2012



Plate XI: Welding of holes and hangs,
Source: Researchers work, 2012

These lamps were strategically positioned at the upper part and lower part according to the sizes and shapes of each section. Lamps were connected through lamp holders and linked together with Nigeria wire (Bracon 1mm) and (2.5 single) as shown in Plate XII and Plate XIII. These wires are durable and have the temerity to optimally reduce the impact of power surge. Plate XII shows connecting cables linked to the power supply at the gate with the aid of turnkey pipes channeled underground. Lightings are controlled with three switches as shown in Plate XIV are situated at the left section of the gate building.



Plate XII: Cross section of wired lamp
Holders and cables in the bus shelter
Source: Researchers work, 2012



Plate XIII: Insertion of bulb into lamp holder
Source: Researchers work, 2012



Plate XIV: Laying cables to the source
Source: Researchers work, 2012



Plate XV: Connection of cables to switches of power
Source: Researchers work, 2012

Framing

Printed visuals were inserted with glass into aluminum frames as displayed in Plate XVI. These frames in Plate XV were sourced from ALLUMACO ALUMINUM COMPANY located in Ikeja Lagos State. Frames were specifically coated with the University colour which is the colour of the bus shelter structure.



Plate XVI: Dissection of frames
Source: Researchers work, 2012
Results



Plate XVII: Installation of visuals in to frames with glass
Source: Researchers work, 2012

The results and relevance of the displayed graphics visuals in projecting the image of the Federal University of Technology are narrated in this segment.



Plate XVIII: Senate Buildings, FUTA, Source: Researchers work, 2012

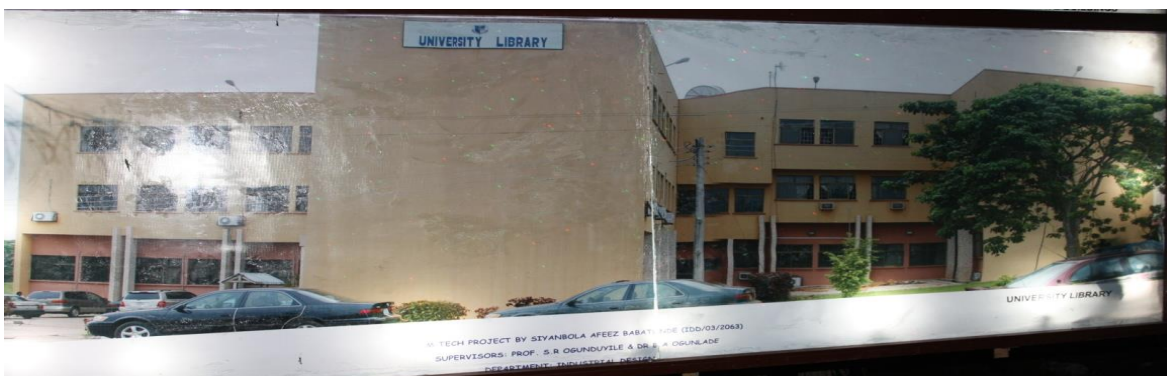


Plate XIX: University Library, FUTA, Source: Researchers work, 2012



Plate XX: Welding in the Mechanical Department, FUTA
Source: Researchers Work.



Plate XXI: Students having practicals
Laboratory of the Department of Biology, FUTA

Source: Researchers work, 2012

The visuals display in plate XI and plate XII are meant to project the technological inclinations of the Federal University of Technology Akure. Technology incorporates science and engineering. Plate XIX shows a welder demonstrating welding to a particular student in the Mechanical engineering department workshop. They both put on protective plate. Protective viewing plate insulates the eyes from being damaged during the welding process. Plate XX displays students having their practical class in the biology laboratory. Specifically this practical is centered on structural analysis of different flowery plants. These two visuals depict the institution as an atmosphere of quality academics.

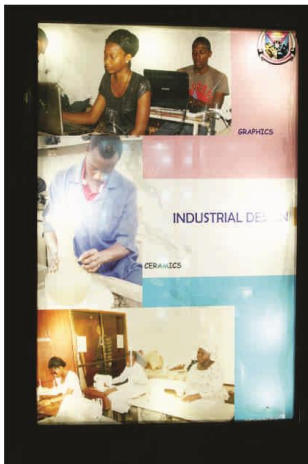


Plate XXII: Skill Development Industrial
Design Department, FUTA
Source: Researchers work, 2012

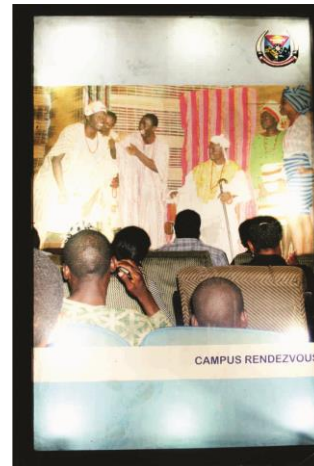


Plate XXIII: Students Rendezvous, FUTA
Source: Researchers work, 2012

Industrial Design department in the Federal University of Technology Akure epitomizes the institutions slogan “TECHNOLOGY FOR SELF RELIANCE”. Visuals in Plate XXI elucidate the three sections (Graphics, Ceramics and Textile) in the Industrial Design Department of the University. These sections are practically oriented and enterprising. Plate XXII is an eye opener to the social life on campus. It is perceived that student activities in the institution are limited to academics. This graphic visual showcases students clad in traditional attires performing to entertain the audience which constitutes staffs and

students. The sky blue and light pink colour adorning the designs textures and fonts in both plates are the official colours of the University



Plate XXIV: FUTA Table Water
Source: Researchers work, 2012



Plate XXV: FUTA Radio
Source: Researchers work, 2012

Graphic visuals in plate XXIII and Plate XXIV reinforce the institution's dynamism in technology implementation and utilization. The institution does not limit itself to developing technological patents and ideas. It also demonstrates best practices in embracing technology to achieve uniquely defined end products through the product/service value chain. FUTA TABLE WATER outclasses its contemporaries in the market due to its distinct product quality and packaging.

The colour scheme on FUTA RADIO disseminates informative, educative and entertaining programs specifically designed for students and staffs in the University community and its immediate environs.



Plate XXVI: Branded Bus shelter in FUTA, Source: Researchers work, 2012

Framing of graphic visuals with glass on a lightened background gives a semblance of a static digital billboard. Visual displays are easily visible at night; in essence the conveyed information is consistently delivered to the targeted audience at any point in time. Dramatic display of the installed LED lighting

enables the attractiveness and aggressiveness of visual display. Visual display has complemented the aesthetic of the newly renovated gate with an alluring sense of arrival.

Discussions

Being a project that centers on aesthetics and visual branding in a campus environment, the perception of students and staff were sought to ascertain the impact of the project with the aim of finding answers to the research questions. Closed questionnaires were randomly administered on four students, a staff in each of the six schools that constitute the University and ten passers-by totaling forty. The outcomes of the evaluation form are presented in Table 3.

Fig. 1: Evaluation Form

Questions	Strongly Agree	Agree	Disagree	Undecided
1. Graphics visuals incorporated into the bus shelter complement the aesthetics of the newly renovated gate.	27 (67.5%)	13 (32.5%)	0%	0%
2. Visual branding motivates and engages students, staff on campus.	12(30%)	9 (22.5%)	10 (25%)	9 (22.5%)
3. Graphic visuals of symbolic infrastructures and campus activities nourish the academic environment.	27 (67.5%)	10 (25%)	2 (5)%	1 (2.5%)
4. Graphic visuals showcase FUTA in its entirety	12 (30%)	13 (32.5%)	5 (12.5%)	10 (25%)
5. Student's prefer to live and study in a visually oriented environment.	15 (37.5%)	12 (30%)	3 (7.5%)	10 (25%)
6. Do you like to see more of projects like this on campus?	25 (62.5%)	10 (25%)	0%	5 (12.5)%

Source: Researchers Work, 2012

Twenty seven respondents (67.5%) strongly agreed that the graphic visuals incorporated into the bus shelter complement aesthetics of the newly renovated gate. This result is due to the ambience which the project has offered the newly renovated gate. Thirteen respondents (32.5%) also agreed.

On the question “visual branding motivates and engages students on campus”: twelve respondents (22.5%) strongly agreed, nine respondents (22.5%) agreed, ten (25%) disagreed while nine (13.6%) are undecided. The responses to this particular question indicate that most respondents are not abreast with the relevance of informative graphic visuals on campus and anywhere else, which may possibly be linked to less exposure and enlightenment

Twenty seven (67.5%) strongly agreed that showcasing graphic visuals of symbolic infrastructures and campus activities nourish the academic environment, ten (25%) agreed, two (5%) and one (3%) is undecided. It is assumed that the respondents viewed this project from the angle of campus and urban aesthetics while responding to this question.

Twelve (30%) strongly agreed that the graphic visuals showcase the Federal University of Technology in its entirety to thirteen (32.5%) agreed. Five (12.5%) disagreed and ten (25.5%) are undecided. Obviously this outcome is relatively informed on the personal perceptions of the respondents.

Fifteen (37.5%) prefers to live and study in a visually oriented environment. Twelve (30%) agreed, three (7.5%) and ten (25.5%) are undecided.

Twenty five (62.5%) want the project replicated on campus, ten (25%) agreed and five (12.5%). In fact, most students and staff want their department showcased in future visual branding projects.

An overall evaluation of the results reveals that the research questions have been largely answered, according to the respondents, incorporated graphic visuals enhance the campus beauty and attest to the electronic display on the bus shelter.

Findings

The following findings were deduced from the outcome of the project:

- a. Aesthetically appealing campus environments evokes emotion and stimulates intellectual growth
- b. Creative and innovative graphic visuals enhance the aesthetics of any environment.
- c. Visual prints could be framed on screen without being pasted.
- d. Lighting could be manipulated to enhance graphic visual display electronically.
- e. Lighting creates mood when fused with graphic design visuals

Conclusion

Place branding provides clear cut product differentiation in an increasingly competitive, globalizing marketplace that rests on memorability and emotional connection with consumers, delivered through all points of contact in the product/service value chain (Hassan, 2009).

Innovative trends in infrastructure developments are sustained through branding. Branding also encourages the constant maintenance of city's infrastructures. Graphic visuals projecting the image of FUTA can be incorporated into bus shelter structures on campus. Campus aesthetics are enlivened through creative branding strategies. Activities on campus showcased in institutional branding inspire students and staff to crystallize their potentials on campus.

Branding of bus shelters will protect structures from indiscriminate pasting of posters and handbills on these structures. Functional bus shelters facilitate seamless transportation within the campus environment because road users will be encouraged to make proper use of bus shelter structures. Branding visuals depicts the Federal University Technology, Akure as a distinctive brand identity that combines functionality with added value. It portrays the institution as a destination of academic excellence, infrastructure, unique product delivery and social activities. Graphic visuals are veritable tool for societal

enlightenment because it consistently resonates cities values. Visuals enhanced with lighting possess high mileage; it could be seen from a long distance.

Recommendations

- a. Visual branding should play a central role in campus aesthetics.
- b. Strict laws should be promulgated to curb uncoordinated out-door advertising activities both on campus and in cities.
- c. Provision of well managed designated spaces for adverts by the concerned authorities is necessary in any environment.
- d. Bus shelters remains an integral part of a civilized and organized society, therefore it should be made available by the government.
- e. Infrastructures on campus and anywhere else should be constantly maintained by the authorities for it to positively project the image of its immediate environment.
- f. City planners have to central urban aesthetics on the provision of innovative and functional bus shelters.

Contribution to Knowledge

This research is expected to provide the blueprint for exploring graphic visual designs in branding and enriching campus aesthetics.

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ART PRACTICE BASED RESEARCH: AN OVERVIEW OF ISSUES AGAINST ACQUIRING PRACTICE-BASED PhD IN NIGERIA

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Abstract

The paper takes a critical look at education and notes that both the teacher and learners work in harmony under peaceful environments to record past experiences for present and future references. It notes that curricula are centres to meaningful teaching and learning. It therefore needs constant reviewing. Reviewing curricula generates a variety of policy somersaults. For instance, the “publish or perish” or “no PhD, no promotion” issues resulted from such reviews. However, it is the “no PhD, no promotion” policy that appears to be the one generating the most heated debate, especially amongst studio artists. While some believe the policy is right, others believe it will make PhDs “common” thing for all to pick. The paper also takes a look at the concept of “Art practice as research” with discussions focused on “Practice led and Practice Based Research.” It highlights the role theory plays in studio researches and benefits that accrue thereof. Contrary to views that “no appreciable values” accrue to holders of PhDs in studio art, the paper calls for a change of heart by critics who appear to abhor the programme.

Keywords: Art Practice, Art-Based PhD, Practice led, Practice Based Research and Nigeria

Introduction

As time passes, some of the principles that regulate how a game is played become obsolete that the players and onlookers get disinterested. To ensure a game attracts attention of both players and spectators, it is necessary to constantly review the guidelines. The picture painted above is relevant in explaining what happens when experts call for a review of educational policies in order to enhance teaching and learning. Meaningful learning takes place if the teacher and learners agree to work in harmony. While it may be convenient to also state that teaching and learning can take place in less peaceful environments, such situations are better imagined than experienced.

For continuous pursuit of education and research, it is necessary for humans to live in peace in order to control both current and future goals (Dewey, 1938). There appears to be no limit to arguments that one can generate towards advancement of one’s subject area. Buhari in Balogun (2011) submits that in art, professionalism aims at creating structures which ensure artists’ practice and produces the best of art towards developing a country. Elmino’s (2017) views seem to align with the above submission when he states that artists through their ‘endless yearning for reality create things that all can see. Therefore, Paul Klee’s (1879-1940) assertion in Zelanski and Fisher (2007) that it is individuals’ that create ‘reality’ is apt. Klee believes “reality” is “isolated phenomenon latently outnumbered by other realities. Klee’s view is also shared by Vartanian (2016) who states that art doesn’t exist as an isolated phenomenon, it’s part of a long history.

The Issues

It is such history that has led to the debates regarding why tertiary institutions in Nigeria should review their conditions of services. One such recent review appears as though lecturers in certain grades in some Nigeria's Universities are being compelled to either acquire PhDs or forfeit promotion. Various views are being expressed by artists regarding the policy. Some "faultfinders" have had to argue that the policy seems to have watered-down the value which "Master of Fine Arts (MFA)" degree commands. While there seems to be many good sides to the policy, critics have had to point out that it has led to "Mad rush" by artists to acquire PhDs. They contend that the "rush" should be nipped at the bud to avoid PhDs in Fine Arts becoming a "common-thing." But the "faultfinders" missed the arguments as they appear not to consider the need for artists to advance educationally as their colleagues do in other fields. Ignoring the "faultfinders" artists in most tertiary institution's Fine Arts Departments are signing up for PhD programmes.

While this is the reality on ground regarding arguments for or against artists acquiring PhDs, Buhari as cited in Balogun (2011) feels strongly that "the rudimentary factor in judging excellence, particularly as it relates to art should be a person's intellectual output and attitude." He argues that prior to the 1960's, most "art schools started off with mere Diplomas." He observes that artists of that time neither have Master of Fine Arts (MFA) degree nor the recent addition-PhD. He claims the "quality of work churned out was more or less infallible." However, he agrees that recent developments regarding PhDs in Fine Arts (Painting or Sculpture) in most Nigerian Universities are steps taken to make Fine Art "more formal and professional."

The argument that acquiring PhDs in Painting or Sculpture does not transform artists' attitudinal or intellectual output in regards to theory and practice should be taken with a pinch of salt. According to Buhari in Balogun (2011), before now, "artists could not attain the peak of academic circle without having a PhD. He observes that the problem is due to the error of perception by most tertiary institutions' management. They keep asking for paper qualifications instead of artworks as requirements for artist's promotion.

While these demands have yet to be extended to artists in Polytechnics and Colleges of Education in Nigeria, the "faultfinders" would not stop for nothing in dissuading artists from registering for PhD programmes in Fine Arts, especially, in Painting or Sculpture. Their "faultfinding" activities appear to be targeted at artists even when they see that the artist's colleagues in the Sciences and Social Sciences are obtaining PhDs both for personal, lecturing and promotional purposes. Buhari in Balogun (2011) bemoans the above situation regarding what the artists have to undergo to qualify to lecture and be promoted. He claims that, perhaps, because Universities in other climes "are much older than their African counterparts

[they] feel very reluctant imbibing the pattern of paper qualification for art Professors.” He states that, it is “the quality and intellectual capacity of a person’s work” that matters. Nevertheless, writing “Dr.” before one’s name could also mean the person is an expert in every subject.

In the educational sector, for instance, one of the essences of acquiring higher qualifications is to boost one’s career opportunities. Though a lot of people may sign up for PhDs in order to further open up opportunities to earn higher salaries, others do to improve their abilities to understand and solve work-place problems while growing confidence. These make them better communicators of specific skills that may lead them towards having better jobs. Of course, we should not confuse people’s desire to be referred to as “Dr.” because they believe they have certain talents that are not being valued and so want to be respected by those people around them. Yes, anyone would want to have “Dr.” written in addition to his or her name. Those with a PhD (Dr.) are often treated with respect by people around them. Obviously, the “faultfinders cannot be absolutely right when they make it appear as though, it is wrong for artists to sign up for PhDs and earn them.

From the foregoing, it would be seen that even where PhDs are required for promotion in to senior lecturing positions in most Nigerian Universities, the degree does not automatically translate into academic excellence for those who have them (Buhari in Balogun, 2011). One is neither saying getting a doctorate is not intellectually rewarding nor financially rewarding, at least not in the short term. While these views are not iron cast, the argument for or against artists acquiring PhDs in the Fine Arts goes on.

Practice led/Practice Based Research

Both practice led and practice based researches fall within the general area of action research. In these researches, researchers’ aims are to advance knowledge about practice and within the practice. Both researches are easily distinguished one from the other by purposes. For instance, a research is termed “practice based” if it is targeted at creating artifact which its basis is to contribute to knowledge. Nevertheless, a research is termed “practice led” if its outcome points out new understanding about (art) practice. On the other hand, practice based research is undertaken in order to gain new knowledge partly by means of practice and the outcome of the claims of originality which the researcher puts forward as basis of the research. The claims to originality and the contributions to knowledge may be demonstrated through the creative outcomes (artifact) which may consist of images, music, designs, models, digital media, performances and exhibitions (Candy, 2006).

A practiced based PhD is distinguishable from a conventional PhD because the creative outcomes from the research process are or may be included in the submission for examination of the claims of contribution to the field. It must include substantial contextualization of the creative works. In this sense, practice based research deals with locating a problem in a practice that can lead to research which can be presented

textually. This results from constant exploration in the studio or laboratory which eventually produces new knowledge and understanding. Motivation for the study may be based on tacit knowledge which emerges from personal learning outcomes over the times which can be shared with others. This view is also shared by Burgess, H. and Wellington, J. (2010). They submit that people sign up to professional doctorates and PhDs for a variety of reasons which are not mutually exclusive. That aside, it should be noted that tacit knowledge is not the same with scientific knowledge that is testable and validated by scientific processes. Again, tacit knowledge is personal and difficult, if not almost impossible to transfer from one person to another especially by verbal or written means. The ability to speak a language, play musical instrument or design and use of complex equipment requires knowledge that is not always known explicitly. Hence, it is difficult or impossible to transfer such knowledge to others. The knowledge is kind of hidden unwritten, unspoken emotions, experiences, insights, intuitions, observations and so on. The under listed are examples of what constitutes “tacit” knowledge;

- i. How to speak a language
- ii. Innovation
- iii. Leadership acumen
- iv. Aesthetic sense
- v. Body language
- vi. Humour
- vii. Intuition (ability to understand things without using logic)

The long and short of the matter is that one cannot acquire “tacit” knowledge either by being taught or reading books. Rather, it is knowledge that is based on one’s personal experiences. Hence, PhDs are believed to be stereotyped esoteric activities that people chose to undertake in the academic world, protected from the realities of the external world (Lee, 2009). PhD programmes in the Fine Arts, according to Buhari in Balogun (2011) are concept based. Studio based research in art are theorised through practice. Kirk (2011) explains further that theory is the basis for the generation of ideas. The pathway for interrogating idea is through practical production of art. In all this, there is no one fit-it-all methodology that researchers can readily adapt to carry out PhD researches in either Painting or Sculpture.

While this may appear as if there are no extant methodologies applicable to art, Sullivan (2010) argues it is not the case. While submitting that artists work in distinct ways that share the goals of other forms of inquiry, which is to build and add to knowledge, it is this reason that makes O’Brien (2001) to state that researchers in Fine Arts spend much of their time “refining the methodological tools to suit the exigencies of the situation, [by] collecting, analyzing, and presenting data on an ongoing, cyclical basis.” PhD programmes in the Fine Arts, especially in Painting and Sculpture are hinged on acquiring knowledge and

research skills to enhance professional practice that are linked to work, other related challenges and questions (Lee, 2009).

According to Tennant cited in Lee (2009), PhDs are not only about application of expertise “knowledge” in practice. It is also about “generation of knowledge from within the practice milieu itself. This is why most studio art researches, according to Reason (2000) in Seyed (2009), focus on the “self-directing, self-generating, self-knowing and self-transcending abilities of the researcher who acts knowingly to foster research approaches that will be seen to be personally derived and, which cannot be copied.

As Gregory (1995) in Lee (2009) observes, PhDs pay attention to exploring knowledge and expertise in a narrow aspect of a subject area. McVicar in Lee (2009) believes both educational and professional doctoral studies are “positive” opportunity for “employers.” This is contrary to the generally held views that PhDs in either Painting or Sculpture gives no clearly significant advantage to their holders over what they may have previously learnt. But that is not true. Would it be right to think that if a person has earlier on read a number of books, he or she should not bother reading others because such would not add to one’s knowledge? This is not true. McVicar in Lee (2009) list some of the gains that accrue to persons who have discipline themselves towards obtaining PhDs. She asserts that at the completion of a PhD, the candidates are able to:

- 1) develop research skills
- 2) develop organisational skills
- 3) improve in management and leadership skills
- 4) improve in organisational performance and outputs

According to her, such skills are particularly developed and generated within the organisational or professional context in which one works. She notes that all PhD holders have potentials of making direct contributions in the organisational or professional contexts in which higher levels of transferable skills such as research expertise, advance communication and leadership, critical thinking and problem solving are needed. Such gains are enough to motivate people to want to enroll for a PhD in order to support and enhance their professional practice. Such moves are expected to culminate into improvements in both career and personal achievements for the holders. Also, acquisition of a PhD enhances one’s self-esteem, confidence, personal identity and promotion in the workplace. It shows the person has sought and would continue to seek and generate knowledge towards enriching the pool of knowledge to make the world a better place.

Conclusion

While every claim to knowledge is relative, signing up for a PhD programme, offers artists an opportunity to develop further research skills. Acquisition of such skills enhances the artists’ professional practice both

in private and in the academia. Those thinking it is unnecessary for artists to acquire PhD degrees in the studios do have a point but like almost all things, they are just one side of the coin. Indeed, most tertiary institutions in Nigeria are encouraging their members of staff to acquire PhDs in Fine Arts. It is time, therefore, for arguments against the newly introduced PhDs in the studios in Nigeria to cease. Like any other thing in life, educational policies cannot be implemented through coercion. One must love something enough to want to have it. Currently, most artists want to improve their teaching and practicing skills with a PhD degree in the core areas where they had previously had in-depth knowledge. Luckily, some reputable Universities in Nigeria with Fine and Applied Arts Departments offer Art History, Art Education, Graphics, Textiles, and so on. Most of these sections or units already offer PhD programmes while the recent additions (Painting and Sculpture) is a welcome development because they also contribute to Nigeria's development.

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A VISUAL RECREATION OF KWAGH-HIR PUPPETS INTO PAINTINGS

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Abstract

Tiv Kwagh-Hir means Tiv folklore it originally started as a revolt cult in the early 1950. This paper outlines a brief history of the Kwagh-Hir puppetry theatre and the Tiv people. It also examines the aesthetic qualities of the Kwagh-Hir puppets; bearing in mind the assemblage of these aesthetic attributes, as sources of inspiration for the creation of paintings. The essay looks at the interrogation of colour and costumes of the Kwagh-Hir sculptures, as liable compositional influences for the use of the artist. The main thrust of the paper is the use of images of the Kwagh-Hir to create paintings, and as a consequence the setting of paradigms for the exploration of indigenous sculptures.

Keywords: Kwagh-Hir, Puppets, Recreation, Storytelling, Two Dimensional Paintings

Introduction

The Tiv *Kwagh-Hir* started as a revolt cult in the 1950s. The revolt assumes the form of a celebration, with the adherents of the cult gathering to drink and eat together as well as play music and dance. They eat uncooked eggs, with a special brew of Tiv Msorom (local beer) to which is added various herbs, white ants and hot pepper. After the concoction, the cult members respond in dance to drum music (Hagher, 2003).

The effect of the percussion, alcohol and other herbal drugs on the brain is to induce a state of trance. During this trance, the cult members are supposed to have acquired occult powers to detect witchcraft. This power is exercised with a lot of zeal often degenerating into charlatanry as Makar in Hagher (2003) noted that sometimes the entranced members would harass those they didn't like by accusing them of *Tsav* which means witchcraft.

The *Kwagh-hir* theatre was born a decade later. It was in 1964, the year of *Atem-Tyo*, the most brutal Tiv revolt that *Kwagh-hir* spread like wildfire round the whole of Tiv land. The *Kwagh-hir* comprises many art forms, namely: storytelling, poetry, puppetry, music, dance, and dramatization. *Kwagh-hir* as a theatre is performed at night times, as an event which provides secular entertainment, education, and socialization through the enactment of the past and contemporary events by human performers. The *Kwagh-hir* theatre uses puppets, which vary in size and style. These puppets can be made to perform a number of intricate movements; for example, soldiers executing an armed robber or a puppet doctor operating on a pregnant woman and removing the child. The *Kwagh-hir* has both rod and string puppets as well as masquerade puppets which have one or more persons inside the puppet operating its movable parts (Hagher, 2003). By 1981 the theatre was made into an annual competition, with participants drawn from all the fourteen Tiv Local Government Areas in Benue state.

The puppets in their original state are sculptural. These sculptures are grouped into three, namely, giant puppets, masquerade puppets and miniature puppets. These sculptures possess certain characteristic features that are common to all. Features such as their African proportion (disproportionateness or technical inefficiency). In this regard, Enem (1976) states that some puppets are naturalistic, some grotesque and others ridiculous. They appear primarily in pungent colours, with white bulgy eyes almost Nok-like and pure black pupils. Enem further argues that the puppets reflect the moral prejudices and sanctions of the community (Enem, 1976). It is this paper's desire to transform the puppetry aspect(s) from their sculptural state into two-dimensional works of arts.

The Tiv are a people whose history has been traced to the Congo. Though there is no single universally accepted version of the origin of Tiv people, they are said to have descended from a progenitor called "*Tukuruku*". Oral traditions have so far been more plausible and appealing, except that views differ as there are so many oral traditions. Others have accepted that *shon* was the first person that originated from the original deity or Supreme Being. *Aondu shon* said to have given birth to, many children amongst who were the Tiv, *Uke* (foreigners) and later the whites *Buter*. Tiv is further said to have given birth to two sons, *Ichongu* and *Ipusu*. This prestigious man called Tiv, left Congo to Cameroun, and settled at a place called Swem in Cameroun. Where he died and his children not happy to bury their father or leave him behind burnt his corpse and packed the ashes together with that of his father Takuruku Nyamazenga in a small pot and traveled along with it to this part of Africa where today they are called citizens (Igiri, 2007). The group is largely homogenous, speaking one language with only tonal variations and exhibiting (with the exception of minute peculiarities) similar cultural traits throughout the land. They occupy over thirty local government areas spread across Benue, Nasarawa and Taraba states, with large migrant communities also found in Plateau and Adamawa states. All members of this ethnic group regard themselves as descendants of the great patriarch Tiv (Hagher, 2003).

Puppets

The Oxford Advanced Learner's Dictionary (Hornby, 2000) defines puppets as small figure of a person or an animal that can be made to move, for example, by pulling strings attached to its limbs, or by putting one's hand inside it. Puppets are used for telling story or as a form of entertainment.

Hurwitz and Michael (2007) observed that, although puppetry is generally not taken seriously as an art form in the United States and Canada, it occupies a very high position in many other cultures. In Moscow, the national puppet theatre is intended for adults rather than children, and in Spain and Italy, no public park is complete without an adult puppet theatre. In Indonesia, Japan, and other Asian cultures, puppeteers begin their careers in childhood as apprentices, learning not only the intricate processes of construction and operation but also the roles to be enacted, many of which date back to many generations. The puppets

theatre engages in plays recounting the myths of creation and the battles between good and evil carried on by warriors and figures of royalty.

There are mainly two types of puppets; hand puppets and marionettes. Hurwitz and Michael (2007) observed that, to produce a successful puppet play, the group as a whole must reach certain decisions, and each member of the group, although maintaining a personal identity, must give full cooperation if the enterprise is to succeed. Puppets range in technical complexity from the very simple to the very intricate.

Hand Puppet: A hand puppet is a type of puppet that is controlled by the leg or face that occupies the interior of the puppet. Some hand puppets require one of the puppeteer's hands inside the puppet glove handling a rod which controls the head, and the puppet's body then hangs over most or all of the forearms of the puppeteer and possibly extends further. Other parts of the puppet may be controlled by different means, for example by rods operated by the puppeteer's free hand, or strings or levers pulled from inside the head of the body.

Marionette: A Marionette is a puppet controlled from above using wires or strings depending on regional variations. A marionette's puppeteer is called a manipulator. Marionettes are operated with the puppeteer hidden or revealed to an audience by using a vertical or horizontal control bar in different forms of theatres or entertainment venues. They have also been used in films and on television (Hurwitz and Michael, 2007).

Aesthetic Qualities of the *Kwagh-hir* Puppets: The *Kwagh-hir* puppets possess aesthetic characteristics which the essay at hand finds valid for discourse. The geometric formations like their triangular noses, Nok-like eyes, small lips and triangular nostrils. The colours used in painting the puppets are pungent. Costumes for the masquerade are elaborate and are also coloured. The paper employed the use of the near geometrical appearance of the puppets to create paintings. The vibrant colourations of the puppets imbibed formed the palette for this research in discuss. The reduced proportions of the figures served as a model for the accentuation of the emergent paintings.

Conceptual Framework

Modernist concepts, theories and formats have influenced the development of painting and art generally. Cubists dissect forms and place them in interaction with the space around them for example continuously freeing painting from the traditional practices of pictures (Buser, 2006). The cubists rejected naturalistic depictions, preferring compositions of shapes and forms abstracted from the conventionally perceived world. Kleiner (2011) says that for the cubists, the art of painting had to move far beyond the description of visual reality. Having studied these therefore, the major theory put forward as a conceptual framework is the 20th century art. The researcher implored the reduction of forms of the *Kwagh-hir* puppets and their interaction with space in executing paintings.

Review of Related Literature

A number of Nigerian artists have used aspects of their speech art, wooden sculptures, story-telling art among other things as sources of inspiration, which has drawn the artist's attention to the importance of the aforementioned terms. However, none has particularly dealt with the Tiv aspects as a source of inspiration for painting as provided by the study at hand. For instance Bruce Onabrakpeya a pioneer Nigerian artist gained his inspiration for some series of paintings from "*Urhobo*" myths and legends. Stories for him are "themes" which he employs to "expresses and accentuate the various stylized and abstract forms" of Africa. To paint his pictures, Onabrakpeya uses abstractions and stylizations in telling stories. For Bruce, stories are very stimulating source of inspiration for the artist (Jegede, 1984).

Bruce Onabrakpeya's (1932) use of myth and legends as sources of inspiration relates to this research to a large extent. Both studies take up subjects within a story and story-telling art and explore the aesthetic possibilities. As such, Bruce's prints series cannot be said to have touched on the Tiv Kwagh-hir on a specific level (Buhari, 1984).

In other parts of the world, artists (painters) inspired by the arts of Africa abound. Several 20th century painters/artists adapted in their works the Africans approach to creating art. Movements such as Cubism, Dadaism, Surrealism, Futurism, Constructivism and Kinetic art at different times have drawn inferences from African ideas. But none has particularly dealt with the Tiv aspects as a source of inspiration for painting as provided by the study at hand. Canaday (1981) in "The Mainstream of Modern Art" posits:

Picasso in woman with leaves, the Strein portrait, and his own portrait, Picasso was influenced by Iberian sculpture, the archaic sculpture of pre-roman Spain. But the two portraits look as if Picasso has already discovered African sculpture, at about this time and the ingredients for Cubism were assembled (P.428).

For Picasso, African proportion was the stimulating source of inspiration for the artist. Picasso ignored conventional perspective and spatial relationship and also gave monster heads to two of his five figures in the *Les Demoiselles d' Avignon*. These grotesque masks were derived from his interest in African sculpture. As such, Picasso's paintings cannot be said to have touched on the Tiv Kwagh-hir on a particular level.

Review of Related Works

An Armed Robber at the Stakes (1976)



Fig.1, Artist: unknown, An Armed Robber at the Stakes, Woods, Size Unknown, 1976, (Source: Nigeria Magazine No.120, 1976)

The kwagh-hir, puppets here reveal in their aesthetic intention abstracts from reality. Those situations, attitudes and social behaviours which are not only seen in Tiv communities but represent something of the universal human situation.

Hagher (2003) says:

The kwagh-hir theatre uses puppets which vary in size and style. These puppets are highly advanced and can be made to perform a number of intricate movements. For example, there can be soldiers executing an armed robber or a puppet doctor operating on a pregnant woman and removing the child. (P.13).

Enem (1976) explains:

The quality of actuality is often achieved by the literal representation of essential details of a situation presented. For example, in the vignette of the execution of an armed robber by a firing squad, an actual shot is fired and at the same time the Robber's head jerks suddenly and drops to one side. An ironic edge in that situation is pointed by the presence of his helpless relations (presumably his parents) at his execution. (P. 42).

As such the research imbibed the aesthetic qualities of the kwagh-hir puppets and their theatrical attributes to create paintings. It also sees this related work as core to chartering a course of action.

First Step

Pablo Picasso (1881 - 1973)



Fig.2, Artist: Pablo Picasso, First Step, Woods, Size Unknown, 1943 (Source: The world of Picasso, 1881-1973) First step is a dramatic depiction of a mother and child situation. Picasso uses his cubist style to compress both figures into the picture plane in a style of rendition which came about as a result of his interest in African sculptures. There is a general use of dull colours, the yellows, pink and blues are all in their grey tones, alongside all the other grays. Perhaps the artist intended to create the atmosphere of time, owing to the look on the mothers face. Wertenbaker, (1980) says: “The hopeful scene of a child learning to walk with his mother’s help. The woman’s sad eyes and the jagged outlines of the child’s body convey the grim atmosphere of the times, but a sense of optimism is clear”. This essay sees a close affinity of this painting to the study at hand. The short limbs though twisted and turned are quite exemplary of the *Kwagh-hir* puppet figures. Even the eyes and eyebrows are rendered in the same manner. The drama evoked by the painting reminds one of *Yion* and children.

Methodology

The research is *practice-based*. According to Sullivan (2005), the imaginative and intellectual work undertaken by artists is a form of research. In recreating the *Kwagh-hir* puppets on two dimensional surfaces, the researcher unpacks a considerable amount of form, and in doing so stacks together a considerable amount of content. The researcher appropriates to the study at hand, a research design that is practice- based. This practice-based research is undertaken as a studio exploration. The data for this research is made up of *Kwagh-hir* figures, pictorial images of the *Kwagh-hir* figures from the researchers still camera, magazine pages and sketches of the *Kwagh-hir* puppets from Gboko L.G.A. in Benue State.

Studies of Sketches/Drawings

Plates I and II show images of the *Kwagh-hir* puppets sketched with pencils, and charcoal from separate sources and collectively arranged for the pilot study. These sketches and drawings make up the preliminary stages of this research.

Miniature Puppets



Plate I, “Yion”, 2012, Pen and Ink, 21cm x 25cm



Plate II, “Yion Tema”, 2012, Pen and Ink, 21cm x 30cm

Photographic Extracts from the Field Work



Fig.3, **Drummers**, Miniature Puppets,
Size Unknown, Date: Unknown,

Source: Kwagh-hir Theatre, Television Broadcast



Fig.4, “**Ashawe**” (**Prostitute**), Miniature Puppets,
Size: Unknown, Date: Unknown,

Discussion of works Produced

A total number of forty eight works were produced in this research however; three of these paintings have been brought forward for discourse.



Plate: III, Agaku Saghevwua Amos, **Yion and Children**, Oil on Canvas, Size 95cm x 100cm, 2011,
(Source: Artist's collection)

Yion and Children (Plate III) is a painting of three standing figurines in a triangular composition. Yion is seen enjoying his pipe while discussing with his children. This painting is a product of the advanced composition course. The intention is to evoke a feeling of drama. Yion was placed in the middle to create

balance. While the other smaller puppets on the left and right are placed to complete the triangular formation within the picture plane.

The form of the puppets body is representational with bulgy eyes, pipe, '*angeer*' cloths, bag and slippers are clearly identifiable. The fusion of the figures and landscape (background) was approached through the placing of the figures on the same line, and on the foreground. The greenish atmosphere and the houses in the background create a village evening scene. The expression on the face of Yion's children is dramatic and says much about their character. The figure on the left side of the painting seems to be a curious child, standing at attention and asking questions. While the figure on the right side is mischievous standing behind the father, with a look that is not clear what it wants to do or is doing.



Plate IV, Agaku Saghevwua Amos, Yion I, Oil on Canvas, Size 85cm x 100cm, 2011, (Source: Artist's collection)

In *Yion I* (Plate IV), the representation of the puppet is life-like as if one can actually begin to manipulate it. Plate IV shows the puppet well dressed in complete *angeer* attire, whilst a smoking pipe is in its right hand. The forms are embossed with paper mache in relief form, so that the figure bulges out from the two-dimensional surface of the canvas. The puppets body is painted in brown, while the forehead, the nostril, the chick, the neck, the arms, bag and pipe, there are short brush strokes of yellow that indicate the highlight. While on other areas of the reliefs are allowed without the highlights tones but with this, the whole picture is a visual feel of solidity. The background is painterly rendered with shades of yellow and red in wide brush strokes.



Plate V, Agaku Saghevwua Amos, Portrait of Tor Ijov, Oil on Canvas, Size 70cm x 89cm, 2011, (Source: Artist's collection)

The *Portrait of Tor Ijov* (Plate V) is titled as such, because the researchers' intention is to view further into the relief mould. It was also influenced by the technique of Pablo Picasso. It is one figure of a man presumed to be the researcher. The figure is bare chest, looking to the left side of the painting. The figure has wide awake eyes that express inquisitiveness and attentiveness while staring into space. The dark background indicates a night scene. The same type of proportion used by the *kwagh-hir* sculptors is used by the artist in this painting. Here, the researcher also moulds the figure in relief, making it to stand out from the surface of the canvas. The material used here was sawdust mixed with Poona (carpenters) glue. After oxidation the figure was filed with sand paper and painted in the family of purple and blue. Highlights are created by the short brush strokes of tinted purples, conveying the light that is shone and brandished in the arena. The portrait is synonymous to a *kwagh-hir* puppet figure itself with bulgy eyes (Nok-like), small ear, small month and small body which are characteristics gotten from the *kwagh-hir* puppets figures.

Conclusion and Recommendations

This paper research explored the dynamic relationship between painting and sculpture. It has permeated the vistas of theatre art through a presentation of the *Kwagh-hir* puppetry tradition as paintings worthy of public appreciation.

Apart from its theatrical significance, *kwagh-hir* puppets can present the artist with a variety of forms with which successful as well as creative transformations can be made to represent various aesthetic designs worthy of public and individual patronage and appreciation. Within the course of this study, the essay finds strokes, patches of colour, and repetition of such elements as useful for creating images. In most cases, such images created took the resemblance of the *kwagh-hir*, thus the similarity in the produced works to their source of inspiration. Paintings created at the end of the research which are worthy of public displays and appreciation, can promote the rich and colourful culture of the Tiv people.

It is this paper's hope also that artist (painters) can begin to use other aspects traditional sculptures for example the "*Nyam Tsuem*", "*Ere Ibeji*" among others to create painting. Through a study of the combination and fusions of traditional proportions and use of repetition of lines, shapes, colour and form of images in paintings can bring to the fore artworks worthy of public appreciation.

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A REVIEW OF BIBLICALLY INSPIRED PAINTINGS OF THE RENAISSANCE

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Abstract

Artists find their inspirations from a diverse range of sources; some from other artists, some from contemporary activities and others from nature. This paper focuses on paintings spurred by stories found in the Bible as they have inspired many artists of the Renaissance era in developing spiritually and aesthetically engaging paintings. It would appear that the bible has many inspirational elements that artists can tap from. It seems many artists of the modern era do not get inspiration from Biblical scenes anymore. Concentration has been placed on paintings produced by Italian, Dutch and Spanish painters. This paper exposes the virtues of the Renaissance paintings and hopes by so doing it will reveal the hidden nuances of the art forms as inspiration for the contemporary painter to draw from.

Key Words: Inspiration, Bible, Painting, Renaissance, Sacred, Scenes

Introduction

The Renaissance was a series of literary and cultural movements in the 14th, 15th, and 16th centuries. These movements began in Italy and eventually expanded into Germany, France, England, and other parts of Europe. Paintings, sculptures, architecture, music, and literature produced during these centuries in Europe were done under the combined influences of an increased awareness of nature, a revival of classical learning and style, and a more individualistic view of man (Kleiner, 2011).

Today scholars no longer believe that the Renaissance marked an abrupt break with medieval values, as is suggested by the French word *renaissance*, literally meaning rebirth. Rather, historical sources suggest that interest in nature, humanistic learning, and individualism were already present in the late medieval period and became dominant in 15th and 16th centuries Italy concurrently with social and economic changes such as the secularization of daily life, the rise of a rational money-credit economy, and greatly increased social mobility. Renaissance painters turned from the purely religious subjects of the Middle Ages to a depiction of the natural world. Technical advances in the representation of perspective, anatomy, light and shadow were matched by a great expansion in subject matter. Portraits, studies of the human form, animals, landscapes, scenes of daily life, and historic events all joined religious subjects as acceptable material for the painters.

Lazzari and Schlesier (2008) believe that creativity is the quality that allows us to originate something or to cause objects to come into being. Stories in the bible have always inspired artists. The bible has many inspirational elements that many artists can draw on. Some artists find their inspiration from many different places, some from other artists, some from modern day life and others from nature. Mittler (2000)

noted that Christian art was intended to illustrate the power and glory of Christ. It was also meant to tell, as clearly as possible, the story of his life on earth.

Surviving Early Christian paintings dates from the 3rd to 4th centuries and consists of fresco paintings in the Roman catacombs and mosaics on the walls of churches. Certain stylizations and artistic conventions are characteristics of the representations of New Testament events. For example, Christ was shown as the Good Shepherd, a figural type adopted from representations of the Greek god Hermes. The resurrection was symbolized by depictions of the Old Testament story of Jonah, who was delivered from the fish. Among the most extraordinary works of this Early Christian period are the mosaics found in the 6th century churches in Ravenna, Italy. San Vitale, in particular, is noted for its beautiful mosaics depicting both spiritual and secular subjects. On the church's walls, stylized elongated figures, mostly shown frontally, stare wide-eyed at the viewer and seem to float weightlessly outside of time.

The new naturalism of the Netherlands, best shown in the intricate work of Jan van Eyck, began to attract attention and by the mid-1450s, its influence was widespread. Flemish artists like Rogier van der Weyden (c1400-1464), Hugo van der Goes (1440-1482) and the German artist Matthias Grünewald (c1470-1528), worked almost exclusively with religious themes, using a naturalistic approach which gave their paintings a sharper sense of purpose and clarity than ever before. However, it appears that many artists don't feel inspired by biblical scenes anymore but the Bible has many inspirational elements that artists can draw on. Artists that work with biblical scenes find ways of reaching all of us through the subjects they paint, even though the subject has been painted by others thousands of times before. Artists can be inspired through biblical paintings, or any other thing that inspires them. It is important that the artist feel inspired by anything and whatever it is that he finds inspiring he will be able to transpose those feelings into his work. Examples of these paintings can be viewed in the works of Michelangelo's *Martha and Mary Magdalene* (figure i), (Mathew 27:56, Luke 10:38-42, Luke 24:8-12, Mark 15:33-41, John 19:28-42) and Paolo de Mattie's *The Triumph of the Immaculate* (figure ii) are paintings inspired by religious subject matters.

Flemish painter Rogier van der Weyden's emotional works usually focused on religious themes, and he is known for his inventive, dynamic compositions. In *Descent from the Cross* (figure iii), he has placed the drama on a flat, gold background and compressed the figures into a shallow pictorial space, bringing the action of the scene to the forefront. Rogier van der Weyden (1399-1464), Flemish painter, was the leading artist of the mid-15th century, known principally for his sensitive, deeply moving renderings of religious themes.



Figure I, Artist: Michelangelo Merisi da Caravaggio Title: Martha and Mary Magdalene, Medium: Oil on Canvas Size: Unknown Year: Unknown, Source: Source Keaveney, Wynne, Havivel & Croke (1990): National Gallery of Ireland



Figure ii, Artist: Paolo de Matteis, Title: The Triumph of the Immaculate, Medium: Oil on Canvas, Size: Unknown Year: Unknown, Source: Flinck, G. (2014), Encyclopedia Britannica Ultimate Reference Suite



Figure iii, Artist: Rogier van der Weyden Title: Descent from the Cross, Medium: Oil on Oak Panel Size: 220cm x 262cm Year: 1435, Source: Microsoft Encarta 2009 (DVD). Redmond, WA: Microsoft Corporation, 2008

Objectives

The objectives of this paper are to:

- i. highlight the importance of Biblically inspired paintings of the Renaissance era;
- ii. showcase the salient paintings of Italian, Dutch, and Spanish Renaissance artists that depict biblically inspired themes;

- iii. prod the imagination of contemporary Nigerian artists into seeking for imagery from the Bible for their artistic oeuvre.

Sacred Themes

Artistic imagery using religious inspirations and motifs is often intended to uplift the mind to the spiritual. The art and religious themes focus on interpretation of paintings that are of sacred subjects, nearly all of which are Christian. Christianity eventually became the predominant power shaping European culture after classical antiquity, inspiring artists to evoke the nature of these sacred mysteries in visual terms. Biblical texts, commentaries and apocryphal stories inspired artists to create these objects of devotion, yet the translation of the word into painting often raised difficult problems. Artists were faced with challenges of suggesting, in visual terms or forms, the nature of Christian mysteries such as miracles performed by the Saints as well as other profound theological beliefs and debates.

These images were made to inspire and strengthen faith through public and private devotion in churches or domestic settings. The images are now displayed in an entirely different context in the gallery. They are now widely accessible to the public and the power of their narratives and beauty of their execution speak to believers and non-believers alike. The paintings reviewed are from the collections of the National Gallery of Ireland which was established in 1853. The Gallery has an extensive, representative collection of Irish paintings and is also notable for its Italian Baroque and Dutch masters painting. The National Gallery of Ireland is located in the heart of Georgian Dublin of which it has about 14, 000 artworks including about 2,500 oil paintings, 5,000 drawings etc. The aspiration to establish a permanent collection of old masters art works in Ireland can be traced back at least to the second half of the eighteenth century (Keaveney, Wynne, Harivel and Croke, 1990).

Biblically Inspired Italian Paintings

The acquisition of Italian art in the National Gallery of Ireland includes a number of quality copies of acknowledged masterpieces of religious paintings that were derived from Biblical stories and subjects for painting expression. A good number of some Italian artists were inspired by religious scenes in the Bible. In the painting titled *David and Goliath* (figure vii) by Orazio Gentileschi who has translated the scene of the beheading of Goliath by the boy David (1 Samuel 17:41-54, 2 Samuel 21:19). Figure viii is a painting executed by Giovanni Lanfranco titled: *The Multiplication of the Loaves and Fishes*. The story was drawn from the Holy Bible (Matthew 14:13-21, Mark 6:30-44, Luke 9:10-17 and John 6:1-14). In this painting, Jesus is seen among the crowd portrayed in red and blue robes. Figures ix and x are paintings by Felice Ficherelli titled *Lot and his Daughters* (Genesis 19:30-38) and Lodovico Mazzolino's titled *Pharaoh and his Host Overwhelmed in the Red Sea*, (Exodus 14:26-29, Hebrew 11:29) are clear stories derived from religious scenes. These paintings are all executed in oil paints on canvas.

The *Wedding at Cana* (figure iv), one of the famous stories in the bible, was painted by Paolo Veronese executed in oil on canvas in 1563 for the Benedictine Monastery of San Giorgio Maggiore in Venice. It depicts the Biblical wedding feast at Cana where according to the New Testament; Jesus performed his first miracle by turning water into wine. The Biblical story is set during Veronese's time although some figures are depicted wearing antique clothing. Figure V is *San Zaccaria Altarpiece* by Giovanni Bellini. It is a painting that depicts the Virgin Mary with the Baby Jesus in the centre. They are depicted with four Christian Saints; St. Peter the Apostle, St. Catherine of Alexandria at the left, St. Gerome, St. Lucy at the right and an angel playing a violin at the foot of the altar. Figure VI is another story in the Bible titled *Salome with the head of Saint John the Baptist* by Bernardino Luini. It was painted in the first half of the 16th Century. The painting depicts a scene from the Gospel of Mark, when Salome demands the head of John the Baptist for having danced before King Herod and his royal guests. The King, who promised to give her anything she wants, reluctantly agreed and beheaded John the Baptist in the prison. Luini's painting shows the moment when her request is met. Below are artworks based on biblical stories.



Figure IV, Artist: Paolo Veronese Title: The Wedding Feast at Cana, Medium: Oil on Canvas Size: 262inch x 390inch Year: 1563, Source: Source Keaveney, Wynne, Havivel & Croke (1990): National Gallery of Ireland



Figure v, Artist: Giovanni Bellini Title: Madonna with Saint, Medium: Oil on Canvas Size: 4.92m x 2.32m Year: 1505, Source: Richardson F. L (2009) Giovanni Bellini. Scale/Art Resource. Microsoft Encarta



Figure vi, Artist: Bernardino Luini Title: Salome with the Head of Saint John the Baptist, Medium: Oil on Canvas Size: Unknown Year: Unknown, Source: Source: Keaveney, Wynne, Havivel & Croke (1990) National Gallery of Ireland



Figure vii, Artist: Orazio Gentileschi Title: David and Goliath, Medium: Oil on Canvas Size: 185.5cm x 136cm Year: 1610, Source: Keaveney, Wynne, Havivel & Croke (1990) National Gallery of Ireland



Figure viii, Artist: Giovanni Lanfranco Title: The Multiplication of the Loaves and Fishes, Medium: Canvas Size: 229cm x 426cm Year: 1620, Source: Keaveney, Wynne, Havivel & Croke (1990) National Gallery of Ireland



Figure ix, Artist: Felice Ficherelli Title: Lot and his Daughters, Medium: Canvas Size: 159cm x 176cm Year: 1650, Source: Keaveney, Wynne, Havivel & Croke (1990) National Gallery of Ireland



Figure x, Artist: Lodovico Mazzolino Title: Pharaoh and his host overwhelmed in the Red Sea, Medium: Panel Size: 124cm x 157cm Year: 1521, Source: Keaveney, Wynne, Havivel & Croke (1990) National Gallery of Ireland.

Biblically Inspired Dutch Paintings

Among the Dutch artists, painting inspirations were also drawn from religious themes like *Christ in the Synagogue at Nazareth*, (figure xiii), (Luke 4:31-37, Mark 1:21-28) a painting executed by Gerbrandt Van den Eeckhout who was a poet that mastered several media including metalwork, etching and drawing, but is perhaps best known for his biblical themes and genre. In figures xiv and xv are paintings by Ferdinand Bol, titled *David's Dying Charge to Solomon* (1Kings 2:1-9) and Govert Flinck's *Bathsheba's Appeal* (2 Samuel 11:1-26), allegorical subjects solely inspired by Biblical stories.

Figure xi is *The Last Judgment* by Hieronymus Bosch. The painting consists of three panels. The left panel depicts the Garden of Eden with Adam and Eve being tempted by the serpent on the tree of the knowledge of good and evil. The central panel depicts the Last Judgment with Jesus on the throne as the Judge of the world. The right panel depicts the Hell which is thematically very similar to the central one. But instead of Jesus, it includes the Satan who receives the souls of the damned. Figure xii is *Tower of Babel* by Pieter

Brueghel the Elder. It was painted in 1563 and like its name suggests, Brueghel's painting depicts the Biblical tower of Babel which was built by the unified humanity with an aim to reach the heaven. Angered by the building project, God decided to prevent it by scattering the people throughout the world and confusing their languages so that they were unable to return and continue from where they left.



Figure xi Artist: Hieronymus Bosch Title: The Last Judgment, Medium: Unknown Size: Unknown Year: 1505 Source: Masters C. (2008), Renaissance. London Merrell Publishers Limited



Figure xii, Artist: Pieter Brueghel the Elder Title: The Tower of Babel Medium: Oil on Wood Size: 144cm x 155cm Year: 1563, Source: Masters C. (2008), Renaissance. London Merrell Publishers Limited



Figure xiii, Artist: Gerbrandt Van Den Eeckhout Title: Christ in the Synagogue at Nazareth, Medium: Canvas Size: 61cm x 79cm Year: 1658, Source: Keaveney, Wynne, Havivel & Croke (1990) National Gallery of Ireland



Figure xiv, Artist: Ferdinand Bol Dordrecht Title: David's Dying Charge to Solomon, Medium: Canvas Size: 171cm x 230cm Year: 1643, Source: Keaveney, Wynne, Havivel & Croke (1990) National Gallery of Ireland



Figure xv, Artist: Govert Flinck Kleve Title: Bathsheba's Appeal, Medium: Canvas Size: 105.5cm x 152.6cm Year: 1651, Source Keaveney, Wynne, Havivel & Croke (1990): National Gallery of Ireland
Biblically Inspired Spanish Paintings

Spanish artworks inspired by Biblical subject matter include works by Juan Fernandez de Navarrete 'EL Mudo' titled *Abraham and the Three Angels* (figure xi) (derived from Genesis 18:1-15). It captures the visit of the three angels to Abraham's house sent by God according to the Holy Scriptures. The story of the prodigal son (Luke 15:11-32), the younger of two brothers who takes his inheritance, spends it on loose living, repents, then returns to his father and brother. He is depicted in the landscape of 17th century Seville. This chronological set of paintings is executed on six stretched different canvases in oils by Bartolome Esteban Murillo. They are titled *The Prodigal Son Receiving His Portion* (figure xii), *The Departure of the Prodigal Son*, (figure xiii), *The Prodigal Son Feasting*, (figure xiv), *The Prodigal Son Driven Out*, *The Prodigal Son Feeding Swine*, (figure xv), and *The Return of the Prodigal Son*, (figure xvi) (Luke 15:11-32). He was a Baroque religious painter of 17th century; Spain is noted for his idealized, sometimes precious manner of painting. These chronological set of paintings are a systematic translation of the story of the Prodigal Son from the start to the finish in visual terms. These paintings are inspired by Biblical subject matter.



Figure xvi, Artist: Juan Fernandez de Navarrete ‘El Mudo’, Title: Abraham and the Three Angel, Medium: Canvas Size: 286cm x 238cm Year: 1576, Source: Keaveney, Wynne, Havivel & Croke (1990) National Gallery of Ireland



Figure xvii, Artist: Bartolome Esteban Murillo Title: The Prodigal Son Receiving His Portion, Medium: Canvas Size: 104.5cm x 134.5cm Year: 1660s, Source: Keaveney, Wynne, Havivel & Croke (1990) National Gallery of Ireland



Figure xviii, Artist: Bartolome Esteban Murillo Title: The Departure of the Prodigal Son, Medium: Canvas Size: 104.5cm x 134.5cm Year: 1660s, Source: Keaveney, Wynne, Havivel & Croke (1990) National Gallery of Ireland



Figure xix, Artist: Bartolome Esteban Murillo Title: The Prodigal Son Driven out, Medium: Canvas Size: 104.5cm x 134.5cm Year: 1660s, Source: Keaveney, Wynne, Havivel & Croke (1990) National Gallery of Ireland



Figure xxii, Artist: Bartolome Esteban Murillo Title: The Prodigal Son Feeding Swine, Medium: Canvas Size: 104.5cm x 134.5cm Year: 1660s, Source: Keaveney, Wynne, Havivel & Croke (1990) National Gallery of Ireland



Figure xx, Artist: Bartolome Esteban Murillo Title: The Return of the Prodigal Son, Medium: Canvas Size: 104.5cm x 134.5cm Year: 1660s, Source: Keaveney, Wynne, Havivel & Croke (1990) National Gallery of Ireland



Figure xxi, Artist: Bartolome Esteban Murillo Title: The Prodigal Son Feasting, Medium: Canvas Size: 104.5cm x 134.5cm Year: 1660s, Source: Keaveney, Wynne, Havivel & Croke (1990) National Gallery of Ireland

Conclusion

In this paper emphasis has been placed on biblically inspired paintings produced essentially during the Renaissance period by Italian, Dutch and Spanish painters. This is to show the rich array of possibility of representing bible stories in the painting ideology of painters. It is possible for contemporary Nigerian painters to seek for inspiration from the bible too as a way of creating imagery that is indigenous to African cultural beliefs and close to the realities of the day. The situation where Christian imagery is solely based on a Western perspective is not necessarily progressive for the belief system of the Christian church in Nigeria. For the sake of academic exercise too, contemporary artists can as well get inspiration from biblical stories to enrich their repertoire of artistic collections and search for spiritual upliftment.

Faust (1988) opines that there are no limits to artistic creativity today. It is because of this limitless search for creativity that artists keep experimenting with different subjects, objects, media and techniques to express themselves on religious issues, cultural issues, socio-political issues, and economic problems. The use of Biblical stories and events and translating them into visual terms creates a relationship between religion and painting. The exercise will create a new vocabulary in painting in Nigeria.

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DECONSTRUCTING ANAMBRA IGBO *IJELE* MASQUERADE UPPER SECTION FOR MODERN SCULPTURAL EXPRESSION

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Abstract

The forms that are seen on the *Ijele* masquerade have never been used by visual artists as a source of inspiration in sculpture. Artists tend to focus more on using the rigid forms for representation and entertainment. It has been observed that the *Ijele* masquerade is unique, and not like other masquerades because of the obvious nature and accumulation which comprise of the interpretation of the Anambra Igbo philosophy, represented in sculptural forms and uli motif design, this also includes the way it moves and glides, coupled with other activity that is happening around the spirit. Scholars have equally written on the *Ijele* masquerade, and have continually called for the use of African idioms to express a true African identity. The paper sets out to discuss the activity that takes place on the *Ijele* masquerade head rest, usually rendered in rigid form, which is a summary of the Anambra Igbo philosophy, and equally discusses three sculptural works that emanated from deconstructing the upper section (head rest) of the *Ijele* masquerade.

Keywords: Deconstruction, *Ijele*, Masquerade, Modern, Sculpture, Expression

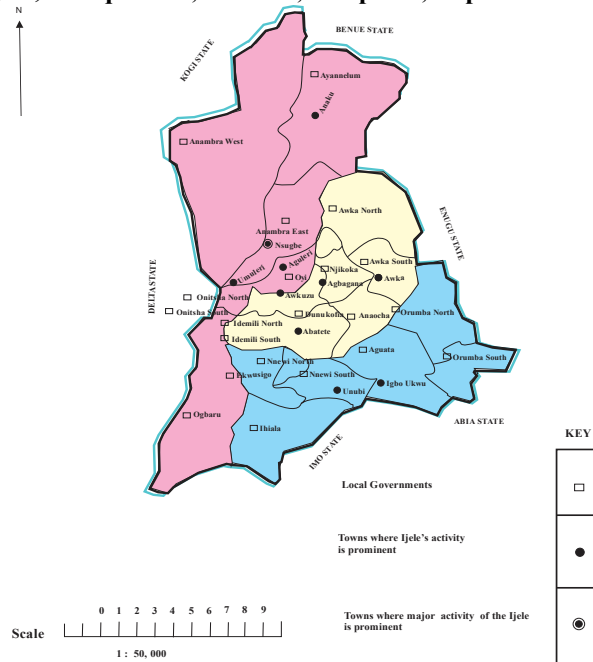


Fig 1: Administrative Map of Anambra State showing towns, indicating where the *Ijele* Masquerade activity takes place. Source: <https://anambrastate.gov.ng/our-maplgas/>, Retrieved on April 16, 2017.

Introduction

Anambra State is an Anglicised version of the original Oma Mbala; the native name of the Anambra river. The origin of its name is derived from the Anambra River (Oma Mbala) which is a tributary of the famous river Niger. The capital and the seat of government are at Awka, Onitsha and Nnewi which are the biggest commercial and industrial cities. The indigenous ethnic groups in Anambra state are the Igbos, which form 89% of the population and a small population of 2% of the Igala, who live mainly in the north-western part of the state. The people of Anambra state share boundaries with Delta state to the West, Imo state and Rivers state to the South, Enugu State to the East and Kogi state to the North. The *Ijele* masquerade activity is most popular at the northern part of the Oma Mbala area (Maduagwu, 2013). *Ijele* was originally intended to scare away the early missionaries who came to Igbo Land. The masquerade also is engaged in the celebration of royalty and greatness in Igbo land. (A, Olottah, personal communication, March 03, 2015).

Nwanna (2007) states that the origin of the *Ijele* is similar to that of most Igbo masquerade, which is still obscure. Okachi (2015) is of the view that, in ancient times about forty-five masquerades performed on top of the *Ijele* masquerade.

Ijele in Igbo land is seen as a metaphysical entity endowed with physical form and multiple meanings. Aniakor (1978), Robinson (2010), and Nwa-Ikenga (2011) are of the view that, the *Ijele* masquerade is decorated with figurine depictions of the everyday aspect of human life. Three main categories dominate the masquerade's design: human and their daily activities; the spirit world; animals and forestry.

Nwanna (2007), Ogbechie (2009), Nwa-Ikenga (2011), Mbanaja (2012), and Okachi (2015) posit that the *Ijele* comprises of two segments: the upper and lower segments divided at the center by a big python. The upper part or the headdress is called *Mkpu Ijele*. It contains depictions of important moments in life; images of women in labour, and men climbing fruit trees are placed besides critical political experiences.

In the past, it took about one hundred artists and their assistants to work for six months continuously in preparing the *Ijele* costumes before the performance. Presently, it can take one traditional artist a period of one to four months to produce the *Ijele* masquerade because of technological advancement. Most part of the *Ijele*'s costume is made up of textile materials. Before the invention of sewing machines, the act of sewing was done manually. At present, the use of machines has helped in speeding up the processes of sewing. A large *Ijele* will be done by six skilled artists for about two months, working for about six hours per day and seven days a week (Nwanna, 2007).

In summary to all that is described of the *Ijele* masquerade by various scholars, one can say that *Ijele* is a collection of love poetry with its forms, motifs, and movement. *Ijele* is like all the poems written by poets, in a particular language and subject which are compiled into one singular form. It is rich in assorted forms, colours, and myth.

Masquerades are sent from the spirit world through an ant hole to interact with human beings (Enekwe, 1987). In the early times during the slave trade, masquerades were used for intimidation, to scare people, catch and sell them into slavery. Presently they are portrayed as dead men that came back to life. They play, dance and make fun. They tell stories of what happened in the spirit world and spoke with the harsh voice and people admired masquerade activities (Ejiofor, 1984).

Okoye (2007) states:

Apart from masquerades being performers, they are unarguably the most popular form of communal cultural expression. They are figured as ancestral characters who presumably take on physical forms on the invitation of the community to participate in important communal ceremonies or perform specific social or religious roles. The traditional Igbo masquerade deploys postcolonial discursive strategies as mimicry, allegory, parody, ridicule and translation in its engagement with colonialism (p.55).

Masquerades serve as visible expressions of spiritual force and authority that validate the beliefs of society, and reinforce acceptable social modes of conduct. They also symbolise the spiritual power that eradicates social evils. Igbo people believe that, spirits are capable of animating any material object; the masquerade has been a vehicle for the manifestation of the dead and other supernatural forces, including nature spirits and deities, as well as idols created by the imagination and reinforced using ritual and magic (Seleh, 2010).

In the contemporary time artists, explore the use of the masquerade as a concept in creating artworks. Contemporary artists are seen to borrow from traditional elements. Ogbechie (2009) also suggests that it might be more useful to consider all contemporary engagements with indigenous cultures as forms of appropriation that adapt cultural concepts, signs, and symbols. Contemporary African art appropriates indigenous traditions of visual culture in its search for significant ways.

Stockstad (2008) states that in searching for ways to express an African identity in art, some of these artists draw inspiration from indigenous traditions. Most contemporary works have a clear relationship with traditional African folklore, belief systems and imagery. Nwanna (2010) supports the above submission that African art contains elements of traditional art; thereby establishing continuity from traditional to contemporary. Filani (2013) confirms that African contemporary artists now engage and experiment with unconventional materials known as new media, including installation, performance,

video art and other formats. Frank (2008), maintains that, most artists are experimenting with modern styles as they search for new ways to express their roots. Modern African sculptures are seen to reflect both the preservation of local sculptural traditions and the introduction of styles, and techniques from outside the continent.

It is possible to see the evidence of borrowing of ideas infused into the created works of art, and there is the manifestation of creativity whereby the artist produces something new and distinctive within the range of forms and patterns which become a part of the innovation in the design (Bascom and Herskovits, 1959).

African mask was first recognised by Europeans as art in 1905 as well as its aesthetic value, and thereafter became worthy of scholarly attention, and its timeless quality became noticeable to the world at large (Adams, 2007). According to Aronson (1991), it attracted and inspired the Western artists like Pablo Picasso, when he paid a visit to his friend Amedeo Clemente Modigliani and saw the Congo mask displayed on his wall. This mask encountered by Picasso, inspired the development of Cubism in art.

In understanding aesthetic issues properly in sculpture, more traditional values need to be considered like the *Ijele* masquerade of Anambra State. *Ijele* is an embodiment of philosophy, general life experience and value attached to the Anambra Igbo. This is visible and evident in its complex nature. Ogbegie (2009) writes, *Ijele* masquerade possesses forms and conceptual ideas which if analysed and transformed could enhance appreciation of aesthetics in the expanded adventures of post-modernist sculpture.

To further buttress the need to use the *Ijele* masquerade head rest as a source of inspiration to create sculptures for posterity, Ikuemesi (2000) believes that most part of Igbo land were reduced to ruin because of the Nigeria-Biafra civil war of 1967 – 1970, and more so, the influx of western way of life (Christianity) threatened the continued existence of the foundation of Igbo art and tradition. Nwosu (2014) states that *Ijele* masquerade is known as the biggest masquerade in South Saharan Africa. It is a unique intangible heritage that belongs to the Igbo people of Nigeria and was listed in the United Nations Educational Scientific and Cultural Organization (UNESCO) archive as intangible cultural element in need of urgent safeguarding. Thus, the *Ijele* masquerade can be manipulated and used as a source of inspiration in creating sculptures and for posterity.

The *Ijele* masquerade's upper section (Head rest)

It is said that the *Ijele* masquerade design resembles circular Igbo buildings with conical roof; without a doubt, it is the most impressive of the masquerades performed by the Igbo people and is regarded as bringing peace to the community. The inhabitants of a particular village would create a masquerade

from this breath-taking design to promote harmony and communal dialogue. Each masquerade is then collectively owned and can only be used on special occasions on the authority of the kings and elders of the community (Arinze in Priston *et al*, 2008). Ugiomoh (2012) states;

Ijele masquerade's aggregate parts will always consonate to define the totality of an essence. Here, a disparate unit asserts their independence even in the context of the whole without diminishing their essence or that of the whole. Despite the fact that it encompasses all the spirits, it is composed of various forms of animals, humans, trees, in general term forms that are defined and undefined (p.22)

Enekwe (1987) observes that, the notable figures found in the *Ijele* comprise women in labour, men climbing palm trees to cut fruits, a chief making his annual appearance accompanied by his musicians, realistic figures of local animals, cocks or fowls, a man carrying either a child or his wife on his shoulders, a lady showing off her status, a well-dressed gentle man displaying his outfit, figures of colonial officials strolling with his wife or escorted by a policeman. There are figures representing the world of the spirits. Animal figures are also represented such as leopards and antelopes.

The figure on horseback at the top of the masquerade represents a colonial District Officer or Igbo king. Overall, the motifs represent the interplay of the spiritual, animal and physical worlds; all these portray and express the harmony that prevails in the Igbo communities. Ogbechie (2009) and Robinson (2010) explain that, the presence of the European adds to the power of the *Ijele*. He is placed on the superstructure not as a mockery but as a power symbol. He represents the unlimited authority of the colonial era and provides validity to the rituals being performed. As the epitome of Igbo ideals of achievement, authority, and status associated with the founding fathers/ ancestors, *Ijele* is symbolically charged masquerade. The presence of the colonial figure does, in fact, add a dimension of caricature and playfulness to a serious and powerful ritual. The *Ijele* masquerade is not simply a political commentary on colonialism. However, its main function is religious. It is a symbol of the continuity and ritual well-being in the community of its owners, therefore, the presence of the European adds to the community's definition of itself.

The *Ijele* is adorned with materials that are very expensive and rich in every aspect as the major disguise that imbues the spirit with supernatural essence, which is necessary for role-change. Okafor and Aniakor in Robinson (2010) categorise the many figures represented on the *Ijele* masquerade into three, which are; man and daily activities, the spirit world, animals and nature. The colonial District Officer is a prominent figure among the human and daily life sculptures. *Ijele* is big, but its symbolism is larger than a house and as large as the Igbo cosmos. The icons on the massive gliding figure include

representation of human activities, animals, and even items of change such as cars and aeroplanes. It represents prosperity, joy, and celebration. It is *Ife nkili*, (a great spectacle).

The masquerade is comprised of two segments. The top cylinder is adorned with doll-sized detailed effigies of various characters, such as little children. There are also figures of what appears to be a chief, a man, woman and a bird in a tree. The figures are arranged next to one another, with small spaces between each one, in two rows which appear to wrap around the upper level of the mask. The heads of the figures are attached to a slender stick running above the row, while the legs are held in place by a rope running below the row. Trees fashioned from ropes also adorn the shorter sides of the top cylinder. At the very top of the masquerade is a white man sitting on top of a horse wearing a hat and smoking a cigar. Right next to him is a figure of a black man holding a long flag pole. There are also two very long hands, possibly made out of cloth, sticking out from both sides of the masquerade (Deluca, 2012).

Analyses of the sculptures, based on deconstruction of the *Ijele* masquerade's upper section

Elegance: Plate I (outdoor installation sculpture of *Ijele*) is the monumental installation sculpture of the *Ijele*. Apart from its huge and intimidating structure, she is believed to be the mother earth goddess, in charge of fertility, caring like a mother who takes care of her home. Installation art introduces sculptural materials into space in order to transform our experience of it. It can be sight specific designed for a particular space. If installations are works created to fill an interior architectural space which is activated by the presence of human beings in the space, it should come as no surprise that artists would, in turn, come to concern themselves with the live human activity that goes on in space. Many may even conceive themselves or other people in their works as something similar to live sculptures, such live sculptures as performance art (Sayer, 2007).

Bishop (2005) said:

Installation art addresses the viewer directly as a literal presence in the space. Rather than imagining the viewer as a pair of disembodied eyes that survey the work from a distance, it presupposes an embodied viewer whose sense of touch, smell and sound are as heightened as their sense of vision (p.23).

The Igbo society believes so much in diverse performance arts like masquerades, music, dance, songs, drama, and poetic chants, which are inseparable things that influence each other and serve as a link with the supernatural. The masquerading activity is an important vehicle to display performance (Urama, 2012).

The huge intimidating size of this welded sculpture can be seen as being quite imposing. Its arrays of colours were carefully considered by the researcher. *Elegance* connotes stylishness, grace, style,

sophistication, class, taste, classiness, chic, modishness, refinement and smart. Apart from the fact that the gigantic installation sculpture stands to intimidate, its elegant nature and appearance represent the true nature of the *Ijele* masquerade in performance. These are visible in the representation of the movement and the grace at which the welded sculpture holds and swings her hand fan. It is also the common nature of any woman who takes her time to dress gorgeously, would carefully walk graciously, majestically, and glide while walking along the road, because she is proud of herself and would always want people to pay nice compliments to her as she walks on. The welded outdoor installation sculpture was also titled Macrocosm meaning a complex structure, an example is the universe considered as a single entity that contains numerous scale structures (Encarta, 2016). *Elegance* contains within itself numerous structures that sums up all the activity that was explored in the studio exploration. It is a culmination of all the works explored and created in the studio. The *Ijele* is believed to be comprised of conglomerates of activities. This explains the nature of the imposing welded sculpture titled *Elegance*.



Plate I: *Elegance*, Mild Steel Rods and Fabric, 6 m X 3.4 m, 2016

Observance 1 and 2: Plates II and III depict celebration of a religious occasion, or the practice of a religious rite and ritual purity ceremony, which is common in *Ijele* masquerade performance. Religion refers to an organized system involving beliefs, practices, rituals, and symbols which allow the individual to connect to the sacred or the transcendent God, a principal superior organizer, or ultimate truth (Koenig *et al*, 2001).

In observation I one sees a woman lifting up a basket with her right hand. She appears to be in a frenzy mood. Her head is bent backwards and her left hand stretched out as if she was saying ‘Please accept this offering and grant my request’. She is dressed in the normal dual two colours of red and white. The introduction of yellow was to help compliment the two colours introduced.

When ritual purity is demanded in Igbo land, the priest or priestess must wash his or her hands before offering sacrifice. So must the family head too, before the Morning Prayer, with the offering of kola and probably some liberation. The victims are often washed too, especially their legs and mouths. For some spirits the priest must not taste oil before the morning sacrifice. As a preliminary to a sacrifice the diviner can order his client to slaughter a rooster (Plate III) and carry the dismembered parts to the bush-paths to inform the spirit that he is coming to make sacrifice to it. Also minor sacrifices can be prescribed before a major sacrifice to a big spirit. The priest becomes the mediator between man and God. For one to achieve that union, one must be liberated from self. To realize liberation the ego or I must be left behind. The I that must be transcended is the I of both conscious reality of the senses and the I of subconscious tendencies and memories. To achieve liberation a person must see the difference between the illusory world of the matter and the real world of the spirit. The person must cease to think of himself as matter, and identify himself with the absolute (Arinze, 1970, Samuels *et al*, 1975, and Ejiofor, 1984).

The priest must be knowledgeable of the various forces and spirits so as to be able to mediate well. Arinze (1970) believes that, there are superior powers, invisible spirits, the ancestors, and there are also human spirits of wicked deceased people. The Igbo regards some of these higher powers as kind and reasonable. Many as severe, and others as bad, wicked and capricious. Igbo sacrifice can be grouped under four headings: (1) expiation, (2) sacrifice to ward off molestation from unknown evil spirits, (3) petition and, (4) thanksgiving.

The insufficiency of a human being and his consequent inability to walk uprightly is recognised by the Igbo. The Igbo recognises God's supreme dominion and knows that no spirit can do anything if Chukwu decides otherwise. This is why sacrifices are offered to atone and cleanse the *Ijele's* performer in order to avert imminent dangers and calamities for everyone involved with the activity of the masquerade ceremonial display and also after the performance.



Plate II: *Observance I*, mild steel rod and fabric, 128 X 89 cm, 2016.



Plate III: *Observance 2*, mild steel rod and fabric, 123 X 76 cm, 2016.

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AN OVERVIEW OF FINE ART AS ENTREPRENEURSHIP IN A RECEDING ECONOMY

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Abstract

The current wave of unemployment in Nigeria requires strategies that can change the situation. Due to this there is new emphasis on knowledge of entrepreneurship education in a receding economy. This discusses the philosophical underpinnings of the millennium development as they relate to skills acquisition and youth development in a receding economy. It looks at the concept of entrepreneurship education, cultural barriers and the implementation of entrepreneurial education policies for developing fine arts and creating jobs that are required in the public sector, thereby creating an enabling environment for business services, transparent and providing entrepreneurship in a receding economy.

Key Words: Fine Art, Entrepreneurship, Receding, Economy.

Introduction

Entrepreneurship education has been an integral part of national development strategies in developed countries such as China, Germany, United States of America and Japan because of the impact located on human development, productivity and economic growth (Ayatse, 2013). Despite its proven formidable contributions to nation development, the Nigerian government seems not to be tapping from the aforementioned countries and give the desired attention that entrepreneurship, deserves to improve the country. As such, in Nigeria these circumstances be brought to bear some questions that remain are unanswered. These unanswered questions, have led to difficulties in achieving the aims and objectives of fine arts, which to a large extent contributes to making every aspect of human life and environment comfortable. According to Akpomi (2008), in Nigeria, the subject and course which give skill and innovation to students, suffers frustrations and thereby encounters a decline in handwork and area of specialization for developing institutions of entrepreneurship education, particularly fine arts which is skill acquisition inclined.

The most fundamental reason for entrepreneurship education at this time is to find a sustainable solution to the ever growing rate of unemployment prevalent among youths. The integration of entrepreneurship in the educational system will prepare youths to be responsible enterprising individuals who will become entrepreneurs or entrepreneurial thinkers and this contribute to economic development and sustainable communities. In other words, the goal is to empower youths, irrespective of their areas of specialization, with skills that will enable them engage in income yielding ventures.

When there is innovation, it often has to come from within, from an approved established individual with the support of a status enhancing discourse. The art world likes to see itself as completely open to everything new, but is in fact governed by habits, conventions and methods that constitute an unspoken set of roles that every style has to be able to master (Baba, 2013). It did not take a young generation of African artist long to assimilate these parameters and put them into operation. Today we are dealing with a group of artist who has no inhibitions about availing themselves of the methods/techniques current in contemporary western art to handle topical questions relating to a post-colonial African reality.

What is entrepreneurship?

Entrepreneurship is a process of having a new product that the entrepreneur as creative or inventive; and the individual is thus, labeled a creative personality. Entrepreneurship, according to Adanutis (2009), is the identification of a new business opportunity and the mobilization of economic resources required to start a new business or regenerate an existing business, the risk and uncertainties notwithstanding, so as to make profit under private ownership. Based on this definition, an entrepreneur through critical thinking and study of the environment identifies new business opportunities and initiates a new business under private ownership with the sole purpose of making profit.

Fine arts is an aspect in visual expressions under entrepreneurship education. For a successful entrepreneurship skill acquisition product to emerge, fine arts knowledge and concept are inevitable. Fine arts is visual expression, whose products are to be appreciated primarily or solely for the imaginative, functional or aesthetic roles played. Fine arts include painting, sculpture, drawing, architecture, print-making and others. For the purpose of this paper, fine arts imply the skill acquisition for creative exploration of varying artistic media and concept in a receding economy.

Basic Concepts and characteristics of Entrepreneurship

The word entrepreneur, according to Olisa (2013), is derived from the French word “entrepred” which means “to undertake”, that is, one who undertakes to supply goods and services to the market for profit. People use the terms “entrepreneurship” interchangeably. An entrepreneur is a person who starts his or her own business, whereas entrepreneurship education is a skill acquired that help entrepreneurs to constantly convert raw materials for goods and ideas into profitable commercial ventures in a receding economy, hence the need to equip prospective entrepreneurship. Entrepreneurship education deals with training and retraining which is designed to prepare individual to enter into paid employment in any recognized occupation (Adetyo, 2009).

Entrepreneurship education is also defined as post-secondary training program whose major purpose is the production of technicians such as carpenters, bricklayers, artists, electrician to mention a few, who are practically knowledgeable in their area of discipline (Mbahi. 1999). Entrepreneurship education can

therefore, be seen as the formal training of persons to become self-reliant in different occupations. Thus, any education that is geared towards teaching skills, attitudes suitable for entrepreneurship, skillful development in various fields of endeavors and for life sustainability which considered being entrepreneurial in nature. Ray (2012) explained further that, the concept of entrepreneurs has assumed super importance for accelerating economic growth both in developed and developing countries. It promotes capital formation and creates wealth in a country. Entrepreneurship creates, sustains and furnishes employment opportunities thereby reducing poverty. It involves the process of searching out opportunities in a market arranging resources required to exploit and profit from these opportunities for long periods. Entrepreneurship involves decision making, innovation, implementation, forecasting of the future, independence, and success. It is a discipline with a knowledge based theory. It has an outcome of complex socio-economic, psychological, technological, legal and other factors. It is a dynamic and rising process which involves a fusion of capital, technology, and human talent or skill. Entrepreneurship is applicable to large or small business to economic and non-economic activities. It is a process that is purposeful and organized in its search for change, conducted after, systematic analysis of opportunities in the environment. It is largely a philosophy that encompasses how one thinks, acts and therefore, it can exist in any situation be it business or government or field of education, science and technology or poverty alleviation and many more (Dhenak, 2017)

Cultural and Social Barriers

Creating an enterprise is a very difficult task because it demands knowledge of legislation, environment, market, institution and others. Entrepreneurship is not an inborn skill; it is a product of the environment. It involves complex economic and social behaviours. Entrepreneurship can hardly survive under any given circumstances; it can only flourish under the right environment. Understanding of entrepreneurial culture is important not only for theoretical understanding of entrepreneurship, but also for entrepreneurship as a practical enterprise, which can provide new and fresh ideas of entrepreneurship, by looking at innovative business behaviour in the society (Ayatse, 2013). To be successful, an entrepreneur has to remain dynamic and responsible to his or her whole environment. To install an enterprise in a country, the entrepreneurs need to know well the language to have better implementation and adaptation in the place. The difficulties of language don't help the complete integration of the entrepreneurs. According to Damden (2015), the lack of information on the available institution is a barrier for the creation of enterprises because entrepreneurs don't have enough information about the role, services and mission of the institutions that give support to social and business networks and institutions can also be considered as barrier to enterprise creation.

The promotion of entrepreneurial culture must be fostered in order to improve the motivated persons to take the appropriate skills and knowledge, factors that inhabit the creation of enterprises. The family also plays a role in shaping entrepreneurial instincts. Family background, familiarity with a business environment, growing from “table talk” at home is the key to increasing the probability that an offspring will later become an entrepreneur. The real cost of entrepreneurship creation is still a barrier for starting-up enterprises in a receding economy, both personal and financial costs. The capital markets tend to be difficult to larger firms but newer and smaller growth firms often depend upon external sources of finance and can face barriers in the market that prevent them from raising even relatively modest sums of risk capital, specifically for innovative high-technology small firms and for businesses operating in disadvantaged areas. The fear of failure still remains implanted in most countries including Nigeria because the legal, financial and social consequences of failure are severe. Social entrepreneurship is a process involving a long-term commitment and continual set-backs. For this reason, social entrepreneurs share certain qualities, including the ability to overcome apathy, habit incomprehension, and disbelief while facing heated resistance; the ability to shift behaviour, mobilize political will, and continually improve their ideas. Since social entrepreneurs will face adversity along the way, another important quality is the capacity to derive joy and celebrate small successes. The influence of human institutions such as norms, values, morals, family and the support in other words culture form the framework within which individuals can pursue entrepreneurial opportunities.

Role of Entrepreneurship in a Receding Economy in the Society

Most economists agree that entrepreneurship education is essential to the vitality of any economy developed or developing. According to Mbahi (1997), entrepreneurship education creates new businesses, generating jobs for creators and those they employ. In many cases, entrepreneurial activity increases competition and with technological or operational changes, it can increase productivity as well. Entrepreneurship also gives security to people as the generator of social welfare. To make the society move ahead, according to Uwifo (2009), a large proportion of the Nigerian citizens live in object poverty and have found themselves as dependents due to lack of appropriate skills to sustain themselves.

It is agreed that benefits of small business broaden the base of participation in society, create jobs, decentralize economic power and give people and stake holder’s hope in a future. Entrepreneurship gives a sense of innovation which is a central ingredient in economic growth.

Conclusion and Recommendation

The challenges confronting entrepreneurship education should be vigorously recognised. Adequate resources should be allocated to the programs which are vocational in order to foster self-reliance and entrepreneurship in a receding economy in Nigeria. A comprehensive reform towards entrepreneurship

education and a deliberate attempt to up lift the program in fine arts is a panacea to a receding economy and for survival. Opportunity refers to the extent to which possibilities for new ventures exist and the extent to which entrepreneurs have the way to influence their odds for success through their own actions. Entrepreneurial opportunities tend to be higher in economies that are deregulated, where market mechanisms operate freely, and where entrepreneurs have to face very few barriers to entry. Thus, government policies and procedures affect business opportunity and should therefore be recognised to suit such entrepreneurial start-ups and training students to become self- reliant and entrepreneurs should be interfiled. Government should equip all institutions with materials that will encourage students to participate in entrepreneurship education. Those who attain the entrepreneurship skill acquisition training scheme empowerment should be supported to set up a small scale industry which could be in form of a workshop, art studio. Seminars and conferences should be organised in order to create awareness on the need for art training for entrepreneurship to help the economic situation of Nigeria. Existing entrepreneurship education curriculum should be reviewed so that it will be in line with contemporary issues of art and development. The inadequacy of man power and facilities both qualitatively and otherwise have also put the visualizers and the doers at a disadvantage.

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INNOVATION IN THE ART OF DRAWING USING THE REMBRANDT VAN RIJN EXAMPLE

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Abstract

The art of drawing, like any other skillful activity, is plagued with boredom if constantly carried out overtime using same approach, style and technique, without recourse to innovation. This paper projects innovations as a means for eradicating boredom in the art of drawing by examining the drawing praxis of a master of drawing - Rembrandt Van Rijn, outlining the innovations he recorded. It argues that with innovations introduced to the art of drawing, boredom can be eliminated. The paper in conclusion submits that the introduction of innovations into the art of drawing envelopes the artist with enough inspiration which automatically eliminates boredom, paving way for the artist to produce more drawings thereby enhancing drawing praxis.

Keywords: Boredom, Innovation, Rembrandt Van Rijn, Drawing, Inspiration

Introduction

Getting a task done repeatedly is often characterized by boredom as the person involved is faced with routine repetition of such activity. As he gets familiar with the task which he constantly does, he is bound to experience boredom. Boredom is a state or condition which is characterized by perception of what a person is involved in as tedious. It is further characterized by lack of interest and appears quite unpleasant and physically painful. Banett and Martin (2015) assert that boredom is an unpleasant, transient, affective state in which the individual feels a persuasive lack of interest in and difficulty concentrating on the current activity. Markman (2012) explains that one reacts to unpleasant situation by changing the situation. Boredom only occurs when one is unable to change the situation and it leads to disliking the things that are the objects of the boredom. This means that if the situation in getting something done is changed, boredom can be eliminated. The change can be in method, style, approach or means of getting something done.

In visual arts, any creative work should be dynamic to meet the challenges of the time. Evolving new styles and techniques remain the only plausible means of providing fluidity in visual documentation of experiences of our time without becoming insipid (Ukim, 2016:148). Drawing can be seen as the foundation upon which other arts are built. It is the basis for painting, sculpture, architecture and even engineering (Idiong, 2004:12). This fact does not disqualify drawing from being a complete work of art on its own. However, many seem to capitalize on the foundational role it plays for other works to be created and fail to produce drawing as complete art work, making the art of drawing boring to be involved in.

This paper, in seeking to eliminate such boredom, examines the drawings of a master of the art of drawing, Rembrandt Rijn to outline the innovations he introduced to drawing which made him set a record by producing well over one thousand, four hundred good and complete drawings.

Innovations in the Art of Drawing

Before now, drawing took the form of making a mark either by scratching, writing or applying colour on a surface. As such it was possible to see drawing only as the use of line to create a visible mark on a surface. Overtime drawing has gone beyond creating visible mark on a surface. It is the rendering of forms by means of lines (Uzoagba, 2002:3). This form can either be two dimensional or three and line goes beyond a mark on a surface. Ekong (2004:27) argues that line in art is thought of as being the path made by a pencil, pen, crayon or other drawing objects, that line can be anything thin or long such as a wire or string, even a tall thin tree. It therefore means that regardless of whatever form and material line takes, once a mark or form is created a drawing is made. For instance, Lucien den Arend manipulated stainless pipe to create a three dimensional drawing. Although the work is three dimensional, the fact that he made use of pipe which is a thin long object, the work passes for a drawing.



Fig. 1, Title: Outdoor Line, Artist: Lucien den Arend, Source: www.denarend.com

This perhaps opens the door for experimentation in the art of drawings in terms of medium, approach and style resulting in various innovations which blaze the trail in the art of drawing of the contemporary artists like the putting together of line objects to create a drawing. David Moreno's wire drawing of a chair is one created by arranging multiple lengths of rods, manipulated and hatched in a way to achieve the image. It is innovative to see a drawing in a three dimensional form. Alexander Calder's *Self Portrait*, Amy Goodman's *Horse*, and Ime Eteno's nail and robe drawing - *Bicycle Rider* are more examples.



Fig. 2, Title: A 3D chair fabricated in a corner, Artist: David Moreno, Source: www.google.com.ng



Fig. 3, Title: Self Portrait, Artist: Alexander Calder, Source: www.google.com.ng



Fig. 4, Title: Horse, Artist: Amy Goodman, Source: www.google.com.ng



Fig. 5, Title: Bicycle Rider, Artist: Ime Eteno, Source: The Artist

Most activities in recent times the world over is driven by technology. The emergence of computer has reshaped the way things are done. It has affected education, banking, sports, entertainment and the like, of course art is no exemption. The existence of computer graphic software makes for perfection in some aspects of graphics. Better textile designs are executed with the use of CorelDraw software. The painter can possibly design his or her mural with the computer. Conversion of photographs and colour sketches into mosaic design further enhances the practice of painting. In the same manner, drawing is also affected positively. Computer software like AutoCAD takes the centre stage when it comes to architectural drawing. Not only does it make the drawing process quicker than normal, it also guarantees perfection.

Just as the 21st Century artists came up with a radical approach to art which gave birth to assemblage and collage, the contemporary artists should employ all available means to be innovative in the art of drawing; in medium, style and technique. This should not be limited to drawings done in the studio by one person. It may go beyond that to synergism with other related disciplines, for instance, a pathway or road can be seen as a line. If such a road were designed to follow the artist's sketch or drawing and executed correctly, it would pass for a drawing, though to be viewed from above. A collaborative effort between the artist who produces a sketch of a drawing and a horticulturist who plants flowers can yield an outdoor drawing made of flowers. An assemblage of people standing or sitting as arranged by the artist according to his design, temporarily, would also pass for a drawing. Beyond the existing known styles of drawing are abstraction which makes use of shapes, lines, value, colour and/or texture, art Nouveau which is illusionistic but primarily flat, Manga which is based on the Japanese comic book, Surrealism which appears like a dreamlike situation and based on pure imagination (Hoddinott, 2016) and a lot too numerous to mention. The artist should make his drawing cut across the much existing styles and can also be innovative to come up with new ones by getting involved in studio experimentation. Techniques of plastic art can be employed in drawing for instance technique of assemblage, collage, mosaic, installation, and the like. Once lines are create in the process, drawing comes to being.

The essence of the artist employing as many mediums, styles and techniques of drawing as possible and also exploring avenues of coming up with new ones in drawing is to break the monotony of constant

repetition of a particular technique, medium or style which breeds boredom. Breaking away will rekindle the passion as the drawings to make will be more interesting to work on as observed in Rembrandt Van Rijn's case.

Rembrandt's Innovations in the Art of Drawing

Drawing is the easiest and most common means of artistic expression yet it can take the form of a complex, tough and scarcely employed means of artistic expression. It depends on the purpose and perspective one looks at it. It can be a means to an end or an end in itself (Idiong, 2004:12). Unlike drawing as an end which refers to a finished drawing for aesthetic purpose, drawing as a means to an end refers to a drawing produced as a basis for other works of art. For example, a sketch for a painting or architectural drawing for a structure. Such drawings are primarily meant to serve as a guide to producing some other works; therefore making drawing a foundation upon which other arts are built.

Such drawing is usually quickly executed and intended as a way of exploring aspects of the subject (Sibley, 2014). In fine arts, it is commonly referred to as sketch, a rapidly executed freehand drawing with minimum details not like a finished work. It often consists of a multiple overlapping lines meant to convey an idea. Most artists concentrate on this type of drawing which does not demand much attention and time. It takes an artist with exceptional passion for drawing who is patient and can concentrate enough to produce drawing as an end. This appears very tasking and for an artist like Rembrandt Van Rijn to have produced more than 1400 known finished drawings, he had to generate a means of overcoming boredom in the process of producing these numerous works. He introduced innovations to make the exercise interesting and free of boredom, innovations which have advanced the art of drawing even in today's drawing praxis.

Rembrandt Van Rijn (1606-1669) was one of the greatest draftsmen in the history of art, not just because of the numerous drawings he produced which numbered well over 1400, but mainly because he regarded his drawings as a purely private record of observations and feelings (Schwartz, 2015). He was versatile. While many artists chose between drawing either people or landscape, the Rembrandt drawings can possibly be divided between the two (Mends, 2015). Rembrandt considered drawing beyond mere rough study prior to realizing a piece of art like painting. He saw drawing as an art on its own, little wonder he produced more drawings than paintings and etchings. He produced about 600 paintings, 300 etchings and 1400 drawings with more than 60 self-portraits (Gombrich, 2016). These self-portraits were not only appearance of himself in various stages of his life, but were also a means of studying facial expressions that conveyed diverse feelings such as worry, fear, surprise, amusement or excitement and a means of exploring different drawing techniques.

He attached great importance to the art of drawing. He used this form of art to experiment and explore the effects of light and shade much more easily and faster than in paint. This guaranteed him the basis on which he developed the particular portrait lighting which is referred to as “Rembrandt lighting” (Mends, 2015). This is a lighting arrangement on one side of the face, and a triangle of light on the shadowed part of the face. This innovative lighting effect injected into the art of drawing by Rembrandt wore off the supposed boredom in the course of producing the numerous works credited to him. This effect recast the pictures as very contrasting ones, revealing the light and shade in a more appealing way. It made his models appear very appealing, interesting and inviting to draw as evident in photography today where Rembrandt’s lighting is employed to make photographs more appealing and interesting to the sense of sight.

The inspiration from the picture surmounted the anticipated boredom in the course of producing the numerous drawings. Uwah (2016) observes that the quality of picture (or appearance of objects) for drawing affects inspiration to draw. There are pictures which are naturally more inspirational than others especially those with good contrasting effect.

In terms of materials, Rembrandt made use of red chalk (Sanguine). This is evident in *Man pulling a Robe*, black chalk evident in *Diana at her Bath*, ink with *Cottage in a Storm* as an example and brushes/pens.



Fig. 6, Title: Man Pulling a Robe, Artist: Rembrandt, Source: www.google.com.ng



Fig. 7, Title: Diana at Her Bath, Artist: Rembrandt, Source: www.google.com.ng



Fig. 8, Title: Cottage in a Storm, Artist: Rembrandt, Source: www.google.com.ng

Rembrandt equally produced etched – carving, the drawing into wax spread in a very precise controlled manner on a metal plate before putting it in a dangerous chemical bath for acid to bite into the metal and make the plate. The plate is then rolled over with ink and fitted to a press to squash the ink out of the crevices and onto a piece of paper – hence the etching (Mends, 2015). Rembrandt equally engraved. He employed subtle hatching and crosshatching to create light and shade.

Rembrandt innovated a drawing style which is transient in nature. It involves suggestive selection of some significant features which appeal to the viewers' imaginations for emphasis. Historians have resorted to describing it as "shorthand". Although shorthand literally would pass for abbreviated writing used by stenographers to take down speeches. In this case Skrapits (2015) affirms that shorthand combines brevity with suggestiveness, with an emphasis upon significant features and an appeal to the spectator's imagination. He further observes that shorthand conveys fairly accurately the essence of Rembrandt's approach to drawing - although he was of course recording visual impressions not sound.

Shorthand as a drawing style reduces the supposed lengthy period of time for completing a drawing to a shorter one in that only significant features which appeal to the viewers' imagination are emphasized. Like shorthand in the literary sense which reduces a lengthy speech to a few strokes of writing yet still have the same meaning, shorthand as a style of drawing in a way decreased the length of time it took Rembrandt to

produce drawings without affecting the quality of work negatively. This arrangement surmounted the anticipated boredom.

Conclusion

Although the art of drawing is a pleasurable exercise, it is characterized by boredom when being done repeatedly without innovations. For the artist to produce numerous drawings without getting bored, he or she must explore avenues for injecting innovations into it. This would inspire the artist and in turn surmount boredom, like in Rembrandt Van Rijn's case where he introduced innovations like shorthand style of drawing, special lighting effect and exploration of diverse materials for drawing which enabled him to produce more than 1400 known drawings.

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MEDIA IN THE SERVICE OF THEATRE: ENGENDURE OF THE ELECTRONIC STAGE

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Abstract

Broadcasting and Film are common to both Mass Communication and Theatre Arts. However, the latter does more on content creation, while the earlier consumes. In thrust and content, this work straddles both disciplines to varying degrees. The place of media in theatre arts needs to be defined and re-defined in line with changing times and emerging technologies. This paper brings to the fore the electronic stages upon which media have continued to transform and transport theatre art forms. With this development, content is greatly enhanced in terms of presentation and aesthetics. Using a qualitative methodology, as well as the descriptive technique, the paper attempts to highlight the role and value of the media specialist in the service of theatre as a whole. It positions media as the central focal point in the theatre; and through media, theatre art forms have been transported and transformed from the live stage, to the electronic stage.

This work, thus, succeeds in underscoring the associations and relationships between all theatre arts forms vis-à-vis media. In line with current audience psychology and changing lifestyles, media has provided another stage in addition to the still medium known as the live stage. Media, ultimately, has made theatre vibrant and relevant in a new world driven by electronic and digital technology.

Keywords: Live Stage, Electronic Stage, Media, Transformation, Theatre Art Forms, Indenture

Introduction

Theatre is a form of entertainment that presents live actors who perform on “stage” for a live audience. The word also refers to a space or building specially set aside for such live performances (Encarta, 2015).

As theatre progressed from the Ancient Egyptians, to the Hellenistic, and on to the Medieval, its elements became better defined. As it navigated through the Dark Ages, to the Renaissance, its various art forms took on finesse and sophistication. As it continued its journey to the Elizabethan, to the Restoration, to the Modern, the Contemporary and even the Postmodern, it dropped all the vestiges of crudeness and became an institution of excellence in its own right.

Today, we talk of world-class professionals and scholars in every theatrical art from Icons abound in Drama, Dance, Music, Children’s Theatre, and Story-telling theatre, to mention the major art forms. Historically, media is the last theatre arts special area to arrive. This is so because the very nature of media makes it technology-driven, rather than human-driven. For a long time, man could practice drama and theatre without calling on electronic science and technology. However, it was not until science and technology became a reality that media could come into the theatre configuration.

No sooner did media arrive as a special area of theatre than it became the focal point and quintessence of theatre. We should not wonder at this development because media rides on technology and it is, therefore, able to engender possibilities and options which are absolutely impossible on the live stage. Media can

document, shrink, stretch, compress, expand, enhance and explore. Little wonder then that about 95% of the world's theatre exists on the electronic stage – the media. Media thus, become the melting pot of all the theatrical art forms. It brings together all the forms and elements of theatre, then catapults same from the live stage on the electronic stage. One may aver then, that media connects theatre to both the electronic and digital worlds. Thus, media makes theatre useful and relevant in a world ruled by electronic and digital technology. Without media, therefore, theatre as we used to know it would probably have been left behind. So, theatre has media to thank for being alive and well today. This seems an appropriate juncture to quickly discuss some theoretical insights.

Theoretical Insights

Two theories readily come to mind here. The first is the Diffusion of Innovation Theory. This is one of the earlier social science theories developed by E.M. Rogers in 1962. The theory attempts to explain how and why certain products or ideas when introduced, systematically gain acceptance, momentum and then spread through a population or social system in spreading, the innovation diffuses and becomes adopted as a part of the social system, often leading to behavioural change.

The diffusion of innovation theory dwells much on “adoption”. When people adopt an innovation, according to this theory, it means that they have agreed to put aside what they used to do, and have now embraced another. Adoption does not happen suddenly, this theory insists, but constitutes a process that sees some adopting early while others adopt much later on. Adopters belong, in the main, to five categories. The Innovators are usually the first to try the innovation. Such people are adventurous and find excitement in trying new ideas. Early adopters represent the opinion leaders, they assume the role of bringing in more people into the new era. These individuals are very comfortable with the adoption of new ideas and need no information to convince them to change. The early majority are not the first to adopt, neither are they opinion leaders or campaigners. They, however, adopt innovation before the average person.

Those who belong in the late majority, are people who are skeptical of change. These people will only adopt innovation after it has been adopted by the majority. Finally, we come to category of the “Laggards”. They are the most difficult group in a population to be convinced about change. They are very conservative, and are strongly bound by tradition. The laggards continue to reject change even when it is evident that such a stance is against their best interest.

In applying this theory, one is focusing on the innovations that delivered radio, film, television and lately the internet. Theatrical products used to be consumed live, as presented on the live stage. With the introduction of radio, film, television and the internet, and the adoption of these by populations around the world, theatrical products successfully transformed from the live stage to the electronic stage.

Due to the adoption of the said innovations it became possible to increasingly re-package and transport the arts of the theatre, as represented in dance, drama, music story-telling and children's theatre. The media specialist enhances and enables this transformation. In so doing, the horizons for these arts expanded greatly, with story-telling stretched as far as the documentary; even as children's theatre snowballs into breath-taking cartoons, for example.

Also, the future of the live stage lies in the hands of the Laggards. This category of people according to the diffusion of innovation theory will remain traditional and conservative. They are the ultimate guardians of the live stage. As their ranks swell or diminish, so will the real audience of the live stage.

The second theory considered relevant for this study is Aristotle's Dramatic Theory, which has come to us from ancient antiquity. Inexorably, Aristotle's theory on drama has found not only relevance but also essence through the ages. Whether on the live stage or on the electronic stage, drama tenaciously continues to hold on to the tenets articulated in "The Poetics". The elements of thought/theme, action/plot, character, language and spectacle are almost indispensable in every presentation of the dramatic genre, regardless of the medium or channel, (Heath, 1999). These elements cut through drama on the live stage, radio, television, film and even on the new media. Furthermore, the broad division into tragedy and comedy continues to hold sway. Other new forms are varying degrees of admixtures brought in, here and there.

What this simply means is that drama has always carried good old Aristotle with it wherever it went. Whenever and wherever the content, structure and meaning of drama become a matter for discourse, Aristotle immediately finds not just relevance, but essence.

The Electronic Stage

The media specialist depends on some old and new channels which serve as the electronic stage. The old or traditional channels of media are television, radio and film. However, the advance and explosion in digital activity has presented new or social channels like the Internet and mobile devices. Film, radio television and new media have been selected because they are the most common electronic platforms spanning the traditional to the contemporary. A brief discussion of these should help out in ultimate understanding and appreciation of this position.

Radio (Electronic Stage Number One)

Whereas television entails the distribution of video and audio signals over distances, radio consists in the sending audio signals only. The familiar radio set picks up the waves and decodes it into sound.

Lately, radio has become associated with the Theory of Mental Imagery. Those who support the theory of mental imagery insist that humans often go through experiences which are naturally supposed to be triggered off by specific stimuli, even in the absence of such stimuli. Using an imagery group and a control group Roure et al, (1998), upheld this theory.

Studies carried out by Suinn (1990), also affirm the theory of mental imagery. According to him, a combination of emotional, visual, tactile, kinesthetic and auditory cues could be used to demonstrate that mental imagery can give rise to physiological and psychological responses.

Despite the fact that radio has not earned the respect and glamour usually accorded television, its greatest strength lies in the fact that it has been able to evolve highly specialized programming which appeals to very narrow segments of population. This has, however, not erased the local image which this arm of the electronic stages is identified. The intrusiveness of radio, as well as its spread and access are other strengths.

Film (Electronic Stage Number Two)

The term film comprises individual films (motion picture), in addition to the concept, practice and industry. To make means to record people and other objects with a film camera. It may also mean creating the same content through animation techniques or special effects such as the synthespian. In film, the images are captured on celluloid; they comprise a series of individual images (frames), which when shown in rapid succession, creates the illusion of motion.

The human eye does not perceive the flickering between frames. This is attributed to phenomenon called “persistence of vision”. The theory of persistence of vision states that there is a phenomenon which predisposes the human eye to an ‘after image’. As result, the human eye experiences a persistence of image on the retina for a very brief period, after the image is no longer there. This explains why the human eye perceives a continuum of images and sequences in film, rather a disjointed series of frames which run at about 24 frames per second. The term persistence of vision, though doubted by science, stands supported by psychology. It is accepted as a phenomenon in film history, practice and theory. It is pertinent to add that in Nigeria, all “home videos” are generically classified as films.

The strengths of film as a platform for the media specialist include higher recall, and larger than-life appeal. However, the fact that film is not a mass medium has prevented it from being considered as powerful as television or radio.

Television (Electronic Stage Number Three)

When in 1926, John Logie Biard became the first man to transmit sound and picture from Alexander’s palace over distances; he did not know that he was unleashing a phenomenon that would take the entire world by storm. The ability of television to combine visual images, sound, motion and colour, according to Belch and Belch (2001), offers “the opportunity to develop the most creative and imaginative” presentations possible. Technically, television broadcasting is accomplished through the release of electro-magnetic waves which the domestic television set receives through the antenna, and decodes into sounds and pictures.

New Media (Electronic Stage Number Four)

Simply put, the Internet is a world-wide means of exchanging information and communication through a series of interconnected computers. The world-wide web, on the other hand refers to the content of the internet.

A number of studies exist on new and emerging media. For example, after conducting a study on new media, Andrew Shapiro in Croteau and Hoynes (2003), concluded that emergence of new, digital technologies, signals a potentially radical shift of who is in control of information experience and resources. Russell Numan also cited in Croteau and Hoynes (2003), add that what we now witness is the evolution of a universal and interconnected network of audio, video and electronic text communications.

New media will alter the meaning of geographic distance. This simply means that the audience can be located anywhere in the world, East or West, North or South, and still share a theatrical experience. They do not have coverage at a place called the theatre or playhouse, neither do they have to be within any regional boundaries to be a part of a specific theatre experience.

It also means that there will be an aggregate explosion in the volume of theatrical communication, since virtually everyone can log in and share the experience. Thirdly, with the emergence of new media, there is a merging of what was previously known as individual and district media such as film, television, radio, and even print.

Additionally, the level of interaction between source and destination is likely to increase, since everyone would be carrying along his or her own electronic stage. The audience is also able to reach the source at will, for the exchange of opinions as well as ideas. Therefore, “feedback” as an aspect of classical communication theories is greatly encouraged, as real-time and on-line interaction is available via chatting. There are two major new media options here. Through the internet, theatrical experiences can be created shared, manipulated, edited and recycled. Many sites provide these services on the Internet, but the most active internet site for uploading and downloading sounds and images (video recordings), is www.youtube.com. The other option made possible by new media is the distribution and consumption of theatre on mobile devices. These include smart phones, iPad and 3G as well as 3G plus mobile phones. Let us move on, as we discuss media in the services of individual theatre art forms.

Media in the Service of Theatre

If the media specialist has the job of transforming and adapting theatre art forms for the electronic stage, it follows that he must have an understanding as well as a solid foundation in all the elements and forms of live theatre. It is with this background knowledge and skill that the media artist proceeds to transform, enhance, embellish, shrink, stretch, compress, expand, document and preserve theatre on the electronic

platform. We shall proceed to see how the media specialist brings together the various theatre art forms in his role of relocating and transforming them from the live stage to the electronic stage.

Drama

The dramatic genre of theatre, according to Aristotle, is a specific mode which presents fiction in performance. He considered it to be a branch of poetry, the other branches being the epic and the lyric. He also sub-divided drama into tragedy, comedy, and satyr.

Drama itself has proved to be collage of skills and specialisations. Consequently, playwriting, directing, acting, speech, mime and stage management, to mention a few, of necessity, come together to constitute drama. Additionally, drama requires elements like thought, theme, action, plot characters, language, and spectacle to make it effective; if we must accept Aristotle's immutable paradigms.

Lifting Drama on to the Electronic Stage

On the audio-visual media of film, television, internet and mobile devices, drama goes through four key processes. First, there is the pre-production stage where all inputs, budget and timing issues are discussed and agreed upon. The second stage of the process is the actual capturing of the content of the drama. Cameras, microphones and recorders are usually saddled with this responsibility; operated and controlled by relevant specialists in the area of media. One must add that for radio, the microphone will suffice in capturing the drama, in synergy with the recorder.

Post-production comes next. Here, the audio and video inputs are fine – tuned and overall quality boosted. For film, the images captured on camera go through the splicing technique of editing. In linear editing, the sequences are selected serially and recorded on another storage device. However in non – linear editing, using the computer, frames can be accessed and laid on without approaching the task serially. This technique is favoured by the internet and mobile devices otherwise known as the new media. Post production of drama on radio can also adopt the linear or non – linear technique, depending on the capacity of the recording studio. Then we come to the fourth stage of the process: distribution. Films are packaged, and distributed through accredited agents for exhibition. On television and radio, the transmitter converts audio and video signals into electromagnetic waves which are released into the atmosphere. These are, in turn, picked up by television or radio sets and decoded into sounds and images which are received by audiences.

Media has indeed taken drama beyond the traditional and the mundane. The media specialist has harnessed the constituent units of drama, and elevated the art form to a new realm. We have only to look to Hollywood, Bollywood and our own Nollywood to affirm this position.

Story Telling

There are enough grounds to believe that story-telling is the natural precursor to theatre. Stories, anecdotes and myths were first created by the ancients, and then told to children and family members. Subsequently, it may become ritualized, and then later on dramatized, as www.crickcrabclub.com will postulate.

As a distinct theatre form, according to this source, story-telling differs from drama in one crucial area. In drama, the action or plot unfolds on the stage, in the story telling it unfolds in the imagination. It is worthy to note that when transported into the electronic stage, the media assists the audience with their imagination through techniques such as “flash backs” and “flash forwards”. This may seem to whittle down the audience’s strength of imagination. However, if the global preference for the electronic stage is anything to go by, it would seem that the audience is not complaining. The internet adds that theatre needs spectators in order to be consummated, while story-telling needs an audience.

The story-teller, especially in the African setting is a skillful presenter/performer who relates tales and stories to an enthusiastic audience. His stories range from common tales to anecdotes, folktale, myths and legends. Usually this consists of fictitious narratives of incidents in the proper sequence.

A spectator looks on, taking in the spectacle of a particular action or activity. An audience on the other hand listens and pays attention to what is being said with a view to gaining understanding. Unlike the spectator, he is not so interested in the spectacle, but in the ideas and views being put forward. In its pristine state, the story-telling theatre was a one-man affair. The story-teller ended up being (a) the author, composer or adaptor; (b) the performer of the story; and (c) the director and manager, all rolled into one. Today, however, contemporary drama has integrated story-telling into the big picture. Under this dispensation the story-teller appears in a few sequences of a drama as the narrator. This does not imply that story-telling is not a distinct theatre form.

Media has again come in to elevate story-telling theatre to a higher pedestal, by providing facilities and possibilities which make this art form more exciting, more engaging and more effective. By using the same processes and procedures discussed under drama, story-telling as a theatrical art form can be captured, processed and distributed to relevant audiences (film, television, radio and new media). In Nigeria, Dr. Victoria Ezeokoli, former Executive Director of the Nigeria Television Authority (NTA) demonstrated this with her internationally-acclaimed and global award-winning programme called “Tales by Moonlight”

Music

Suffice it to say that music is a connected series of sounds made by instruments or voices in a way that is received as pleasant or exciting. The key words in the above expression are “series”, “sounds”, “instrument”, “voice”, and “pleasant”. Of necessity, therefore, music has to be rhythmic and continuous,

and it appeals to the aural sense. Also, music can be instrumental or sung; and brings a sense of aesthetic appreciation.

McGowan and Mellnitz (1955), will inform that music was one of the earliest theatre art forms. Although this happens in drama, dance and other theatre art forms, the music audience is often called to play a role by signing along or responding to intermittent calls by the performers. This source informs that music began with caveman, and continued with the primitive man and the barbarians. Music as a form must have worked well to have survived till now. Today, music has broken out of the institution called “theatre” and has continued to soar as a purely entertainment mode in its own right. However, music has not left theatre altogether, as most dramatic pieces from opera, to tragedy, comedy, melodrama and tragic-comedy have music incorporated into their vital fabric. When it comes to the music form, media is almost indispensable. In order to come out rich, clear and effective, music-in-the theatre goes through media gadgets like the microphone, mixer, amplifier and loud speaker. Apart from this fundamental dependence on media gadgets, music can be recorded, stored, edited, manipulated, enhanced, bolstered and distributed only with the help of media, through special apparatuses. Here again, all the afore-mentioned dynamics of packaging and transformation are applicable. On film, television and aspects of new media, the content of music will necessarily include audio and video components. On radio, however, only audio input is required. This may also apply to the new media, depending on the preference of the audience.

Children’s Theatre

Children’s theatre is that art form which presents theatre to children in a mode and manner that they can understand and appreciate. This area of the theatre not only develops productions for children, but also uses mostly children as actors, dancers and musicians. Of course, it is implied here that although children play most of the roles in children’s drama, adults also feature. As a matter of fact, it is an adult concept for the benefit of children.

The overriding objective is to develop an attitude for creativity and art appreciation in children. Children’s theatre also aims at educating the young ones using the dramatic channel. This theatre form, additionally, helps to inculcate family and societal values into children, whilst acquainting the young minds with functional and critical aspects of their cultures and traditions.

The concept and practice of children’s theatre is predominant in United States of America, where groups like the Children’s Theatre Company, Sesame Street and The Moppets, have gained local and international relevance and acclaim. Worthy of note is the fact that current trends around the world favour the appellation “Theatre for Young Adults”, since children who consider they to be big boys and girls feel that only those aged 12 and below are children. This is in spite of the position of UNICEF that the child is a human being aged 0 – 19 years.

The most significant leverage for children's theatre is media. Depending on the electronic stage of choice, children's theatre can be rendered on film, television, radio and new media. Pre-production, production, post-production and distribution processes are as earlier articulated under drama. It was not until the media took children's theatre from the live stage to the electronic stage that the concept became more appreciable, and a whole lot more effective. The media single-handedly built Sesame Street into a global phenomenon. In Nigeria, the decision of USAID, FID and some other international agencies to sponsor the network television drama "I Need to Know", did succeed in bringing the reality and horror of HIV/AIDS and other sexually transmitted diseases to the homes of millions of children.

Dance

Dance is the very first art of the theatre. Archaeological findings and cave paintings date back fifty to one hundred thousand years. Island Indians, Plane Indians and the Aborigines of ancient Australia used dance to relax, to celebrate, to prepare for war, and to engage in ritualistic activities.

Dance is, therefore, the coordinated use of measured and calculated bodily movements to create rhythm. It may or may not be accompanied by music. The concept and content of dance has grown exponentially through time. Today, it makes more sense to view dance as a special and deliberate set of movements of any part of the body to create performance.

As a theatrical art form, dance may be performed alone or integrated into a dramatic piece. The total theatre concept with which Africans, Indians, Chinese, Japanese, Arabs and South America are identified, gives dance an exalted place in plays and dramas. As a performing art, dance has been the most flexible, capable of being fabricated and dismantled with relative ease. Choreography has also taken dance to new frontiers, as we see the good old dance instructor mutating, as it were, into the choreographer.

Here again, media have proved invaluable. With the help of media, dance has been recorded, presented, enhanced, preserved and re-energized. As a theatrical art form dance, however, cannot be rendered on an "audio only" format. Therefore, radio cannot serve as an electronic stage for dance. As dance is best appreciated through the sense organ for sight-the eye, film, television and new media remain the ideal electronic stages. With this exception clearly pointed out, the packaging and distribution of dance as an art form in the theatre follows the same processes and procedures applicable to all visual and audio-visual media. The media specialist enables dance to be arrested, punctuated, re-arranged, manipulated, and elevated, on the electronic stage.

On the electronic stage, it becomes possible to introduce every manner of incredible special effects and creative perspectives. These bring improved quality to dance presentation, whilst also heightening overall appeal and aesthetic impact.

Conclusion

It is apparent that theatre has and will always be an integrative endeavour. Its various art forms and special disciplines must effectively continue to collaborate if the show must go on, as they say. Some have even considered wrestling an art of the theatre. However, it is not, as it belongs in the category of games and sport. So does boxing. However, these types of entertainment may be brought in as elements of theatrical content where the need arises.

One has tried to argue and to prove that the media specialist in theatre arts occupies a special position made possible by breath-taking technological advance. This places him at a station where he must serve all the theatre art forms. This is especially so if theatre must remain alive and well in this technologically-driven era. By making the electronic stages available to live theatre, this task is accomplished. In order to carry out this task effectively, the media specialist needs more than a basic knowledge and understanding of all the theatre forms and disciplines. Let us not forget media's ability and capability in improving, enhancing and expanding the horizons as well as frontiers of all theatre art forms; a feat which is not only impossible, but quite inconceivable on the realm of the live stage.

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QUEST FOR IDENTITY: CHALLENGES OF THE CONTEMPORARY NIGERIAN MUSICIANS

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Abstract

The contact of African musicians with their foreign counterparts has in one way or the other influenced their musical style and genres. Nigeria, a prominent country in Africa seems to have taken an overdose of foreign culture which has indirectly and directly affected the modus operandi of the country's musical composition and performance by the artistes. The syncretism and hybridity of some of these musicians in adopting various foreign and indigenous musical styles and idioms bring about difficulty in placing such music to a specific genre or musical style. Lagbaja and Beautiful Nubia happen to fall under such categories and these two are the foci of this paper. Lagbaja Christened Bisade Ologunde and his mask identity are driven by his philosophy. The name Lagbaja and the mask used depict and reflect the anonymity or facelessness of the so called 'common or voiceless man' in the society. His interaction with the late Fela Kuti music called *afro-beat* and highlife was said to have produced *Africano* which is peculiar to him (Lagbaja). Hitherto, the addition of other genres like salsa, calypso, makes it challenging in identifying such genre. Beautiful Nubia on the other hand was born into the Yoruba rich culture of oral poetry, theatre, music and folklores which has greatly influenced his music. The experiences and exposures of beautiful Nubia right from childhood made this music sophisticated and quite uneasy to pin him down to a specific musical genre. Folk and root, a musical genre peculiar to beautiful Nubia could simply be seen as a nomenclature and really not a musical genre. To create a musical identity, one has to overlook the aspect of musical style into the themes surrounding such artiste and his/her compositions.

Keywords: Identity, Challenges, Lagbaja, Beautiful Nubia, Africano, Folk & Root

Introduction

Africans contact with foreign countries and cultures have one in way or the other influenced African general way of life. There has been cultural assimilation whereby, Africans essentially the Sub-Saharan Africans and other continents or countries have actually incorporated some values into their culture. Consequently, contacts with western culture especially through commerce, migration, and colonization (deliberate or otherwise) have debilitated the values for African culture and cultural identity. This however affects Nigeria a prominent country in Africa which seems to have taken an overdose of foreign culture which has indirectly down played its rich cultural heritage to an extent. Emielu (2002) observed that:

In recent times Nigeria has become a dumping ground for all genres of music ranging from rock 'n' roll to R & B, Soul, Jazz, Reggae, hip-pop, Rap, Dancehall and makossa. All these have had a concomitant negative impact on the indigenous music (P.46)

Emielu also identified two factors that have influenced the musical traditions of African societies which are internal and external. The internal factors which include population movement, migrations, wars, famine and other crisis that gave rise to a mixed population. Wherever the people went they took their

culture with them, including musical styles and instruments. Vidal (2012) identified two main external factors that has influenced Nigerian music namely: Islamic-Arabic and Euro-Christian. The Islamic-Arabic and the Euro-Christian forms of foreign influences may be described as transculturation for they involve the transplantation of foreign institutions and values into the Nigerian indigenous institutions and values with the resultant modification of the indigenous ones or their total eradication wherever they constitute an obstacle to the foreign ones. The introduction of European musical styles like hymns, foxtrot, waltz, rock 'n' roll, art music and so on to the country serve as prototype which has really influenced Nigerian musicians to produce distinctive typologies such as *highlife*, *juju*, *afro-rock*, *afro-beat*, *afro-pop* etc. Likewise, the contact of Nigerian music with the Arabic musical instruments and the melismatic singing and cantillation style brought about new musical genres like *were*, *waka*, *apala*, *sakara*, *fuji* and so on.

The foreign musical influence on Nigerian music has no doubt led to creation of new musical genres with various styles which are all subsumed under popular music. These include *highlife*, *juju*, *apalawaka*, *sakara*, *afro-beat*, *reggae*, *afro-jazz*, *rap*, *gospel* and so on. The foregoing identified musical genres have a stylistic format with definitive framework as well as defined performance style that could be easily identified and classified when one is played. However, the syncretism and hybridity of some musicians in the country in adopting various musical styles and idioms bring about a difficulty in placing such music to a specific genre or musical style. Such musicians include but not limited to Lagbaja and beautiful Nubia. This study is centered on these two musicians as case study.

Brief History of Lagbaja

Lagbaja also called *Omo Baba mu'ko mu'ko* (the son of pap drinker) as heard in some of his music was christened as Bisade Ologunde by his parents. He was born in the year 1960 into a Baptist Christian family. Hailed from Odogun's compound, Ijagbo's community in Oyun Local Government Area of Kwara state. Before venturing into music as a profession, Lagbaja had former education up to a Master's degree in Business Administration.

Bisade (Lagbaja) debunked speculations like; he adopted both Lagbaja as his stage name and mask as identities because of how he started his music career. He was a 'church boy' and a member of the church choir. His parents are prominent Baptist members and are not in support of his kind of music as such can ridicule them because of their position in the church.

Lagbaja believes that, the name Lagbaja and the mask used as identity are driven by a philosophy. 'Lagbaja' is a Yoruba word that literally means someone, somebody, anybody, no one and nobody. Tactically the name depicts no one in particular and same goes with the mask he uses as another identity. It reflects the anonymity or facelessness of the so-called "common or voiceless man" in the society. Bisade

adopted the mask and the name to represent the faceless and the voiceless in the society, particularly in Africa.

Brief History of Beautiful Nubia

Beautiful Nubia was born in Ibadan, Oyo state, Nigeria on 12th Nov., 1968 into a Christ Apostolic Church (CAC) family member. He started writing songs at a very tender age of nine. He was born into the Yoruba rich culture of oral poetry, theatre, music and folklores which greatly influenced his music. He was able to tap directly or indirectly from his parents' musical ingenuity as both parents are musically inclined. His mother is a song writer while his father sings tenor. Beautiful Nubia (2015) in one of the interviews with the researcher at the Nu Streams Conference and Culture Centre, Iyaganku road, Ibadan states:

I could not recalled when exactly I started playing musical instruments, local drums, *sekere* (gourd rattle), and *agogo* (bell) to be precise because it was what we find around always in the church, at school, different social and religious gathering and even in the neighborhood. (P. 25)

His versatility in playing different musical styles was early inspired from his father who used to own a small music store 'sounds of joy' in the 60s and 70s, and to attract customers; various kinds of music were played and projected on speakers. Also, on radio and television, African and Western music made the playlists and lots of drumming took place in ceremonies at Ibadan where he grew up. All these are of great inspiration and influenced the kind of music he performs which is not only restricted to traditional folk music. His early exposure to music influenced him in wanting to become a musician, therefore, he opted to study music or theatre arts but he was advised and persuaded by his teachers and mother not to take that as first choice but to learn as a professional trade at the university that he could fall back on when his artistic initiatives did not pay off.

Oje (2015) submits that, the artiste's stage name is made up of two different words; Beautiful and Nubia. These two words have great significance and influence on the life of the artiste which in turn affects the society at large. Segun Akinlolu asserts that Beautiful Nubia is not just a name he accidentally stumbled on but a name he decided to be called as an artiste and it is driven by a philosophy. He affirms that, the name has been his driving force which has helped him to remain focused in what he is doing. According to the artiste, Beautiful refers to a state he aspired for, a spiritual perfection that he seeks, a state where one is incapable of hatred, where one can see beyond face, colour, faith, gender or race. Where love to all race is prioritised. His definition of 'beautiful' therefore goes beyond what the senses can decipher or determine but a state where the spiritual rules over physical, where a 'Supreme force' controls what individual sees and feels which brings about spiritual perfection and undiluted love.

The Challenges in Placing the Musical Style and Genre of Lagbaja

Lagbaja, who is also identified as ‘the mask man’ is a prominent Nigerian musical artiste who always appear on mask during his performances. The mask sometimes is decorated alongside with an *Egungun* (masquerade) costumes even while on stage. The music of Lagbaja is characterized by a reverberating percussion (which explained the rhythmic nature of African music), the sonorous rhythmic bass line and a lyrical melody from the voice, the lead guitar or both.

The challenges in placing Lagbaja’s musical genres can be noticed from his strong connection with the legendary Fela Anikulapo Kuti’s *afro-beat* and the early high-life musical style. Omojola (2006), believes:

It may be too early to associate Lagbaja’s style of music with a definite style. His music is still at an experimental stage, with each new major work reflecting the mind of an enterprising musician whose art is still ‘in progress’. Lagbaja seems to acknowledge the impact of *highlife*, *afro-beat* and traditional Yoruba idioms on his music. (P. 88)

Consequently, Omojola stated that, placing Lagbaja’s musical style to a specific genre can be likened to a task which is tending towards impossibility. However, identity like culture is dynamic and mobile, that is, musical identity is not a constant phenomenon but a changing one that seems to find its quotidian relevance in the day to day activities. Lagbaja’s musical style ranges from the *Afro-beat* style linked to the late Fela Anikulapo Kuti, *Highlife*, *Afro-pop*, *Hip-hop* to the Afro-Caribbean musical style of *Salsa*, and *Calypso*.

Adejube (2016) is of the opinion that the quest for identity and relevance in the 21st century is responsible for the difficulty in placing such music artistes to a definite style and genre. He further explains:

Yoruba popular music persist in its form and style as it changes from time to time based on meeting the quotidian relevance of every day’s activities in the country. From *Fuji* to *juju*, *hip-hop* to *afro-beat*, *highlife* to *gospel*, there is a trend of hybridity and syncretism that occur in the performance practice of the music. Every artiste wants to influence and be effective in the global change and phenomenon of the country (P. 17).

Lagbaja’s musical style can be seen from the different musical genres in the country and beyond. Some of his tracks are a blend and hybrid of different musical styles. One of the tracks include *Did I* which was performed in English, Spanish and a little of Yoruba language.

The lyrics of the song; *Did I* by Lagbaja goes thus:

Es verdad, tedijequeteamaba

Es verdad, te lo dije mil veces

Y siempre lo dije porque así lo sentía

Translation

True I said it, that I loved you

True I said it a thousand times

Each time I said it, I really meant it

<i>Desde el fondo de mi corazón</i>	From deep within my heart
<i>Esperaba que fuera una historia diferente</i>	I hoped it would be a different story
<i>De momentos de mi pasado</i>	From times in my past
<i>Pero fui cuidadosa con lo que decía</i>	Still I was careful picking my words
<i>Aterrado de decir por siempre</i>	Too scared to say forever

Chorus: *Did I ever say I'd love you forever?*
 Did I? Did I?
 Even if I ever said I'd love you forever
 I must have been out of my mind

The above lyric is the beginning of the song *Did I*. The question to ask is how to place such music to a specific genre. With the introduction of the Spanish language vis-à-vis the introduction of a *salsa/country* beat fused with a *calypso* and *afro-beat*, also present Lagbaja's multiplicity in terms of musical style and genre or genres as the case may be. Hitherto, that is not the only track (music) in that particular album '*Sharp-sharp*'. There are other tracks in the musical album that has other forms and musical styles different from the *Did I* track.

Omojola (2006) illustrates that, Lagbaja seems to acknowledge the impact of *highlife*, *afro-beat* and traditional Yoruba idioms on his music. He further explains that Lagbaja's ultimate goal is to create an original style, which *Africano* seems strategic in his quest towards an original style.

Lagbaja in Omojola (2006) said:

For many years now, people have categorized my music into different forms. They talked about *Afro-beat*, *highlife*, *afro-jazz* and *crossover*, but I always insisted that none of these was appropriate as I was digging for something more fundamental. However, no one could deny the impact our music had with its use of traditional African drums and percussion. Now, I christen that drum driven sound *Africano*, and wish to invite lovers of music to come on board for an exciting journey (P. 89).

Perhaps, Lagbaja and Femi Kuti (the son of the late Fela Anikulapo Kuti) were supposed to continue the *afro-beat* musical styles because of their interaction with the *afro-beat* crooner Fela Anikulapo Kuti. While Femi Kuti maintained the musical culture and identity of *afro-beat*, Lagbaja on the other hand adopted but added to the musical culture and identity of *afro-beat*. This was reflected in his music as Lagbaja adopts the *afro-beat* style coupled with the high-life musical tradition as part of the numerous musical styles and genres adopted in his musical identity. *Afro-beat*, as a musical genre was created and dominated by Fela between the late 1960s and early 1990s. Omojola explains the little impact of *afro-beat* but a greater influence of high-life in the music of Lagbaja. He explained:

Lagbaja has warned that the influence of *afro-beat* on his music should not be exaggerated. On the other hand he argues that highlife has a greater influence on his music than the *afro-beat*. In 2001, he went further to state that his style of music was higher-life, suggesting that his brand of music was a development on highlife as we used to know it. One striking feature of Lagbaja's music is its strong reliance on traditional Yoruba drums (P. 86).

The traditional Yoruba drumming is a paramount and recurring feature of the music of Lagbaja. The rhythmic and the percussive section of his instrumentation are so profound, whether in its heavy or light form and that is mostly regarded as the backbone of African traditional music. In most Lagbaja's music video, one will notice the prominence of Bata, talking drum and the bass guitar which represent rhythmic and percussive section of such music.

The Challenges in Placing the Musical Style and Genre of Beautiful Nubia

Beautiful Nubia is no doubt a prolific singer, song-writer/arranger and a poet who has carved a niche for himself especially in the music industry, home and abroad with different accolades as proves showcasing his recognition and impact in the music industry and society at large.

However, classifying this eclectic musician's brand of music to a particular style or genre is a cumbersome and wearisome task in the sense that, he performs a mixture of folk/traditional music with fusion of Western and American musical genres such as, *Rhythm, Blues, Soul, Jazz, Rock & Roll, Reggae* and so forth. Omibiyi-Obidike (2007) refers to artistes that are without a well-defined musical genre as musicians that readily spurn attempts to classify them into specific genres and would rather exploit their creativity to extend beyond one particular style. This dilemma is what Emielu (2011) consider as inherent problem of genre labeling and categorization based on one hand on twin issues of historical relativity and historical specificity, and on the other hand on artistic autonomy and generational contextualization.

Obviously, the experiences and exposures of Beautiful Nubia right from childhood made this music sophisticated. In an interview with the artiste at NuStreams Conference and Culture Centre, Ibadan, he submits:

The music reflect who I am, I was born in Africa. The core of the rhythm is the folk rhythms of Africa, it is African music through and through but it is the music of humanity as well. Because, it is not like, you are not African; you cannot be part of it. No, everybody is welcome to it. The music is made from all kind of ingredients but the most important ingredient is me. It is what I bring into it, my experiences in life, things I'm expose to, how much have developed myself by reading, listening to (ancient wisdom and

knowledge) elders, how much sacrifice have been able to make, because it involves a lot of sacrifices (P. 22).

This, therefore, reveals the fact that, it is quite impossible to separate artiste's experiences or exposures from his or her work of arts. As a matter of fact, it's the experience and exposure of any artiste that forms his or her identity. Beautiful Nubia acknowledges that it is quite uneasy to pin him down to a specific musical genre because, as an artiste, he easily explores anything he finds around and cannot be limited because of his experiences and exposures. Beautiful Nubia submits:

I play a multi-genre kind of music but we try to call it 'folk and root' because if you go to any library, music library they always want to know, especially abroad they want to know where to put your music, is it *highlife*, *jazz*, *soul*, *reggae*, *folk* music, and so on. I think it is multi-genre kind of music but if you call it folk and root that is fine too at least for cataloguing (P. 21).

The artiste accepting the fact that he plays a diverse genres of music but decided to labeled it 'folk and root' for cataloguing sake, therefore suggests that 'folk and root' could simply be a nomenclature or at best, a generic name for a wide range of styles or genres which is an amalgam of African traditional music with European or the new world music just as Beautiful Nubia rightly said in an interview with the researcher at NuStreams Conference and Culture Centre, Ibadan; "My music is an amalgam of African traditional music with foreign music". In spite the clear evidence of European musical styles like jazz, reggae, funk R & B, etc. in his music, he christened his music folk and root music because of his belief that the driving force of his music heavily depends on African folk rhythm.

What Makes *Africano* and *Folk & Root* Genres of Music?

On the backdrop of these duo artistes' (Lagbaja and Beautiful Nubia) assertions above as regard labeling their rare genres of music, *Africano* and *Folk and Root* respectively, considering their reasons for christening their music genres, shall we say then, all music that is essentially influenced by African traditional drums and percussions is '*Africano*'?, or that has its core rhythm on African folk rhythm is 'root and folk' music?

Maybe, one could say based on the style of performance and identity of these artistes, any musician performing with his face masked and his music is built on African traditional drum is performing *Africano*, and any musician that performs variety of genres of music but the core of the music is built on African folk rhythm is performing Folk & Root music.

These assertions may not be correct as Akpabot (1986:5) observes that, singers sometimes use nonsense words to evoke a mood or describe something they cannot find a suitable word for. Many artistes in time past and present have created an identity for themselves by giving names to their style of music. Example

of these include: *synchro system* by Sunny Ade, *Afro-juju* by Shina Peters, *Juju-miliki* by Ebenezer Obey, *Bonsue-fuji* by Adewale Ayuba, *Jasa-gospel* by Femi Orun, *Tungba-gospel* by Yinka Ayefele and so on. Some of the identified styles only exist in names, whether it explains the elements that sum up the performance style is a discussion for another study.

Lagbaja and Beautiful Nubia labeling their kind of music '*Africano* and folk & root' respectively are only being prescriptive and not descriptive in their explanations. This is because, both artistes were more interested in being unique in styles and genres, so to say by performing a multi-genres kind of music with their unique styles. However, they have not technically and tactically explained the germane features of what sum up their genres of music, and particularly described what makes their rare genres of music differ from the existing ones.

Nketia (2005) observes that:

One has to bear in mind that what a people say about their music and musical instruments or what they say about their genesis may not always tally with what they actually do in performance, or with the structural evidence in the music itself and details of the organology of the sound sources they use.

Emielu (2012) therefore explains why Nketia (2005) observation was so by pointing out reasons for not being definite in musical nomenclature and style by these artistes as a result of the influences Western Europe, America and Arab music, had on their music which account for the fluidity in their musical genres. Consequently, the challenges of not being definite in musical structural layout that is, stylistic form of these musicians (Lagbaja and Beautiful Nubia) could lead to discontinuity in their creative works after the demise of these eclectic artistes because the success of any pioneer is to have successors. Other musical genres present in Nigeria till date exist because of continuity in their definitive framework though the performance style of each artistes may differ. This issue should, therefore, be of great concern to the musicians involved, musicologists, and other music experts as it beacons their quick interventions for posterity.

Taking Lagbaja's *Africano* into consideration, it was an off-shoot of Fela's *Afro-beat*. Nevertheless, Lagbaja refuses to stay with the musical elements such as rhythms, melody, and the percussion of the *afro-beat* of Fela alone but with a combination which comprises mainly of highlife and other musical styles and genres. The hybridity of combining *afro-beat*, highlife (which he likes to call higher life) and other musical genres brought about the challenges in identifying or placing a specific musical style to his (Lagbaja) music.

Perhaps, in explaining the African concept of the music of Lagbaja, one has to look away from the musical elements surrounding such music and examine the content which mostly serves as the lyrics. Adejube

(2016) explains that Fela Anikulapo Kuti, a foremost and forerunner of *afro-beat* music maintained a high theme with his politically influenced lyrics in his compositions such as *Zombie, Suffering and smiling*. He continues by explaining that African woman are all filled with political satirical influenced lyrics to tackle and engaged the political ‘chiefs’ and ‘gods’ of the country in the 1970s.

This assertion might be one of the many reasons of Lagbaja adopting the name ‘*Africano*’ so as to hide the many themes of his music. Omojola (2012) illustrates how Lagbaja uses the mask to speak in his role as an advocate for the faceless masses of Nigeria who experience economic hardship, political oppression and who lack the wherewithal to protect themselves.

He continues;

As a vital tool for reinforcing his role as a social mediator, *Lagbaja’s* music often draws on antecedent Yoruba styles that range from indigenous traditions to modern neo-traditional forms (P. 189).

Dissecting Beautiful Nubia’s *Folk & Root* music based on the content of his songs, Oje (2015) submits that Beautiful Nubia’s songs can be broadly categorized into six themes: folk/ traditional, educational, socio-political revolution, love, philosophical and general. Considering folk/traditional theme as one of the song themes identified by Oje, one cannot be far from the reality that Beautiful Nubia’s music is noted for a strong usage of native wisdom with Yoruba traditional songs that are transferred orally from one generation to the other. Examples of these songs are: *Elekodere, Mama Agba’s twilight treat, Jangbalajugbu, Lekeleke* among others. There is virtually none of his existing albums that the artiste has not sung at least one African folk song especially the Yoruba folk/traditional song. This could have resulted to one of the reasons why Beautiful Nubia christened his genre of music *folk & root*. However, he has not identified this as a reason for naming his rare genre because this alone does not suffice to name his vast and conglomeration of various musical genres *folk & root*.

Conclusion

Conclusively, without mincing words, both artistes (Lagbaja and Beautiful Nubia) are good entrepreneurs who are rooted in African culture and also know how best to satisfy their different categories or groups of fans which include the children, youths and the elders. It is evident through their albums that these duo artistes consciously and deliberately write and as well arrange songs that appeal to the interest of their target audience and also speak to socio-political issues. These may also have warranted their multiplicity in musical genres as they want to sustain the interest of their fans.

There is no gain saying that the best way to last long and as well remain relevant in the highly competitive world of entertainment is to be unique by going extra miles above one’s contemporaries and creating or bringing in innovations to the existing *modus operandi*. However, naming or in identifying a musical genre

or style goes beyond the musical elements, instrumentations, rhythm, melody and harmony to mention a few. The thematic development as it regards the themes propagated by the music should also be considered. Lagbaja and Beautiful Nubia are two musicians whose music is difficult in placing to a specific genre though they preferred to be labeled *Africano* and *Folk & Root* respectively.

This paper has attempted in describing the challenges in identifying their music with the different modus operandi of performing their music. Hence, a listener or scholar approaches to their music should be based not only on the musical elements but to other factors as both artistes seem to pass across the traditional, social, economics, politics, and current affairs themes in their lyrical content.

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DIVERGENT USAGES OF SEMIOTICS IN GRAPHIC DESIGN PROCESS.

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Abstract

This paper examines and analyzes the use of semiotics in graphic and advertising designs from its functional perspective using Textual Analysis Approach, and how it is used contextually to translate variables to enhance information and message delivery. The syntax on which semiotic theory steams is an observation made by Fairlough (1995) that textual analysis should involve a stronger orientation to context. It is on these contextual frameworks that semiotic is hereby examined. This position agrees with Martin (1992) who opines that cohesion alone in text is not sufficient to define semiotic in graphic design. However, the context within which it is applied is also very critical in its analysis. Graphic design should be a fulfilling one for both the sponsor and the target audience to whom the copy is directed. The significance of the analysis therefore lies in the fact that, it would create awareness among graphic practitioners in all ramifications in terms of its practicability. It is also hoped that, the paper will make important contributions to intellectual and professional discourse in the wide range of design processes. The paper reviews related literature that is relevant to graphic design practices based on theories propounded by experts in the field of graphic and advertising designs.

Key words: Semiotics, Sign, Icon, Symbol, Copy, Indexical, Interpreting

Introduction

Knowledge of semiotic concept are not only useful to advertising/graphic designers in enhancing message delivery, it is often adopted to solve graphic designs problems. Semiotic eases interpretation and understanding. It is however observed that the concept have often been misappropriated within the context of its application by designers thereby misleading in its interpretation. McQuarrie (2005) findings on semiotics in communication designs observe that, communication tends to be misleading, irrelevant and deceptive if misappropriated. The resultant effect of such copy is that, the reader is isolated and the copy loses its qualitative value of relevance and permanent value. The thrust of the paper takes exception to discuss conceptual applicability of semiotic to set a direction on how to utilize the concept to achieve effective design copy without necessarily flouting the intent of the copy especially in Nigeria where majority of the population are unlettered (Taiwo, 2007).

Semiotic is always a sign until meaning is ascribed to it and it is always the paradigm of creating meaning to be understood. Semiotic was developed in the 19th century by two personalities - a linguist Ferdinand de Saussure who lived in 1857-1913 and philosopher Charles Sanders Peirce (1839-1921). According to Peirce, Semiotic is usually employed by professionals in many fields of human endeavors to represent articles, situations and even language. In graphic design it is used to encode messages or even communicate visually. How the concept is applied in design to make meaning to be understood is the focus

of this paper. Reschke (2005) avers that, a sign has no meaning unless invested with a one. This implies that sign becomes a sign only when it stands for something else. It also means that a sign is anything that stands for something or anything object, concept, idea or message. Messages are coded signs which are conveyed through sign systems. The good use of sign symbols in graphic/design the better the chances of delivering a copy with effectiveness. Any attempt therefore to force unprecedented signs or symbols visually unto unreceptive target audience, usually only meet with cognitive dissonance and the result is failure.

Concept of Semiotics

Any concept or idea in a message or communication, diagram or advertisement could stand for a sign. In its simplest definition, semiotic is understood as theory of signs. It teaches that, a sign is real in itself invested with meanings. It creates a platform within which a copy is understood. The reality of semiotic concept is not only the intention we put into the work as a designer but interpretation and understanding ascribed to it by people who experiences the work. Bloomer (1976) define semiotics as, "the study of influence on our perception". Since design is a sign written in its own distinctive visual language, communication presupposes that, both the sender and receiver of the message understand the same basic language. To a great extent, the vital context surrounding the visual language gives the "art signs" the meaning (Arnheim, 1974).

Underwood (2003) emphasizes the usefulness of semiotics by saying that, semiotics provides the conceptual framework for analyzing signs in communication process or advertisement. Understanding the key concept of signs/codes could enable advertisers transmit message with ease for advertising purposes. These signs are those found within the context of social, political, religious and culture of the target audiences.



Figure 1: The three images of the branded "Coca-Cola" are semiotic, Source: www.ILVpp.CocaCola.org (Retrieved: 10th September, 2013)

These signs are conceptualized symbol(s) object, shape, colour, text or images in an advert. A graphic designer communicates messages through these coded signs; applied them on a medium of communication from which the eye and the mind are made to interpret or seek satisfactory explanation or extract information from what it sees.

Designers fashion all kinds of signs, some of which convey the message alone. Such signs or pictographs are visual images that either represents a "word" or an "idea". For example, a Coca-Cola bottle sign (fig. 1) perhaps conveys message better than the words in text; and this perhaps explains semiotic sign better.

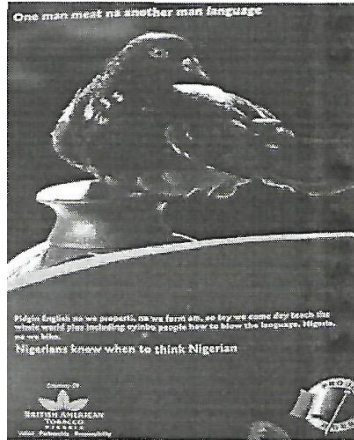


Figure 2: "Dove Bird" is a semiotic -"One man meat another man language, Source: BAT (2012)

The perched pigeon (fig. 2) for example is a concept or idea that conveys a message of perhaps "sober reflection or humility" depending on who interprets it. The heading text; "One man's meat na another man's language", is perhaps a metaphorical translated Pidgin English which probably means that, "if you will not smoke, another person will". The argument here is that different interpretations might be ascribed to the concept of the "pigeon" and the "text" respectively by different people. The coded symbols which the sign (pigeon) symbolizes are not universally inclined while the text could mean different things entirely to different people. Hewes in Akanni (2015) postulates that, the development of comprehensive message fundamentally resides in the interpreter of those messages through the mental structures that provide the cues to understanding it and how the viewer comes to interpret the picture (sign) used.

Theory of Semiotics

The antics of semiotics in encoding messages can best be discussed against the backdrop of three variables for proper understanding.

1. The sign itself
2. The codes which the sign represent
3. The users of the sign.

Signs often take the form of words, images, sounds, acts, objects and text. Saussure and Peirce postulates that these variables have no intrinsic value until meanings are ascribed depending on the circumstances and intent of the intended message. This theory is based on the concept that, nothing is a sign unless it is

ascribing with one (Rescke, 2005). Chandler (1994) agrees with the theory when he states that, a message remains a sign in its physical probity; and it becomes a sign only until when meaning ascribed to it means something familiar. He reiterates that, anything can be a sign as long as it is interpreted as "signifying" something being referred to or standing for something other than itself. Human beings interpret things as signs exclusively unconsciously by relating them to familiar system of conventions. It is this meaningful use of signs that forms the nucleus that concerns semiotics. Drawing inference from Akanni (2015) contextual analysis of divergent usages of semiotics asserts that:

The word pork and a picture of the animal, both stand for some idea or concept of piggery. The interpretation given to this concept of piggery is based on one's experiences, as well as additional information and description which accompany the sign. The concept of the piggery can as well be interpreted as piglet, piggy, meat, and swine or piggish (dirty)", depending on who interprets it.

The theory of meaning or advancing interpretation increases peoples understanding in diverse ways besides the immediate meaning of the object or content of the sign. The meaning or interpretation ascribes to concept or idea is a basic knowledge and experience that contribute to process of generating a strong flavored description of imagery or statement. Meaning is not transmitted to us; perceiver actively creates it according to a complex interplay of codes or conventions.

De Saussure in Underwood's (2003) definition of a sign is riddled as dyadic model composed of a "signifier" and a "signified": that which results from the association of image and its concept. The relationship between the two variables is referred to as "signification". In this instance, the sign must have both a signifier and signified. A signifier in this instance stands for the sign itself (image) and the signified refers to the concept i.e. mental interpretation invested to the sign or what the concept represents. As a linguist, De Saussure was interested in the way the word "sign" is related to a concept than object signs. To him a language sign (signified) for example would be common to members of the same culture or social entity who spoke and share the same language. He however stresses that, there is no necessary connection between the signifier and the signified due to the arbitrary use of signs. Saussure infers that, in applying the principle to transmission and analyzing advertisements for instance, one would need to make references to the world within the ambit of social contexts. Contrary to De Saussure's view, Peirce's view of a sign is anything which determines something else. Consequently, interpretation within this context will have to be subjected to a situation within which the object is referred to. This implies that, interpretation of a particular sign could mean something else other than itself. In this instance, a sign remains nothing but a sign. To Peirce, everything/anything can be a sign that could determine something other than itself. Buttressing this view, Gorlec (1994) avers that, every diagram, picture, pointing finger,

waving of one's handkerchief, concept, dream, memory, natural cry, sound, indication, letter, token, word, sentence, page, chapter, book, library and insect, anything means a different thing to a different person. In other words, anything that is perceptible, knowledgeable or imaginable can be said to be a sign. He posited that, for interpretation to act as a sign, it must enter into a relationship with its object to be interpreted to produce a new sign (interpretant).

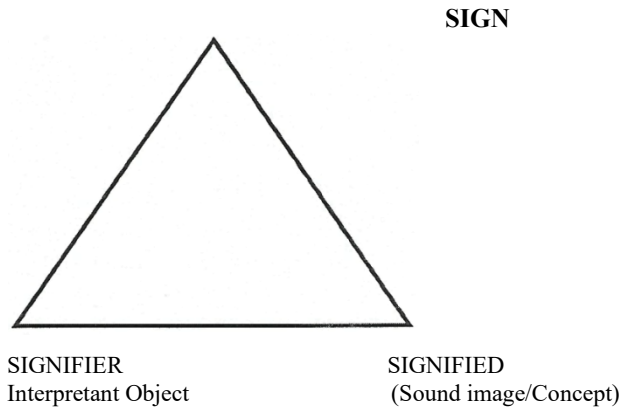


Diagram 1: Sign - Signifier (interpretant) - Signified (Object-Chandler 2001)

The interpretation of sign and object can better be explained in triangular diagram of Pierce (1839-1921) in Akanni (2015). In the study of sign symbols by Pierce sign is a three-partied interaction: the sign itself, the object/concept it represents, and the interpreter (interpretant) of the sign. Each variable is dependent on the other and could only be understood in relation to the other. Sign therefore refers to something other than itself (De Saussure, 1857-1913) which in other words, has effect in the mental consciousness of the user (the interpretant).

Discourse on similarities of Peirce and De Saussure view on Signs

Similarities between Peirce's view on sign and De Saussure's signifier can be inferred that while Peirce's view on theory of sign (signifier) has relationship with the De Saussure's signified (object), De Saussure is not concerned with the relationship of Peirce's object or external meaning. He is concerned about the conceptual meaning of the sign. In graphic design or communication process, cultural conventions, values or variables such as social, political, religion, education for instance are signs (signified) which are perfect tool for a successful advertisement. The objects in our environment, the gestures and words (signs) derive their meanings from the coded (signs) to which they belong. It can be inferred that, values attached to concept by each culture or experience will by no means influence its meaning/interpretation. Designers develop signs for communication process using those things they agree to have value; and they would probably have developed a whole array of signs to draw the distinctions between those things which are of particular significance in a particular culture to achieve their intended messages.

Signs and Meaning Generation

The primary function of signs' is to generate meaning. The field of semiotics breaks down visuals into categories of icon, symbol and index which convey meanings that have different relationship between the signs, its objects and to which it refers. A specific sign will generate different meanings depending on the culture in which it takes place. For instance, colour symbolizes a lot of things to people in different parts of the world. In ancient China for instance, yellow represent royalty, while in Rome red takes the place of yellow. This implies that colour red and yellow signs convey the same meaning in different cultures.

Sign is often artistically employed by designers to convey messages. This perhaps explains why the designer of logotype of the Coca-Cola group of companies (Plc.) applied red colour sign on the whitish background of the brand. In persuasive advertisement which involves two sets of variables (sender and receiver) this theory is relevant. The consumer to whom the advert is directed has to generate meaning from the sign, its relationship with its object, interpretant, and react to that by doing what the advertisement ask of him. Sign is however described either as icon, symbolical or indexical.

Iconic sign

Icon signs bear a direct relationship to the object being described. The signifier is perceived as resembling something or imitating the signified - looking like the thing it represents. It is perceived as resembling or imitating something it represent. In other words, iconic sign bears a close resemblance to the object they represent. For instance, diagram 2a below shows an icon of a car in silhouette which many society of the world has adopted as a road sign. It is highly iconic in silhouette that looks like a car. A road sign with an image of a car is an icon. A road sign with a slash means "forbidden" which has a culturally accepted meaning. The icon in figure 2b exemplifies a road sign showing "forbidden" or "not allowed" icon.



Diagram A: Allowed

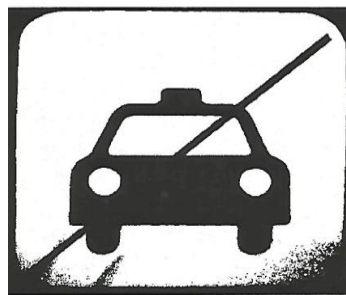


Diagram B: Forbidden

Diagram 2a: Allowed: An icon of a car in silhouette without a slash implies allowed.

Diagram 2b: Forbidden: An icon of a car in silhouette" with a slash means not allowed.

Symbolic sign

The Webster's Eleventh New Collegiate Dictionary explains symbol to mean "something that stands for or suggest something else by reason of relationship, association, convention, or accidental resemblance, especially a visible sign of something invisible. It is a mode in which the signifier does not resemble the

signified but purely conventional. In other words, the sign has no resemblance or connection between it and the object. The symbol's connection with its object is a matter of convention, rule or agreement between the users. An arbitrary or conventional signal used in writing or printing relating to a particular field to represent elements, relations or qualities, operations and qualities. The symbol is a type of trademark used to represent a product or establishment. It represents invisible qualities of a product, reliability, durability, strength or warmth. Bloom (1974) explains that, "symbol shows how an image takes on a culturally accepted meaning that goes beyond its merely recognizable shape". A road sign with a circle and slash in diagram 2b: "forbidden" is an example of a symbol. This signifies "something" is forbidden simply because we have agreed that, that is what it means. Words are also considered symbols of the "thing" or product. The Coca-Cola (text) symbol and the RED colour on a white background represent the invisible quality of the Coca-Cola product. See page 3 for visuals.

Indexical sign

Index is a visual image we have learned to associate with that has a particular meaning. It is directly connected in some way to its objects. For instance, a thermometer is an index of temperature. Semiotics goes on to define an index-as a sign that bears a direct relationship to the object it represents without simply showing that object. A "shadow" of a building for example, indicates its presence. We may also see a "footprint" or "smoke" among others as an example of indexical sign.

Semiotics in communication process

In graphic communication, semiotics allows us to understand the relationships between signs, what they stand for, and the people who must interpret them - the people we design for. These signs are anything capable of standing for representing separate meaning. Semiotics concept are employed to communicate emotion through an expressive treatment of elements and placement of signs to convey a mood, concept or story, using purely visual and images to communicate with target audience. Symbols, icon and index whatever case may be, are however considered a good approaches to creation of visuals of trademark or advertisement. For instance, print advertisement in figure 3 below present cultural dancers with cigarettes product arranged in V-shape on yellowish circled foreground to translate the quality in the product. The V-shape is a semiotic concept of the two figures of smokers. The smiling faces of the dual dancers interpret the merry-making, pleasure and enjoyment in the product. The products at the foreground are symbolic signs. The complimenting caption, "thrills cultural excitement" written in white and yellow colour on prurient - blue background, is indexical representing the product. 'The cultural dancers on the advert symbolize universality of the thrilling excitement in the product. The adopted colours of the advert tell the premium of the product. The concept of the advert allows the viewer to see the product as thrilling: the invisible quality of the product. The overall concept suggests that, cigarette brings togetherness, friendship

and merry making especially in a cultural setting though meant only for adult folks above eighteen years, with the Federal Government of Nigeria warning that, “smokers are liable to die young”.

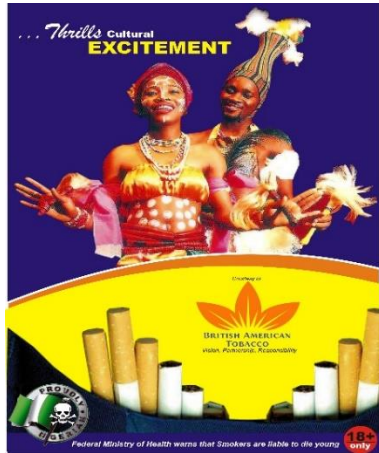


Figure 3: " Thrills cultural excitement (Source: Akanni 29"" November, 2015)

It is important to note that, a sign can be an icon, as well as a symbol. Chandler (2008) explain that, "whether a sign is an icon, symbol or indexical, depends primarily on the way in which the sign is being used." The same signifier may be used ironically in one context and symbolic in another or combination of both. A sign must have both signifier (image) and signified (concept or meaning' ascribed). For example a pictorial of smiling head-tied spinster lady below of Glo advertisement (figure 4) may stand for some broad category of some "women" or may particularly/specifically represent a particular "woman" who is being depicted (signified). Chandler affirms that, a sign cannot be classified in terms of the three modes without reference to the purposes of their users within a particular context. As a result, a sign may be treated as symbolic by one person, as iconic by another and as indexical by a third. According to Grayson (1998), when we talk of an icon, a symbol or an index, we are referring to the viewer's experience of the sign and not the objective qualities of the sign itself. For instance the sign of forbidden (fig. B) simply has a car in black with a slash or bar cross. In any kind of sign adopted in advertisement, the designer has to learn the cultural conventions involved. This is exemplified in the GLO advertisement in figure 4 below that featured a young lady with head-tie to represent what can be described as “virtuous women” in Nigeria who derive satisfaction (signified) using Glo network service. The slogan sign "Glo World" implies that women all over the world patronize Glo network.

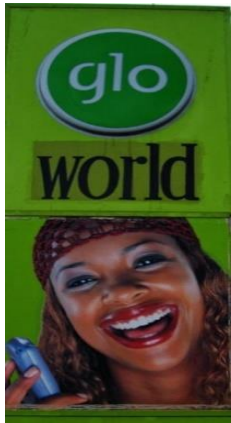


Figure 4: A pictorial of a woman (signifier) and may particularly/specifically represent a particular woman (signified), Source: Glo advert, May 6, 2013

Glo ad in Figure 5 below "Let's celebrate our Uniqueness as a people" is yet another sign which seems to translate Nigeria cultural uniqueness and diversity. Glo network service seems to be proud of "Nigerian cultural diversity" and "independence". No wonder her fraternity with Nigeria's rich culture. To the author, the advertising copy is an interesting semiotic contextual unity of Nigerian and its diverse entities. It could be argued that, the advertisement convey several cultural values, such as unity, oneness, harmony, excitement and joyful Nigeria. The signifier featured predominantly, people from the three major ethnic groups in Nigeria, who patronize Glo network. The image is an icon of the product itself which the trademark symbolizes. It implies that, advertisers use a variety of signifiers featuring people from different ethnic background or groups in Nigeria to pass a message. Below the images on extreme right of the print is the iconic image of the service provider itself - Glo logo (signified) that signifies the service.

On a simple level, it is easy to ascribe meanings to the semiotic variables. Firstly, the advert draws inference from the three major ethnic groups in Nigeria: Yoruba - Hausa- Igbo; whose mood suggests that, they find satisfaction in using the Glo network. Secondly, it signifies unity among the Nigerian ethnic groups. The smiles on their faces suggest the conceptual "unity, oneness and joyful Nigeria which is needed for harmonious and prosperous entity. Expressing a view on pictorial perception across cultures Derewiski (1991) argued that, "most people had problems interpreting signs in unified whole or interpreting pictorial information due to their level of visual literacy or any other variables.



Figure 5: "Let's celebrate our uniqueness as a people"- GLO advert portraying "mood"¹¹ among different ethnic in Nigeria (Source: Punch Newspaper: 1st October 2012)

Drawing inference from Derewiski (ibid) point of view, it could be deduce that, not many target audiences will find it easy to interpret, perceive symbols or respond to emotional appeal besides levels of literacy and language spoken. What the semiotic concept saxophone (fig. 6) stands for or meant to the target audience explains Derewiski's point of view. The headline: What's the name of that Chinese guy who invented Afrobeat does not equally give clue to the intent of the sign (saxophone). What the saxophone stands for is individualistic based on their visual and cultural stands.

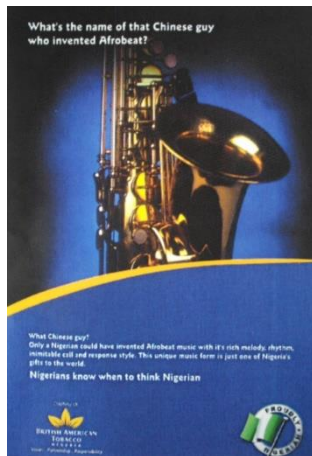


Figure 6: What's the name of that Chinese guy who invented Afrobeat (Source: BAT, 2012)

According to Chandler (2001) cultural meanings are derived from the way society uses and values the signifier and the signified. Meanings are giving by individual drawn from the warehouse of images and concepts which are available in our culture. Be that as it may, designer or communicators must be well grounded in semiotics as a concept in communication process as well as understanding the target audiences and their socio-cultural environment for effective message delivery.

Conclusion

Knowledge of semiotics is important for all advertising practitioners. It allows for understanding the relationship between signs in its application in communication process; what they stand for, and the people who must interpret them-to whom the design is directed. In much broader context, signs include anything capable of standing for or representing separate meaning. Semiotics teaches that, designers work has no meaning outside the complex set of factors that defines it. The deeper understanding and awareness of these factors, the better control over the success of communication created for persuasive advert as designers (Chandler, 2001). Semiotics craves indulgence to take exception as something that simply exist but which is independent of human interpretation. Semiotically, reality depends on not only the intentions the designer put into his work but also the interests of the people who perceive or experience the work. Semiotics also teaches that, meaning is not transmitted to viewers - viewers actively ascribe meaning according to a complex interplay of codes or conventions. We learn from semiotics that, human beings live in a world of signs and symbols - have no way of understanding anything except through signs into which they are organized. When advertisers apply cultural or social values in their adverts, they enhance their chances of connecting the people who draw inference from the message delivery.

Recommendation

There should be a strong and conscious will on the part of all design practitioners to acquire semiotic knowledge even if it is to be acquired from a learned colleague in the profession. This will enable them enhance message delivery to the target audience with effectiveness. Message, they say is a medium of expression (Buruji, 2014). Visual literacy do not necessarily translate ability to read nor write, but ability to interpret a communication to extract a proposition or some meanings from sign which the communication medium consists of. Finally, the strength of any message lies in communication presumptions that, message delivery should be conveyed in a manner that would be easily be understood in a clear language to avoid an average consumer being isolated from the message.

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DILATING AND DIFFUSING WOMEN'S HEROISM AND FEMINIST PECULIARITIES IN *THE GODS ARE STILL NOT TO BLAME* AND *QUEEN AMINA OF ZAUZZAU*

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Abstract

Evaluating the role of women in a given society varies considerably as the perception and assumptions differ from one society to another. While some construct a demeaning notion through marginalization/prejudice of the gender and thus their classification as weaker sex, others hypothesize that women are the most delicate yet, powerful and dangerous spices. The evidence of the second construct is projected and re-emphasized in Otun Rasheed's *The Gods Are Still Not To Blame* and Ben Tomoloju's *Queen Amina of Zauzzau*. This selected plays appear at variant with the concept of heroism as championed by the classicists and the new trend of heroic delineation conceived by Author Miller in *Tragedy of a Common Man*. This study opens discussion on the possibility of gender twist toward a new conceptuality of heroic forms as echoed in the play texts in spite of the Nigeria's patriarchal society. This paper however adopts the sociological and feminist theory in its methodology to chronicle the unnoticeable feat and total disregard for women heroism.

Keywords: Feminism, Heroism, Peculiarity, Womanhood and Patriarchal Society

Introduction

Africa and by extension Nigeria is no doubt a patriarchal society, where women are only to be seen and not to be heard, those who belong to the kitchen, bearer and caterer of the children. Some of these societies do not even have a single regard for the woman as special specie talk less of being a hero. However, many women have emerged heroic in the past and their names ring bells at the mention of such names like Mother Teresa, Martha Graham, Queen Elizabeth, Queen Idia of Benin, Queen Amina of Zauzzau and so many; even in sport and other professions around the world. Religiously and politically speaking, the neglect of woman is no difference. Women are always the second fiddle. For instance, visit the mosque, the women are separated from the men, and they are to cover their heads, no freedom of association and exhibition of their God given beauty in the name of religion. However, not until recently when some radical feminist emerged and revolutionized the female gender from the claws of the male dominated 'world' and stood their ground for equality in all ramifications, right to everything the man thinks he is and has, even in sex.

The revolution brought about awareness of self-realization and self-esteem. However, the movement (feminism) is not too firm in Africa because of some traditions, customs, culture and nuances that have enslaved or curtailed the African woman from many social tenets. The African woman herself, believes in the supremacy of the man in many aspects of life, like the man is the crown of her head, the head of the

family, so he (the man) has some God given authority over her, as such, she accords him that respect. Nonetheless, for the African woman to be part of the revolution (feminism) and due to the aforementioned peculiarities, African women have to water down the radical feminism by christening theirs as liberal feminism or womanism. The reasons are not farfetched. First and foremost, their beliefs, religious practice and cultural background which have always been the case in almost facet of an African woman.

The ideology behind some of these brands of feminism and even the implementations of their agenda were, to some non- western activists extreme and somewhat insensitive to their peculiar circumstances, hence the perceived need for alternative, more suitable nomenclature (Odi, 2014).

Tragedy Defined and Redefined

Tragedy is a drama or literary work in which the main character is brought to ruin or suffer extreme sorrow, especially as a consequence of a tragic flaw, moral weakness, or circumstances beyond his control. It has also been seen as an action or crisis that must happen only to a blue blood, someone in higher authority and of royal birth, which also brings about catharsis and purgation. This has been the convention until Arthur Miller's *Dead of the Salesman* which negates the Aristotle's theory of tragedy of noble birth and expands the issue of tragedy universally, owing to the fact that, all men are equal in smile, pain, emotion and even at death. Therefore, tragedy should be general and not one sided, so at that point tragedy was redefined for even common man and woman as the case maybe. However, heroic display(s) in women fold has not seriously been defined, redefined or accorded any meaningful effigy, astute and acknowledgment. One could not assert when and where a woman's heroic statue starts and ends, most especially in Africa. Probably, it could be hinged on the fact that they themselves have not really considered themselves as heroes in every of their moves, better still the patriarchal society has limited them to the dungeon of fear and intimidation.

Feminism Defined

Feminist theory aim at understanding the nature of gender inequality by examining women's social roles and lived experiences, and advocating for the rights of women in property, marital issues, education, and voting rights, as protecting women and girls from domestic violence and sexual harassment.

In the 1970s feminism began to change women's lives. Those women with access to feminist ideas, thinking and publications mainly white middle-class women discovered and challenged the male dominance of social, political, cultural and, for our purposes, theatrical systems. In brief, feminism encouraged women towards a political understanding of how they had been either oppressively positioned, or completely left out of the 'main stream' of social, cultural and political activity. As women began to demand equal rights with men, agitating specifically on four basic issues (equal pay; equal education and opportunity; twenty-four-hour nurseries; and free contraception and abortion on demand), their protests

made use of agit-prop techniques in street demonstrations. For example, feminist protesters at the Miss World beauty contests in the late 1960s and early 1970s staged counter spectacles, by decorating their own bodies with flashing lights attached to clothing at their breasts and crotches, or parading a dummy draped in the symbols of domestic oppression, such as an apron, a stocking, and a shopping bag. This kind of early street protest is embryonic of the body-centered critique of gender representation that subsequently was to dominate feminist theatre, theory and practice in the 1980s. Meanwhile, the street theatre beginnings and theatre festivals seeded the desire among feminist practitioners for a more sustained approach to theatre-making. Consequently, feminist practitioners began to set up their own 'spaces' and companies in which they could explore women's issues in a more developed way. As mainstream playhouses, and even some of the newly formed left wing socialist companies, failed to give women an equal platform (either in the hierarchical structures of male- dominated theatre work, or as a dramatic subject), forming a company was one way for women to claim a counter-cultural 'space of their own'.

Feminists share at least some understanding of what women's oppression might mean, but they differ enormously over what could constitute women's liberation and share common characteristics as follows:

1. All versions of feminism assert that the existing relations between the sexes, in which women are subordinated to men, are unsatisfactory and ought to be changed.
2. Feminism challenges much that is taken for granted as natural, normal and desirable in our various societies.
3. Feminism consists of ideas which raise fundamental problems seeking explanation, while the whole history and future course of human society is brought into question.
4. Feminism is not simply ideas. Its point is to change the world, to transform the relations between women and men so that all people can have more chance to fulfill their whole human potential; feminism is logical, also a set of ideas which are politically practiced.
5. Feminism comprises very varied political practices but these are all aimed at changing the relations between the sexes by giving women control over their own lives; they may vary from consciousness- raising groups and struggles over the washing up, to struggles for separation from men, to organized demands for civil liberties, economic and political power; feminism is then by definition provocative
6. Feminist proposals for change always encounter resistance, although the nature and strength of this resistance is variable.
7. Feminism does not start from a detached and objective standpoint on knowledge of the relations between women and men. Even the most moderate advocates of women's rights must take the view that men have rights which are unjustly denied to women. This commitment does not mean

that feminist knowledge is not valid knowledge, but it does entail asking what we mean by knowledge, and why some forms of knowledge are seen as more valid than others. Feminism implies a radical critique of reason, science and social theory which raises serious questions about how we know what we think we know (Aston, 1995).

Aston explained three main feminist thoughts and practices. They are:

Liberal feminism: The movement can be found wherever women fight for health, work, education, legal rights, decent housing, and an improved standard of living for women in general. These struggles do not, however, seriously challenge non-feminist understandings of the causes of the inequalities between women and men. Liberal feminism acknowledges that women are widely discriminated against because of their gender, but does not identify the relations between the sexes as specific power relations. In this respect it differs both theoretically and politically from radical and Marxist forms of feminism which are both directly concerned with power relations within sexual politics.

Radical feminism: Launches an assault on the whole of male-dominated society. The conventional wisdom in western culture that women's place is in the home and at the service of men torn apart by the revelation of women as unnaturally confined and restricted by the institutions of patriarchal society. Radical feminism focused directly on women's relation to men as politically problematic. It brought sexuality and reproduction into the political arena and transformed women's political consciousness. The radical feminist strategies of small, non-hierarchical, consciousness- raising groups allow women to share their personal experiences of oppression.

Marxist feminism: This movement questioned the adequacy of Marxist theory and politics, since socialism, although it could produce improved material conditions for women, clearly did not produce women's liberation from men. But at the same time, they also reacted against what the unjustified universality of radical feminist analysis. The rise of radical feminism, for example, raised women's consciousness of the subordinate roles they were expected to play in left-wing political organizations and protest movements.

Radical and Marxist feminism are both clearly feminist in that they question every aspect of the power relations between women and men, although in different ways. Liberal feminism is very different to the extent that so much more of what now exists is taken for granted. The main argument against liberal feminists is that because they neglect the realities of male power over women, their political strategies are largely ineffective.

Nigeria's Perspective of Woman and Feminism

Odi (2014) said:

Discourse on women empowerment in Nigeria has been ongoing for decades now, and it will continue to be a topical as long as issues of female subjugation, subordination, marginalization and oppression in the Nigeria society still exist. In fact, as long as there are still voices speaking up for the empowerment of the female gender, as long as concerted effort are been made toward the realization of that course, the discourse will continue. (P. 638).

In Nigeria, women have been involved in various movements and activities in their own ways even though such movements were not identified or labeled with any specific name. At the early stages, feminism as a concept attracted negative connotations, and usually feminist women were usually associated and/or stigmatized as 'men haters' frustrated or divorced women with nothing better to do but 'cause trouble'.

Azuike (2003) explained:

Many women in Nigeria desist from carrying the label of 'feminists'. This majorly could be due to the fear of societal exclusion of anyone who declares herself/himself publicly as a feminist. Another reason is the notion exhibited by certain arms of the press to label feminism as a man-hating group of unattractive, unlovable and frustrated women (P. 9).

Feminism gained attention in Nigeria as a result of different attempts made by women to secure and sustain equal rights and opportunities for women. The prevalence of unequal power relation resulting in disproportionate distribution of rights and privileges to women has been a great issue of concern leading to different interventions by individuals and women's groups to eradicate such concept. Azuike asserts that different activities by feminist movements have assisted in inspiring women to improve their self-confidence and also help them to strive hard for the total liberation and socio-political and economic empowerment of women.

The analysis of women's roles in Nigeria's liberation struggle can be understood from the nature of the economic, social and political actions they were engaged in that period. During the pre-colonial period, Nigerian women participated actively in the private and public spheres and usually have independent access to resources. The exception to this were the women in the Northern part of the country comprising mainly of the Hausa-Fulani whose commercial activities were restricted as a result of the use of the Islamic purdah. They still created a strong impression on the socio-political landscape of the region. Some notable women asserted their rights and started their own feminist movements. Prominent example was Queen Amina of Zauzzau. A distinguished soldier, an empire builder who led campaigns within months of

becoming ruler and subdued the whole area between Zauzzau and the Niger and Benue rivers absorbing the Nupe and Kwararafa states. In 1576, she became the undisputed ruler of Zauzzau, a Hausa city in Northern Nigeria. So also is queen Idia of Benin kingdom who was the first and last woman who led a war in the entire history of Benin Empire. So also was the Women's War of 1929 (also known as the Aba Women's Riots), in which Igbo market women protested British taxation, was a notable example of women using their traditional power against colonial rulers. However, the colonialists had introduced certain rules and regulations which weakened the enjoyment of social, economic and political rights of women. Women's representation in the public sphere was very low even though women were granted the right to vote in the 1950s in the South and in the North in the 1980s.

Since the beginning of the post-colonial era, women's movements in Nigeria have organized many protests although restricted to major cities like Lagos. This period has also witnessed the multiplicity and specialization of women organizations which developed their activities around focal areas germane to women's interest. These include sexual and reproductive rights, rape, environment, domestic abuse, political marginalization, early child marriages, misapplication of the Sharia Law in some parts of the North against women's interests etc. Since Nigeria became a democratic nation, the promise of equal participation in politics for women by way of percentage has not been realized; international instruments that Nigeria is signatory to have not been domesticated, the laws that are made to protect and promote the rights of women are not adhered to and injustices against women, whether cultural or religious, are still the order of the day. There has not been the need for riots and protests as such in the past few years, so women's movements have been more of documentation, lobbying, advocacy and media relations etc.

Analysis of Heroic Display in the Two Texts

Olokodana (2014) stated:

Women in general find a patriarchal society inimical to their total existence. With a new consciousness in the wake of 16th century, feminism, and later womanism, later became an all-encompassing phenomenon stirred by the need to stop unnecessary prejudice and marginalization of women in a men dominate society. Using their wit and might couple with the power of the pen, feminist playwright all over the world have change the perception of the woman in world by capturing the strength of womanhood in their works. (P. 62)

Although some feminists, both in the academia and in the other professions, adopting a bourgeois or liberal feminist position, were prepared to argue for a greater representation of women in the theatrical on 'male stream' terms, others objected to the objectification of women in the realist tradition, and in particular, to the character based, method-acting. This was derived from the teachings of Konstantin Stanislavski,

attendant upon it. The character roles made available for women to 'get into' in this 'method' invite the actress to identify with the oppression of the female character to which she has been assigned. As feminist theatre scholar, Aston quoting Sue-Ellen Case explains the psychological construction of character, using techniques adapted from Stanislavski, placed the female actor within the range of systems that have oppressed her very representation on stage (Aston 1995).

Feminist theater theory over the last decade or so has raised important questions about the dramatic canon's composition and interpretation. It has introduced important ideas about the role of theater within a patriarchal political and social economy. It has brought analytical systems developed in feminist literary and film criticism to bear on theater texts and practices. Surprisingly, though, so far feminist theater theory has had little to say about the workings of theater itself, about how the critical engagement demanded of dramatic spectators can trigger a parallel critical engagement with the world, and especially, women's place within it.

The play text, *Queen 'Amina of Zauzzau'* by Tomoluju, portrays the spirit and strength of womanhood. This can be seen in the character of Queen Amina who did not submit herself to the domesticity of womanhood as a wife and mother, but chose to show that the strength of a woman goes beyond domestic activities. Though, the society considers a woman as a weak and a subordinate to the man, therefore should only be seen not be heard in public. This is reflected in the character of Gunuko one of the prominent warriors of Kwararafa in the play *Queen Amina of Zauzzau*, when he said:

Gunuko: That is Sarkin Kwararafa. It cannot happen to us in Gunuko
A woman, a powerless beauty whom I use to satisfy my desire,
Cannot defeat me in battle. If that happens, I am not fit to live.

Magaji: But I am told that the woman is more powerful
Than many men. She is infact, a man, not a woman (Tomoluju, 2005).

The conversation above is between the two chiefs and warriors of Kwararafa that reaffirms man's dominant position within the community or society. Tomoluju uses the history of Queen Amina, a great woman who fought tirelessly to protect her kingdom and its people to demonstrate the prowess deposited in a woman as an epitomized effigy. However, despite her status as a Queen, her great achievements remain hidden in the annals of history because she is a woman and unmarried, which the society generally frowns at in all ramifications.

Amina: Conquest...and dreams upon my womanhood. Enemies.
Yet they want my hand in marriage. Am I not the woman?
I offer my whole body in bouts of blood. But when the act is done,
The story is not told...because I am more than woman. (*Giggles.*)

Blood and Flesh (Tomoluju, 2005).

Amina as warrior and a fearless fighter whose passion is to rekindle the strength in womanhood is reflected in her utterances above. One could see how passionate Amina was, so also aggrieved and pained, as she expresses her dismay against the male folds who refused bluntly to recognize and accord her the heroic statues she deserved. But rather than bequeathing her the honor of heroism, she was berated and wants her hand in marriage so as to relegate her to a 'mere' house wife and second fiddle that she supposedly be, by their presumptions. Ben Tomoluju gives us a different opinion with the story of Queen Amina from the feminist angle and her heroic display as woman. In Amina's actions, the playwright portrayed the woman as a strong leader, a selfless heroine, distinguished soldier and empire builder who led campaigns within months of becoming ruler and subdued the whole areas between Zauzzau, the Niger and Benue rivers absorbing the Nupe and Kwararafa states. The issue of heroism x-rays a feminine view that contrasts the contemporary domesticity and the legendary heroic display in a battle of self-actualization, thereby giving the woman an opportunity to synthesize her abilities.

While in Otun Rasheed's *The Gods Are Still Not To Blame*, the woman is looked upon in a derogatory manner. Olori Ademorin bears burden of the entire saga; yet, her role is mentioned in relation to detrimental actions, or unspeakable act. Even though the play justifies the opinion that man is the architect of his own misfortune. Rasheed highlights the cultural challenge women face in the society. Yerima (2008) reiterated:

The female counterpart was included in most of the stories, as the docile wife, the priced gift or enticed stupid woman who was easily fooled by the attractive characteristics which were often attributed to the male characters within the environment, content and context of the drama. Even within the animal kingdom, it was the male tortoise, the male fox or the male spider, not the female one that always outsmarted the other animals including the listener of the stories. (P. 59).

Olori Ademorin is the wife of Oba Adedoyin, who had a child (Stephen) and was asked to be sacrificed to the god believing that he kill his father and in turn marry his mother. Instead, Stephen was thrown abroad and was nurtured by Olori Ademorin's sister. Stephen and Adetunde are Olori Ademorin's children. Olori Ademorin refuses to be inherited by her late husband's brothers, but fell in love with a young man (Stephen) and the society frowns at the relationship even before it was discovered that the man is her son, which out rightly in African or Nigerian society is also an abominable act. This is reflected in the conversation between Adetunde and Olori Ademorin below, in Otun Rasheed's play *The gods are still not to blame*, which is mother and son conversation:

Adetunde: Please, think about this. The shame!

- Olori Ademorin:** Think about what? Why can't you reason?
I expect you at this time to be with me and understand.
- Adetunde:** I am not saying you should not move on with your life
But please mum, not with this. I am not even sure this guy
is older than me. For God's sake, what spell has he over you?
- Olori Ademorin:** Love!
- Adetunde:** What are you saying mum?
- Olori Ademorin:** Exactly, what you've just heard. Love compassion and happiness.
Does it matter to you? (Otun, 2011)

Olori Ademorin suffers the pain of losing her infant child due to a prophecy that says he (the child) will kill his father and marry his mother. She passed through widowhood rites and still ended up fulfilling the prophecy by marrying her own son unknowingly. What exactly is more devastating and dehumanizing than this act, when one went through pregnancy for nine months, pain of child delivery and then lost the child to one 'stupid' prophecy in the name of peace for the community, as if that was not enough, the same prophecy that was avoided or prevented still came to past. Then, a quick question runs in the minds, that, how does it feel for a woman to sleep with his son and even bore children by him, not one not two but four, still she is not the hero of the play. The portrayal of woman by the playwright as not a tragic hero, as well as not according to her proper place rather than pity is the concern of this paper. Unlike Queen Amina who emerges as a triumphant hero till her death but still besmirched and dehumanized for being a woman. For instants, check almost Nigeria monuments, schools, roads, stadia and even our currency, hardly will you see anyone named after a woman, and then a quick question comes up. What sacrifices or appeasement, will the women folds offer or to what God or gods, for them to be accord their rightful position of heroism.

Militating Factors against Women Heroism in Nigeria

Olokodana (2014) observed:

The polarization, segregation and prejudice against the feminine signal an unconscious meaning and conception of femininity. The root hinged on three factors, the first being the psychological construct, the sociological definition, and biological physiognomy of the female gender. The biological makeup of women over the years have limitlessly endanger women to several criticism thereby emphatically restricted their performative roles in the society and the world at large and thus make them venerable. The sociological is an offshoot of cultural beliefs and practice and takes on the role of preserving the antiquated heritage. The biological and sociological produce in the

unconscious, a psychological suppressant in women as 'less superior' or 'non-significant other' and it produces in the male, a psychological ego-booster reducing the status quo of women to ignorable position (P. 61).

Considering Olokodana assertion, one will agree that there are lots of factors militating against Nigerian women in the fight for equality in scheme of things and even the accordance of heroism, the cultural beliefs, traditional ethos, and customary placement of the woman folds. However, the culture and tradition of many African societies did not give room for/to woman on certain things less it becomes taboo. For instance, in the Igbo culture of the south eastern Nigeria, women have no right to inheritance. Women have been subjugated and disempowered by obnoxious practices, debarring them from self-expression and freedom in the society.

Ugwu (2014) posited:

The dehumanization bestowed on the female folks in Nigeria is strong that even the educated and enlightened woman suffers almost the same fate with the other. No wonder Alubo et al asserts that 'irrespective of class, women in Nigeria as a category are disadvantaged and subjugated. This subordinate position...gives rise to most of the health problems that women encounter (P. 379).

He reiterated:

Ezenwanabe has join her force with other female playwright to present on stage the marginalization and dehumanization the female folks in Nigeria are daily made to throb with, in their agitation against gender equality. The representation of the female character in Nigeria plays and theatre by foremost or first generation of male playwrights has been handled with contempt (P. 379).

The following can be considered as factors militating against women's heroism:

1. **Patriarchy:** This involves deliberate domination of men in the society thereby suppressing the women. Male supremacy inherent in traditional and religious beliefs affects women's heroism.
2. **Cultural Practices:** Obnoxious cultural practices, such as widowhood, purdah system, wife inheritance, female genital mutilation etc. leads to deprivation and unequal rights in all aspects of the society.
3. **Dehumanizing Treatment:** Practices such as domestic violence, rape, and marginalization of women in spheres of public life can make women inactive, loose self-confidence and also silent in both private and public domain.
4. **Unequal Rights:** Women are considered subordinate to the men and are not allowed to explore their full potentials. Women are made to see that their full potentials is in carrying out household

chores, which often leaves them with little or no time for self-development and therefore considered a weaker sex.

5. **Traditional Law:** it's a common practice in the society that women are hardly recognized as heads of family. The men are recognized by customary law as head of family. A man is regarded the owner of family land and other properties. A woman is disregarded in terms of ownership and inheritance. It's only the male who can inherit landed properties and other family generating functions.

Conclusion and Recommendation

Conclusively, it is germane to note that, as women, most especially African women need to define and redefine their stand in the area of feminism or womanism, considering some factors that are though antiquated but still hold sway in many societies in Africa. Such factors as culture and traditions, customs and norms, and other hidden or unwritten rules that strongly and vehemently disregard the woman as equal to the man in Africa. Yerima (2008) asserts that in order to control society, man created, invented and forced laws which made him not only the master of his female counterpart, but the whole environment. This meant that men's dominance or superiority was an unwritten law which constantly was put in man's subconscious mind. However, there are strong indications that things are gradually changing in many quarters and men are also beginning to recognize the fact that women also have right to certain things which they have been denied ever since. Nonetheless, that right to outright equality of men and women sound good and sweet but its realization is very slim most especially in Africa, so it is pertinent for the African women to look inward and re-strategize considering their natural and social environment, if not the outright to equality might be a mere dream and fantasy. Yerima (2008) said:

The 'masculine tradition canon' has always dominated the Africa consciousness concerning beliefs and existence. The culture, religion, the language, the names, the types of vocation, even the biological and psychological structure of human as determined by the environment and nature, have always re-emphasized the dominance of the male over his female counterpart. The myth, folklore and stories which sharpened man's attempt to understand how the world was created, who created it, and human basic mission in life had a domineering character, the figure, as the hero and the superman constantly involved in the unending quest to rule the world. (P. 59)

Therefore, it is also high time for the men and the society at large to also look at the area of heroic status quo of women, whenever a great feat is achieved by them (women), denying women the heroic statue could amount to barbaric and inhumane treatment and behaviour.

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TRADITIONAL MUSIC AND THE CURRICULUM IN NIGERIAN SCHOOLS: A SURVEY OF THE UNIVERSITY OF LAGOS

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Abstract:

A survey was conducted using the questionnaire methods among the undergraduate student of the University of Lagos, Nigeria, the summary of this survey was that out of the 150 students that were examined in this survey, only 30% has learnt, listened and even played a traditional musical instrument at the primary and secondary school levels respectively, the remaining 70% were astounded at what indigenous music or musical instruments actually meant. The question then is what kind of music, if any were the teacher teaching our student's at school? Were parents exposing their children to cultural traditions of their fore-fathers? This study examines the best ways music teachers play active roles in resuscitating the musical culture in their students as well as examines parental roles in promoting cultural practices in their children/wards' daily activity. Having lost touch with their African foundation, the present generations of Nigerian Youths have suddenly become classified in their own choice of cultural values, embracing all varieties of values and cultures from all parts of the globe like India, China, Korea, Saudi Arabia, and so on. Thanks to the IT which has created an information superhighway. In the past, our composers and musicians such as Fela Sowande, Ayo Bankole, T. K.E. Philips, Samuel Akpabot and so on, fired by the flame of nationalism, drew inspiration from indigenous music and oral traditions in their art of composing and performing music in both serious and popular or mass culture style. They got popular with their arts and attracted world attention through the use of indigenous materials in the works. The implication of the study is that when cultural practices in music are continuously practiced, there is hope for expansion in indigenous music in the future.

Keyword: Music, School Curriculum, Indigenous Music, Western Music

Introduction

The former theory as expressed by Mereni (2017) that the music educational curriculum drawn up by the colonialists was intended to destroy the African (and Nigeria) indigenous culture, may no longer stand the scrutiny of criticism. The Colonialists introduced music as a school subject just as any other subject in the educational curriculum. It lay with beneficiaries of that education to harness the music theory they learnt for creating or enhancing their even indigenous (cultural) music. As Mereni pointed out all music are one. Indigenous music is grown in any given culture. Famous composers such as Ludwig Van Beethoven, Henry Purcell, and Bela Bartok to mention but a few used the theory of music which they learnt to enact their indigenous music.

To be fair, a couple of Nigerian musicologists such as T.K.E. Philips, Ayo Bankole, Olusoji, Mereni, Laz Ekwueme, Fela Sowande, who are art composers used the theory they learnt in western music to enhance their indigenous music such as '*E mi yio gbe oju mi soke won ni*' (*I will lift up my eyes unto the hills*), *O re ofe Jesu* (*Grace of our Lord*), *O buru na Jehovah* (*Except the Lord build the house*) and such likes. They transliterate the western theory into their indigenous music. It is unfortunate today, that technological mass media has reduced music to sheer entertainment, rubbishing the work of intellectuals who are promoters of

school music and they fail to recognise that music is an intellectual culture. This study aims to point children back to the art of appreciating music as a culture that should be learnt and embraced.

Indigenous Music in Nigerian Educational System:

From the perspective of CHAT, music is a product of cultural history that always encompasses a number of actually present or virtual co-actors. As a cultural phenomenon music activity can be directed in terms of rule-based, goal directed, and tool-mediated actions with sounds. Such musical activity can take several forms, such as reproduction of previously composed music or production of new musical pieces (composing). According to CHAT learning to take part in such cultural practices with culturally more experienced people who can guide the novice towards appropriation of actions or fundamental operations that are deemed relevant by the music community involved. Hence music education can be conceived as a cultural endeavour to get children collaboratively engaged in musical practices of the community and assist them in appropriating the roles and related tools in order to enhance their participation in such roles as listeners, singers, players of musical instruments, or composers. Music education in schools today includes several domains of musical behaviour such as singing, playing instruments, listening to music, music and movement, working with musical notation, and reflecting on listening and or performance (Hogenes, Van Oers and Diekstra, 2016, P. 131).

Emielu (2006:3) submits that Africa as a continent of which Nigeria is a part before European and Islamic contacts was made up of self –sustaining ‘ethnic nations’ who lived in more or less homogenous communities where life was largely communal. Music in these societies was an integral part of life and musical performances punctuated important milestones in the life of the individual from the cradle to the grave. Music making was built around communal activities such as agricultural and other economic activities, domestic chores, religious rites and rituals, festivals etc. Song texts were derived from shared history, myths, legends and philosophies, while musical instruments were constructed from materials found in the environment. Music was also an instrument of social control as well as a symbol of political authority. The songs were folk in nature and no body claimed authorship of any composition. Music was used for recreational activities as well as worship and at no point was music or musical performance sold as an economic product. However, this state of things changed drastically with the coming of Islam and Arabic culture as well as the European contact with Africa. The most far reaching influence on African music, both in the colonial and modern times, is Africa’s contact with Europe.

This European legacy has come through trade, Christianity, colonialism and western education. European trading activities in Africa included trade in legitimate goods as well as the obnoxious slave trade. Millions of Africans (mostly black Africans) were forcefully transported to the new world and other parts of Europe

as house helps, plantation and industrial works during the slave trade era which lasted several centuries until it was abolished in about 1807.

The Rise of Cultural Alienation and Hybridization

As Nketia rightly observed, the slave trade from Africa paved the way for the transportation and growth of African and African derived music in America and Europe (Nketia citd.in Emielu, 2006:3). By accepting those aspects of the master's culture which were either congenial to their past learning or necessary for their survival, and retaining such aspects of African culture for which they found no substitute, African slaves carved a niche for themselves; a hybridization of cultural practices which combined African and foreign cultures. Such Cultural practices have been given such labels as Afro-American, Afro-Cuban, Afro- Haitian, Afro Brazilian and such likes, reflecting African cultural practices in foreign lands. After the abolition of slave trade, the returning former slaves to the African soil became human agents for the propagation and spread of western musical traditions in Africa. African music also received a new impetus as popular musicians experimented with the fertilization of African musical ideas in the homeland with those from the diaspora. Most significant in this aspect is the influence of Afro American music which has grown so luxuriantly all over Africa and keep providing the driving force for world music in contemporary times.

European contact marked the beginning of professional musicianship in Africa, where musicians make a living from musical performances and recordings. Music in Africa lost its communal role and cultural relevance as musicians tailored their music to the tastes of urban dwellers that were mostly wage earners living in heterogeneous societies. Colonialism in Africa was an instrument of economic, political and cultural domination. Colonialism sought to create an African elite class who were alienated from their cultural roots, and who were euphemistically referred to as European Subjects. Colonial education goal was also intended to make Africans appendages to European interests. As Dzobo has rightly observed, modern education has become a powerful tool for separating the educated African from his village folks, from his indigenous culture and from the illiterate masses of his society (Dzobo cit. in Emielu 2006:3).

The most dominant European influence and one that has had significant impact on the relegation of African music is that of Christianity and missionary education. Unlike Islam that was tolerable of African traditional practices, the acceptance of Christianity in Africa meant the rejection of African cultural practices. The gospel of Christianity was perceived as that of 'light' while African cultural practices was that of 'darkness' and as quoted in the Bible: What fellowship has 'light' with 'darkness? (2 Corinthians 6:14 KJV). This was the mind-set of European missionaries in Africa. Consequently, African songs and musical instruments were banned from Christian worship as they were considered devilish and unfit for Christian worship. In their place European hymns and chants were taught to the congregation while

harmoniums and organs replaced African musical instruments. Attempts were made to translate European hymns into Africa languages, but were quite unsatisfactory because of the tonal inflections of African languages, where a single word could mean different things depending on the intonation of alphabets.

Christian missionaries also introduced western education through mission schools. The missionary schools provided a good basis for the Christianization of Africans where a good knowledge of the Bible, ability to sing hymns and recite catechism, were considered essentials for a good Christian. The schools were therefore natural extensions of church missions. Music teachers in mission schools introduced European hymns and classical music and taught European musical instruments to pupils. To be considered educated therefore, the African had to accept European way of life and reject African cultural practices including music.

These trends are still obtainable today as the music curriculum is basically not totally music oriented but tends so much towards creative and cultural arts where fine arts and dance takes the bulk of the curriculum. However, the teacher's approach to the teaching of music makes or mars the attitude of the children to music of their culture.

The Rise of Enculturation and Cross-Culturalism

Vidal (2016) once notes that it was customary to find in the past the bell/town crier going round the town and announcing the approach of a festival, the commencement of an event or the passing away of a paramount ruler, the king. Today, the role has been taken over by the mass media, the radio, television and the news print. Citizens of the town now hear that the king has joined their forefathers through the radio or even reads it on the newspaper, even before the beating of the drums, hence making the roles of the town-crier unnecessary. The plaintive melodies that young girls and women used to hawk and advertise their trade early in the morning, in the afternoon, in the evening or at night which sometimes constitute some kind of noise in the environment has gone into obscurity as the modern day 'jingles' and billboards with its flashy electronic coloured lights has taken the function of the indigenous ways of advertising music. The traditional roles of the moonlight plays that usually teach children moral lessons has been replaced by our television and our video vision, this is one of the fall out of today's changing times. Modern military technology has rendered the use of songs in psychological warfare unnecessary, thus driving indigenous war songs and war music into obscurity, in so much that most of the songs are lost and are no more. Music scholars now develop apps for teaching music effectively in the classrooms; all of these have been achieved through information technology.

The writer has conducted a research which sees the solution of the problem in pointing them back to the main thing! "Usages" of our fore-fathers.

Suggested Solution

The onus of pointing back this generation to the indigenous music of our fore-fathers lies solely on the teacher of music who happens to be a second parent as well as the parent himself. A study by Nweke (2015) shows that parental involvement in music helps the development of musical aptitude. The study shows that out of about 518 respondents who participated in the study, the percentages of respondents whose father and mother were musically involved had a higher level of musical aptitude than those whose parents are not musically involved. The implication of this is that when children are brought up musically, these children have a better chance to develop intellectually as well as morally, making the society to be a better place to live in.

Theoretical Framework

This study hinges on Social constructivism theoretical framework: The Social constructivism theory emphasizes the importance of culture and context in understanding what occurs in society and constructing knowledge based on this understanding (Derry, 1999:2; McMahan, 1997:2 cit. in Kim 2006). This perspective according to Kim is closely associated with many contemporary theories, most notably the developmental theories of Vygotsky and Brunner, and Bandura's Social cognitive theory (Shunk, 2000:3, cit. in Kim, 2006). Social constructivism sees knowledge as socially constructed and learning as essentially a social process. It is mediated through cultural tools, above all by language, which needs to be the learner's first language or at least one very familiar to them, and facilitated by drawing on examples or contexts familiar to the learners so that meaning making is prioritised. This theory is relevant to this study in the sense that, the indigenous music exposes the child to the life that the ancestors had lived with different cultural practices that have been practiced in the time past when the child was not even born. Often times, when children are growing up, they tend to learn the language of their parents faster through indigenous songs that are of short lyrics. To this end, the first thing a child mutter may really not be a specific language but a musical sound in the mother's tongue. When this is absent then values and respect for the immediate society will be lacking.

More so, indigenous music comes with indigenous language, this study is of the opinion that a typical twenty first century child hardly speaks the mother tongue, so, children learn to speak their language better when folksongs are taught, and this could be an aspect of language acquisition as well as cultural expectations. This aspect of development through learning of music in the mother tongue is common in some areas in Nigeria especially the rural areas. The urban dwellers have a lot to do in this regard simply because western education is the order of the day. Hence, the onus lies on the teacher.

Although, Nairne (2009:286) explains that it's of enormous interest to psychologists that children develop sophisticated language skills during their preschool years, whereas before this time, as the child

approaches the end of his or her second year a phase of combining two words into one begins this is referred to as telegraphic speech. Westbrook and Vygotsky propose that the constructivism theory can be achieved when the teachers apply this model by setting up a 'Zone of Proximal Development' (ZPD) that is, an area of activity where, with the aid of a teacher or more knowledgeable peers, students are able to do what they cannot achieve alone, hence, the teacher must allow the child to have a sense of ownership (Westbrook *et. al. in* Vygotsky, 1986). There should be inter-subjectivity among the students so as to enable them have a personal feeling of the culture expressed. Learning involves students gradually internalising social activity with higher order of cognition. Hence, situated cognition builds on social constructivism, but holds that 'knowledge is situated, being in part a product of the activity, context, and culture in which it is developed' (Brown et al., 1989).

Learning occurs when students participate in activities that are ideally in authentic situations, or those that approximate as closely as possible to the contexts in which the knowledge will later be required for development or thinking directly developed and structured by their external social speech. Children's natural or 'spontaneous' concepts meet with and are further developed by the scientific or more abstract concepts they are taught in school or by an adult through guided instruction (Vygotsky, 1986). Such scaffolding or guided support requires a skillful mix of teacher demonstration, praise, minimisation of error, practice and direct instruction (Wood et al., 1976).

Westbrook *et al.* (2013) also are of the opinion that pedagogic practices consistent with social constructivist approaches prioritize student-teacher or student-student interaction. Small-group, pair and whole-class interactive work, extended dialogue with individuals, higher order questioning, teacher modeling, showing, reciprocal teaching and co-operative learning can all be seen as justified by social constructivism. To this extent, social constructivism could be seen as supporting student- or learner-centred pedagogy, terms which feature very strongly in curricular reform in developing countries, although social constructivism would suggest a much stronger role for the teacher than would be suggested by student or learner-centred, these authors conclude. Assumptions around student-centred pedagogy are that teachers share their students' language and culture, accept a more democratic and less authoritative role, and know how to set up effective group work and tasks and to offer skillful supported instruction at the point it is needed. Furthermore, these researchers express that space is needed for flexible social groupings, and within this, students need to feel that they have the right to talk and contribute to their peers' learning. Inherent within this is recognition of the student as a person with rights, taken on formally by UNESCO within Child Friendly Schools, with its human rights-based approach to schools and pedagogy.

Parental Roles in Learning of Indigenous Music

There is no doubt that the home plays a major role in a child upbringing, so also in music. Parental influence over the kind of music their children consume at a tender age is a pre-requisite for the output of the child in musical knowledge. Heiner & Davidson (2002:18) express that parents, teachers and peers strongly influence music development. Early nonverbal interactions between child and mother or care taker, and parental support for music activities in childhood, seems to be of particular importance as well as exposing the child to a wide variety of music.

In connection with this, Papousek & Papousek's (1995:23) view that the use of preverbal, quasi-musical interaction between parents and child in the course of child care, is stated as what makes musical competencies to be developed almost incidentally unknown to the parents, however, they provide their infants with a type of elementary music education that stop the acquisition of language. Since, both the child and the parents are a product of the environment, so this kind of musical communication is presumably the most important environmental influence on musical development in early childhood as stated by Noy (1968:67).

Music related activities of the family support the development of children in many ways, such as primary singing and making music together especially indigenous music. The Nigerian environment is unique so much that parents can actually take their children to their villages where they will learn music of their culture. This will help the children in developing interest in the indigenous music of the land. It is however pathetic and a thing of great pain that this study finds out that virtually all the respondents in this study had no adequate knowledge of the indigenous music of their culture.

Research Methods

Research Design: The descriptive survey method was used in this study. A survey was conducted using questionnaires among the undergraduate students of the University of Lagos, Nigeria.

Area of Study: The study covered selected students in 100 and 200 levels of the Department of Creative Arts, University of Lagos, Nigeria.

The Target Population: Students of the Department of Creative Arts, both male and female were purposively selected to give answers to the study questionnaire.

Sample and Sampling Technique: The selection process was purposive which was based on the researcher's discretion. However, 150 questionnaires were distributed to different students at the 100 and 200 levels. The questionnaires were filled and the successfully returned questionnaires were then used for the analysis.

Table1: Profile of Respondents

Item	Options	No of Respondents Frequency	Percentage (%)
Educational level of Respondents	100 level	130	87
	200 level	20	13
	Total	150	100
Gender of Respondents	Male	74	49
	Female	76	51
	Total	150	100

Table 1 shows that out of the 150 respondents used for the study, 87% are 100 level respondents, while 13% are 200 level. This is because at 100 level in the Department of Creative Arts, students don't have area of specialization in this course of study, but at the 200 level students are expected to specialize either in music, visual arts or theatre arts, hence this study used the respondents whose area of specialization is music.

Instruments and Validation: The instruments were face validated in conjunction with music experts. These experts were given a draft copy of the questionnaire together with the title of the study as well as the abstract of the study. The questionnaire was critically examined and they ensured that it aligned with the study. The level of clarity of the items, instructions and arrangement in order to avoid ambiguities and ensure adequate comprehension of the intention of the study was considered. The face validators complied and made corrections which were later effected by the researcher.

Sources of Data Collection: Primary and secondary data were used in this study, the primary data includes questionnaires, and secondary sources of information includes books and online journals articles. The structure of questionnaires adopts the 'Yes' or 'No' options to the research questions.

Statistical Methods of Data Analysis: The data generated were analysed using descriptive statistics of frequency count and simple percentages.

Table 2: Frequency and Percentages distribution of Respondents by Exposures to musical instruments

Items	Options Yes	No	Total 150 (100%)
1. Respondents can identify the different kinds of traditional musical instrument prior to studying at the higher institution	45 (30%)	105 (70%)	150 (100)
2. Respondents can identify Western Musical instruments before gaining admission to higher institution.	45 (30%)	105 (70%)	150 (100)
3. Respondents participated in music at the:			
i. primary school level only	30 (20%)	120 (80%)	150 (100)
ii. at the secondary school level only	45 (30%)	105 (70%)	150 (100)
iii. at both the primary and secondary school	75 (50%)	75 (50%)	150 (100)
None of the above	75 (50%)	75 (50%)	150 (100)
4. Respondents play traditional musical instruments as a child	45 (30%)	105 (70%)	150 (100)
5. Respondents plays western musical instruments only at the university.	105 (70%)	45 (30%)	150 (100)
6. Respondents sing in the village choir	45 (30%)	105 (70%)	150 (100)
7. Respondent sing in a choral group	150 (100%)	0 (0%)	150 (100)
8. Respondents whose parents sang in the village choir	50 (33%)	100 (67%)	200(100)
9. Respondents whose parents play musical instruments	35 (23%)	115 (77%)	150 (100)
10. Respondents whose parents sang and played traditional musical instruments in the villages	85 (57%)	65 (43%)	150 (100)

Findings:

From table 2, 30% of the respondents can identify traditional musical instruments while 70% cannot identify traditional musical instruments; 30% of respondents can identify musical instruments prior to their entering into the higher institution, while 70% of the respondents actually saw western musical instruments only at the higher institution. This means that majority of the respondents did not offer music as a discipline in the primary school. Twenty percent (20%) offered music in primary school while 80% did not offer music in primary school. At the secondary school level only 30% of the respondents studied music while 70% did not study music in secondary school. The implication of this is that the higher institution level where we have majority of them coming in to study music, it becomes difficult in understanding the importance of music especially the indigenous music which should have formed a bedrock for music appreciation. This study finds out that of the respondents, 75% did not offer music at both the primary and secondary school level. As a result, learning to play traditional musical instruments as a child was not possible. Thirty percent (30%) played traditional musical instrument as a child, while 70% did not, 70% of the respondents played musical instruments for the first time at the higher institution level, while 30% are still learning to play musical instruments; 30% sang in the village choir while 100% sang in the choral group at the university; 33% of the respondents had parents who sang in the village

choir, while 67% said their parents had no interest in singing in the village choir; 23% had parents who played traditional musical instruments, while 77% did not play any musical instrument. The study finds out that 57% of respondents played and sang traditional music in the village, while 43% did not sing nor play any musical instrument.

There is a significant relationship between parental involvement in indigenous music and children's knowledge about music.

Table 3: Relationship of Respondents and Parents by Participation in Music Group

	Respondents who sang in village choir 45 (30%)	Parents who sang in Village Choir 50 (33%)
Music	Respondents who played Western 105 (70%) Mean score: 50.0%	Parents who played Western Music 35 (23%) 28.0%

There is no significant relationship between respondents who sang in the village choir and the parents who sang in the village choir as revealed in this study. This is based on the fact that the number of respondents who had parents who were in the village choir are encouraged by these parents to join the village choir. Whereas, the number of respondents who played the western music are more than those that did not participate. This is based on the findings that most of these respondents learnt western music in the higher institution, while most of these parents were not opportune to learn these western music as a result of the circumstances of where and when they were born.

This study revealed that there is a positive change western culture has brought to the present generation, only if they can learn and base their musical style on school music even if they are involved in music writing or music performance of indigenous music.

Implications for the Study

It is obvious from the study that most of the respondents only learnt to play music at the higher institution for the first time in their lives, while most of their parents also did not play any traditional musical instrument as a child. The strong will to learn to play or sing traditional musical instruments lies not only on the pupils but basically on the parents who should direct and probably teach the children what to do. When this is lacking, no child will on his or her own learn to play the traditional musical instruments. Therefore, the role of parents in directing their children to be involved in indigenous music is crucial while also emphasizing formal education both in music and other disciplines.

Furthermore, the school has a great role to play as an agent of socialization. At the primary school level, the school should practically make the child understand basic societal norms which does not only come up theoretically but in a practical way by making music out of those norms in such a way that, the child understands what the society expects from him/her, learns to appreciate and value the culture of the

society. The curriculum of study at the primary and secondary school level should emphasize the use of indigenous music and children should be made to learn these indigenous music because if the children do not learn the basics of their indigenous culture early in life, then the rest of the curriculum is inaccessible to them, often leading to early school dropout in the music field. In other words, music at the higher level becomes seemingly hard to comprehend and therefore reduces learner's chance of performing effectively at the higher level because of lack of solid foundation.

Conclusion

Early exposure to musical values makes the child to appreciate music at an older age, hence, parent should learn to guide their children in music and ensure they are well nurtured especially in the indigenous music of their culture. The curriculum should cater for the immediate environment of the child as well as help to develop the child in all parts of human development.

Finally, it is imperative that the study of traditional Nigerian and African music be undertaken right from the lower level of education. This will not only ensure the development of a positive attitude towards music and enhance the appreciation and understanding of musical forms, but will also contribute to its development as a modern art form.

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VERTICAL LINES AS CREATIVE RESOURCE IN CITYSCAPE PAINTING

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Abstract

Cityscapes have been and still are a source of inspiration for artists. It has been rendered in realistic, stylized and abstract forms. However from the literature reviewed attention has not been directed strictly to the implied vertical linear features in the cityscape. In exploring the aesthetic visual elements of the cityscape the paper was guided by the objectives which were to capture the visual elements of the cityscape in vertical lines possibly to explore the diverse dynamic qualities in painting. To achieve this, the participant observation method (POM) and studio experimental method were used through which on the spot drawings and digital photographs were taken of Zaria metropolis. In analyzing the data, paintings were executed in three categories of the realistic, semi abstract and total abstraction. It was discovered that a reduction of realistic cityscapes into vertical lines brings out their intrinsic aesthetic quality.

Keywords: Vertical Lines, Cityscape, Aesthetic, Creative, Painting

Introduction

Visual elements in art are colour, line, shape, form, space and texture. All of these elements have special meanings and functions. Line, Mittler and Regan (1992) asserts is perhaps the most crucial of the visual elements. It is definite, assertive and intelligible, it is precise and unambiguous, and it commits the artist to a specific statement. Line conveys meaning through its identification with fundamental natural phenomena. Line leads the viewer's eye and involves him in its destiny. This then serves as the main thrust for this paper.

Uzoagba (2000) states that line does not really have physical existence and that it is an idea which is initially mathematical, corresponding to the direction of movement, the distance between two points or the boundary of an area. There are lines that really do not exist as lines, they are referred to as implied lines. The edges of buildings, of objects and of a variety of three – dimensional forms for example can be said to be implied lines. It is from this direction, that the artists build a body of works which forms a vista that analyses and symbolic interpretation can be deduced.

Line according to Uzoagba is generally of two kinds. These are structural and rhythmic lines, with each possessing certain qualities that are unique to them. Structural lines are vertical, horizontal, diagonal, broken, zigzags, dotted, angular and straight lines. Rhythmic lines include curve, spiral, wavy, scroll, loop and dotted lines. This paper is, concerned with the vertical type of line from the structural family. The selected cityscape areas of this study found in Zaria, are composed of structural and rhythmic lines. The study delimited itself to representing areas that possess vertical linear features deduced from the implied lines which are found on the edges of buildings, windows, doors, pillars, vehicles, pedestrians, poles,

cables, and all other forms of three dimensional objects. All of the aforementioned, possess different characters of line ranging from thick to thin vertical lines. Vertical line compositions communicate a feeling of loftiness. While erect lines seem to extend upwards beyond human reach, towards the sky. Extended perpendicular lines suggest an overpowering grandeur, beyond ordinary human measure.

Background to the Study

The impressionists and naturalists painted canvases showing bridges and streets, the scenes running through Paris and places in provincial centers – often adding figures to the fields and city to convey a sense of energy. Re-occurring items in such scenes were houses, cars, trees, hawkers, electric/telephones poles and human activities. The city offers an artist so many inviting subjects, and vibrant colours. Cityscapes are made up of two visual elements, but there is a third element and this the most characteristic one, atmosphere, which consists of light, shadow, sky, perspective and a palette that varies with the time of day.

Albenda (1970) states that at every instance, there is more than the eye can see, more than the ear can hear, a setting, a view, waiting to be explored. The city is a living organism full of movement and contrast. Cityscape painting has undergone diverse experimentation in representation. Today artists try as much as possible to re-conceptualise the city by probing its perpetual significance and its physical impact. The socio political idea and environmental issues have become the reasons that influence not only how the city is represented, but also, how it is interacted with.

Zaria is a major city in Kaduna state, Nigeria. Its landscape and cityscape has fascinating scenes that have captured the attention of artist's residing in and around it overtime. Artists like Dele Jegede, Gani Odutokun, and Jerry Buhari among others have painted beautiful scenes from it. However, some few artists like Gushem (1990) and Nwankwo (2003) respectively took an academic step in the landscape and its elements within Zaria. It has however been discovered that attention given to the Zaria city did not focus on the linear features of Zaria cityscape.

Statement of the Problem

Artists have found different styles and techniques for painting cityscapes. Some are in realistic, stylized, abstract, conceptual renditions; however, it appears no critical observation has been made by these artists to look at the cityscape purely from an implied vertical linear perspective. The problem of this research is therefore, whether the aesthetic qualities of Zaria cityscape can be explored in implied vertical lines in painting.

Objectives of the Study

The objectives of the study are to:

1. appropriate vertical lines into cityscape painting compositions

2. appropriate the potentials of the inherent linear features associated with the cityscape, for exploration in contemporary painting.
3. exploit the dynamic qualities of different vertical lines for painting.

Review of Related Literature

This section of the study concentrates on the search for relevant and pertinent materials which have considerable relationship with this study either in terms of subject matter, media, surface, pigments or elements of design used. It also concerns itself with the philosophy behind each reviewed work. The relationship of line as both an element of art and tool for visual representation and expression was discussed.

Three works were discussed and analysed based on artistic periods/movements, style of expressions and media. These works are created by Claude Monet (1840-1926), Jerry Buhari and Philip Gushem.

Conceptual Framework

In the representation of Zaria cityscape focus was on the street scenes, different characters and types of vertical lines where used which resulted in pure abstract paintings of the cityscape. The approach employed by the artist, is related to the emotive form of abstract painting pioneered by Kandinsky (1866-1944) involving the more or less spontaneous exteriorisation of feelings in non-representational marks on canvas. Since 1945 Lourda (1987) states that there has been a considerable revival and extension of this process whenever modern painting is practiced. In many ways modernist art can be seen as a continuous series of reduction. It was through carefully considered reductions as well as metaphysical studies that Piet Mondrian reached the perfection of his work. Selz (1981) states that, for Mondrian, form stands by itself. The painter eliminates tragedy and all traces of emotion from his canvas in order to create an art of pure relationship of colour, line and plane asymmetrical balance. In his rejection of the traditional qualities of painting representation, texture and the appearance of three dimensionality, Mondrian was attempting to create a 'pure reality' based on a harmonious, expressionless sense of order. His compositional structure developed with complete consistency, varying only with the introduction of lozenge shaped paintings and the abandonment of colour.

In Piet Mondrian's (1872-1944) *Analysis of a Pier in the Ocean*, he reduced visual reality to vertical and horizontal lines of different lengths. His paintings became more severely geometric, building on a repertoire of black lines on a white background bounding rectangles of primary colour.

Mondrian (1872-1944), like Kandinsky (1866-1944), Selz avers was involved in the world of the spirits, in theosophy and eastern symbolism. The crosses are not only a simplification of the cubist grid, they have also been seen as Christian symbols and universal signs. The vitalistic aspects of masculine had

expressional findings in vertical lines, while the feminine and tranquil principle is expressed in the horizontal direction.

The study had examined the cityscape like Mondrian by carefully and strictly reducing the embodiment of it to nuances of colour lines. In this study however, since it had set out to visually investigate/interpret the implied lines resources of the cityscape, the hues used in exploration were not limited basically to primary colours and instead of the representations in different calculated rectangular shapes boxes embodied with dark grids, the study in its case had vertical lines in varied varieties giving the work a vibrancy appeal.

Review of related works



Figure I, Artist Claude Monet (1840 – 1926), Title “La Rue Montorgueil Decked with Flags” Date: 1878, Medium Oil on Canvas, Size 24 ¼ x 13, Source: The life and Works of Monet. Great Britain. Paragon. Book Service Limited

Figure I is a painting by Claude Monet showing a cityscape with an atmosphere of intense and dynamic activity that appears rowdy. It is a parallel view of a city street in some kind of victorious celebration judging by the number of flags on display. The painting is punctuated by emphatic brush strokes which represent the staff holding the flags in the foreground down to the far distance which opens the distance to the end of the street. The effect is archived by the rapid application of red, blue, white and grey hues. Figures occupying the lower part of the composition appear to have been depicted through singular vertical movements of the brush in dark tones of neutral colours. This work is related to this research because it also deals with a cityscape painting, having tall buildings with pedestrians walking down the street with some flags and other elements in vertical position.



Figure VI, Artist Jerry Buhari, Title “The Trance”, Medium Enamel on Canvas, Size 33 x 102 cm, Year 1992, Source: Sardauna. A Quarterly Magazine Published in Zaria

In the painting, two forms looking like human figures are seen even though in an abstracted form in a manner suggestive of gossiping and chatting about something important. They are represented in a dark hue probably of purple, which in turn is being overlapped by the vertical linear movement of the yellow ochre creating a sunset scene and setting of evening time. The fluid flow of the yellow ochre fuses into the composition and blends with it as it flows downwards to the foreground. This is where this work relates to this research, the fluid flow of the yellow ochre into the composition flows vertically. The light colour of the background shows through patches of areas the colours didn't get to due to the liquidized technique of applying the pigment. It is a technique which colours are liquidized and poured on the canvas and allowed to flow in any direction in this case, vertically.



Figure VII, Artist Philip Obed Gushem, Title “African Form and Motifs”, Medium Oil on Canvas, Size 90 x 60 cm, Year 1995. Source: From Artists Collection

Figure VII shows a composition of stylised figures dressed in a variety of traditional attires which appear to be in a procession, judging by the cluster. Each figure has been simplified and imbued with a variety of hues giving the picture a celebrative atmosphere. Their attires are painted with traditional motifs which flow in a linear manner into the background. The relationship of this work to this research can be seen in the vertical linear rendition of the figures. There also appears to be a conscious attempt by the artist not to muddle colours as each hue is applied neatly without disturbing the other, yet achieving unity through complimentary and contrasting actions. The dominant colours of the painting are blue and yellow ochre.

Methodology

The study adopted the participant observation method (P.O.M) and studio experimental method for the execution of the works. The data used is made up of several photographs taken by the author/artist.

In collecting the data, study sketches and digital photographs were used. Study sketches were made in the early stage to familiarize the artist with the forms, shapes and features of the cityscape. Photographs were also taken so as to study further the vertical line features of Zaria cityscape. The photographs served as a reference and a guide to the completion of the study.

Discussion of the Paintings Produced

It contains paintings deductively executed from the digital photographs and drawings taken or made during the process of data collection. In analyzing the data, the paintings were developed in three stages namely; the realistic, semi-abstract and total abstraction. They are presented as plates, followed by the analysis of the works.

Representational / Realism

This was the exploratory stage in which the researcher painted Zaria cityscape in its apparent form. This was done to acquaint the artist with the elements in the cityscape and to appreciate its aesthetics. Different times of the day which are of different colour schemes were represented. The morning colours are subtle, afternoons are warm, bright and distinct while evening colours are dark and subdued. These were further explored in the developmental stage.



**Plate I, Title “Hanyan Kasuwa I”, Medium, Oil on canvas, Size: 80 x 100cm, Year 2008.
Hanyan Kasuwa I” 2008, Plate I**

This painting titled *Hanyan Kasuwa I* is a realistic impression of Yaro Street in Samaru Zaria. This painting is done with the use of yellow ochre, which is the dominant colour. It is reflected on all the elements in the composition.

The vertical linear features inherent by reason of the nature of the structure in this composition are visible on the edges of the buildings, the windows and the doors especially of the buildings in the background.

Some of the cable and poles are standing vertically especially those in the background. Others are on the pillar beneath the sheds and on the edges of the vehicles on the road.

Semi Abstraction

In this stage, which is the second, the cityscape is slightly distorted into semi-abstract composition. This involves elongation and defragmentation of the contour lines of all forms in the cityscape. Conscious attempt and steps were taken to emphasise the implied linear features that are inherent in it. The lines in this stage were used to define the features of the cityscape in a repetitive manner.



Plate II, Title, Hanyan Kasuwa II, Medium, Oil on canvas, Size, 122 x 152cm, Year 2008
Hanyan Kasuwa II 2008, Plate II

This painting was developed from plate I. In this painting, forms and shapes in the composition are yet to lose their basic shapes as they are represented with different kinds of vertical lines, their forms and shapes are no longer outlined and definitive. The colours used in the composition are yellow, ochre, brown and blue with the dominant colours being yellow, ochre and brown, which were applied raw and tinted in the roofing sheets of the stall to the right side. Deep blue and deep brown colours alongside short and long vertical lines were used to cast shadow below the roofs, the vehicles and at the stall in the market.

In order to enhance the aesthetic appeals of the cityscape, the background is painted in a dark grayish, brown hue which complements the entire palette of the composition. The vertical lines were applied allowing a gap between each line to the background colour to show through and be part of the whole composition given it the visual impression of a layered painting.

Total Abstraction

This is the third stage and final category of works in the study. At this stage there is complete distortion and non-representation of all the elements in the cityscape into different vertical planes. The lines which represented forms in the semi abstract, have become totally abstracted as the vertical lines have expanded and assumed the place of objects found in the cityscape. This is heightened and extreme distortion of forms

thus creating an entirely unrecognizable body of works. The illusion of depth became more complex and subject to pure perceptual illusion.



Plate III, Title, Rainfall, Medium Oil on Canvas, Size 80 x 100cm, Year 2008

Rainfall, 2009, Plate III

The forms and shapes of the elements in the composition titled *Rainfall* in plate III have almost lost their forms. They have been vertically de-emphasised to a point that some of the lines of the buildings, and vehicles are running from top to bottom of the canvas giving an impression of a reflection on the road. It is a busy painting with vibrant vertical lines of different value and weight moving fast and aggressively across the canvas.

This painting is set in the afternoon thus, having its background in dominant tint of browns, yellow ochre and blue hues.

Summary

In the course of this study, the researcher was faced with the challenge of representing the aesthetic appeals of Zaria cityscape in vertical lines. This was guided by the objectives of the study which were to represent the selected streets areas of the cityscape in vertical lines and to exploit the dynamic qualities of vertical lines for painting. This was done through the participant observation method and the studio experimental method from which drawing and photographs taken are used to create paintings. From this, it was discovered that it is possible to create a variety of aesthetic expressions with pure vertical lines.

Findings of the Study

In the course of executing the paintings in this study the following were discovered:

1. It was found that there were more linear features inherent in our environment, than a causal observation can reveal.

2. There is the notion that lines do not exist in the environment but the researcher, in this study, was able to show the contrary.
3. It was found that it is possible to create a variety of aesthetic expressions with vertical lines using the different time of the day.
4. A contemplation on vertical line composition creates diverse perceptual experience that can enrich our experience of landscape and cityscapes in general.
5. The reduction of realistic cityscape to linear forms brings out the intrinsic aesthetic quality of the cityscapes in painting.
6. Looking at the vertical line paintings gives an impression of a rainfall especially the painting in plate III titled *Rainfall*.

Conclusion

In appropriating line, the vertical type of line in representing the cityscape created an exciting experience. The orientation of the structures and elements in the cityscape are inclined towards vertical positions. The features of forms have in them vertical linear characteristic that are adaptable for painting. Beyond the aesthetically appealing forms of the cityscape, the researcher in this study creatively produced recognizable and unrecognizable paintings.

Recommendation

It is hoped that artists will make use of the recommendations made to create an insight for expression in cityscape painting.

The researcher recommends that artist should continue to look at their physical environment for inspiration. This research approach is recommended to artist seeking a new way into abstract linear paintings to represent their expressions.

Study in vertical linear features should be encouraged amongst artists because it will highly increase creativity and expose the mind to capture and represent only the essence of an element than with actual details.

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A LINEAR EXPLORATION OF ERODED LAND SURFACES IN PAINTING

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Abstract

This paper entitled, *A Linear Exploration of Eroded Land surfaces in Painting*, is a studio based research with the aim of creating a visual dialogue between the design elements line, colour and form (eroded structure). Form in representational art covers a diversity of things which include for instance the human figure, landscape, still-life and animals. Form however exists pictorially or physically, as a result of line which is a primary element of art and design that assists the artists in diverse modes of expression. These diversities have led to the delimitation of form to that of the eroded structure and the transformation of the rigid eroded structure through the use of line thus, creating paintings with ephemeral propensities. However, despite the said diversities; and the considerable amount of work done on erosion by artists of oriental origin, there is still a paucity of literature and works concentrated on erosion studies related to geometric shapes as has been addressed in this article. Therefore, a review of literature was undertaken to show and to appreciate the contributions made by painters to the study of the elements of design such as line, colour, form and the dynamics of erosion. A methodology was adapted in collecting needed information for this study which included sketches, photographs, and drawings based on personal on the spot observations and direct visual study of selected landscapes of eroded land formations. Findings within the course of this study show that the creative and systematic manipulation of the eroded structure can give birth to aesthetic designs worthy of public display and appreciation.

Keywords: Erosion, Line, Dynamics, Aesthetics, Painting, Exploration

Introduction

Art functions on multiple levels thereby making it an important aspect of our environment. It is usually a three or two dimensional work/something that is pleasing to the eye (aesthetic), but also something that portrays an important message. Although each art work contains its own unique message, the general fabric of art usually, possesses an underlying message for reconnecting with nature or any other idiom.

By creating art using nature as a source of inspiration, one is almost forced into a much deeper level of connection with his/her immediate environment. Just as an artist continually uses paints, brushes, knives, palettes and canvas and forms a close attachment to some specific material or tool, so does the artist become attached to the use of natural objects such as leaves, pinecones, wood, trees, plants, mountains, rocks, water, land formations ice, etc. as objects or subject matter for his/her expression and inspiration thus, reintroducing the long lost connection with nature that the human species once had many years ago. Consequently, the viewer/audience is presented with an avenue to form a deeper connection with the inherent beauty that exists in nature.

“Like in mastering a new language, artistic expressions open up new worlds of experience that were once in comprehensible” (Sen, 2014, p.1). Busser (2006) in Sen (2014) also argues that understanding the

language of art means comprehending other ways of looking that come from different places and different times. Therefore, training in the art elements and principles becomes a necessary tool for the artist. This is because it sharpens the artist's perceptions of the world around us. Sen is of the opinion that:

Most times we have given occasional attention to ways in which artists of various periods have translated reality into artworks, but have not paid attention to the guidelines or factors that make up all the forms of visual art, which are called elements of art. The visual elements of art are fundamental without which, there wouldn't be any imagery in existence that could be termed as art (p. 1).

Sen continues the above line of argument by citing from the Encyclopedia Britannica (2009) which states:

The various visual elements, known as elements of design, formal elements, or elements of art, are the vocabulary with which the artist composes. These elements in the overall design usually relate to each other and to the whole art work. The visual elements are line, form, space, texture and colour (p.1).

Beeson in Sen (2014), agrees,

Line is a formal element of art that appears in most two-dimensional artworks. Line can be used in different ways within a work of art. Understanding how to use lines can aid an artist in constructing a visually-effective composition" (P. 1).

Olaniyan (1989) on the other hand, posits that, line in the visual arts and especially in painting has remained a basic element of expression. Achugwo (2000) reaffirms the aforementioned submission by describing line as a fundamental element of art which will always lend itself to diverse studies because of its central position in visual arts. Going by the above arguments, the author posits that the importance of line in visual arts cannot be over emphasised. Line is a central tool/element for the interpretation of whatever subject matter an artist chooses to explore in art. Due to its dynamic physical characteristics, line permits the artist to bring to visual reality, his/her thoughts.

Background

Artists all over the world have created diverse art works from the nature with significant specification given to the earth's surface. Objects within the earth's surface may include all or some of the following elements; sky, plants, shrubs and trees and in some cases, human and animal lives. Although these are not static as they continue to move and change location.

Stockstad (2008) names artists like Brueghel and Palmer, as artists that have at one or more times painted eroded land formations. Even though, it appears that their intention might not have been to paint such formations specifically, but to paint a landscape which contained such land forms as part of their painting subject matter.

A look at Asian artists however, shows that they, on the other hand have done considerable work on erosion. Some of the works date as far back as 1279, with some of such large wall paintings still decorating palaces, temples, and tombs in present time. Most Asian paintings are made in ink and water based colours on silk fabric or paper. Finished works are generally mounted and used as hand fans or hanging scrolls or as leaves of picture albums. Artists like Ni Zan, Dai Jan, Dong Qichang, Shen Zhou, and Wang Hui were the pioneers of Chinese ink painting. At the centre of Chinese ink painting is the idea that a painting is not created to capture a likeness or to satisfy others but is executed freely and carelessly for the artist's amusement. This is a philosophy closely adopted by the artist/author for the creation of works inspired by eroded land surfaces as is the main thrust for this paper.

Works produced for discussion within the body of this paper are entirely in black ink with spatters of watercolour in shades of blues, reds, greens etc., depicting large masses of eroded formations which resemble, mountains, sharp cliffs, disembodied rocks, trees, traditional architecture and at times grotesque human faces all represented in simple, repetitive lines. All these were made with as much detail using different types and sizes of pen and ink on selected and prepared paper. The pen and ink technique was used continually; a technique in which not all parts of the surface were fully flooded with ink but rather sparingly as if the ink is about to run out, so that the white or clear nature of the paper 'breathes' out through the ragged strokes. The result is a two dimensional artwork with a light touch and a sense of simplicity and purity.

Objectives of the Study

The objectives of this paper are to:

1. observe and paint eroded landforms from an aesthetic point of view.
2. develop a form of expression that draws exclusively from the exploitation of the dynamism of line as explored through the study of eroded landscapes.
3. create two dimensional works of the eroded landforms through repetition and symbolic representation.
4. minimize the elemental role of colour.

Review of Literature

Erosion

Bunnett (2003) believes that, earth movements cause rocks to fold and fault, and give rise to earthquakes and volcanic activity. Major features such as mountains, plateaus, and plains have been formed by these earth movements, both *lateral* and *vertical*. These movements exert great forces of tension and compression which, though they take place slowly, produce very fascinating features. These processes can collectively be termed as erosion which Kearey (1996) explains thus:

Erosion is a process that refers to the breaking up and wearing away of exposed rocks by moving water (rivers, and waves), the wind and moving ice. The broadest application of the term erosion embraces the general wearing down and molding of all landforms on the earth's surface, including the weathering of rocks in their original position, and the transport action of the weathered materials. Erosion can be caused by wind action, fluvial processes, and glacial processes. This very broad definition is more correctly called denudation or degradation which includes mass movement (New Penguin Dictionary of Geology).

A narrow and somewhat limited definition as posited in Blackie's Dictionary of Geography (1926), would exclude the transportation processes of such materials by natural agents, but the exclusion of the transport phenomenon makes the distinction between erosion and weathering very vague. Erosion therefore, ultimately includes the transportation of degraded materials from the original point of occurrence, but not the disposition of materials at the new site. The complimentary actions of erosion are disposition and sedimentation which all operate through geomorphic processes of wind, moving water and ice to alter existing landforms and to create new ones on the earth's surface.

Tarbuck (2000) in *'The Earth: An Introduction to Physical Geology'*, explains:

The shapes of continents are continuously sculpted as waves, water movements, and tides cut into old landforms while silt from rivers builds up new land. All these agents or weather forces cut deep channels and gullies which become ravines and the ravines in turn become valleys. For instance, the Grand Canyon in north-western Arizona, 446km (227mi) long, up to 29km (18mi) wide and more than 1,500m (5,000ft) deep, is said to have been produced by river action cutting through the soft sedimentary rock formations probably within a five million year period. The overall effect of such land degeneration should be that of leveling the earth's surface. The tendency however, is toward the reduction of all land surfaces to sea level. For example, in each 7000-to 9000 year period, the entire area drained by the Mississippi river in North America loses an average of 30cm (12 inches) of altitude (Pp. 640-642).

Tarbuck and Lutgens (2009) further opined that:

Weather conditions and environmental hazards which initiate erosion of rocks on the earth's surface also cause alterations in surface patterns. In dry climates, the top layer of a rock may expand from the heat of the sun and crack off from the lower layers, if the rock consists of several minerals. The minerals may expand at different rates and break up the rock. In cold climates, frost breaks up rocks because of rain water which seeps through cracks and pores, and expands when it freezes. Rainfall in damp climates acts chemically as well as mechanically in the erosion and transportation of rocks, earth particles, soils etc. As rain passes through the atmosphere it absorbs

carbon dioxide, forming carbonic acid, which dissolves some minerals and decomposes others. Feldspar, a common family of minerals found in granite is changed into clays which are used in sculptural, architectural, and ceramic fields. Some materials in basalt combine with oxygen and water to form iron oxides such as limonite which also accelerate the process of erosion. Plants also play an important role in the process of erosion as roots can grow deep into the earth's crust and split rocks to extract much needed soluble nutrients (Pp.700-740).

Roberts, Jepson, Lucero and Chapin (2001), continue the above line of argument by stating:

The primary activity that accelerates the process of erosion is caused by humans. Without human activities, loss of soil through erosion would in most areas probably be balanced by the formation of new soil. On virgin land, a mantle of vegetation protects the soil when rain falls on a surface of grass or on the leaves of trees, some of the moisture evaporates before it can reach the ground: trees and grass serve as windbreakers and with their network of roots they help to hold the soil in place against the action of both rain and wind. Agriculture and lumbering, as well as housing, industrial development, and highway constructions, partially or wholly destroy the protective canopy of vegetation and greatly speed up the abrasion of some types of soil (Pp.346-357).

Erosion is a worldwide problem affecting different areas in varying degrees. This problem is more widely felt within the African continent where preventive measures are difficult to start or to maintain. In explaining the state of erosion in Nigeria, Caruthers and Clinton (1998) state:

In Nigeria, immediately north of the forest is the first wave of the savannah: the guinea or the moist savannah, a region of tall trees and grasses. The southern margins of the guinea savannah which have been altered by humans such that they are also called the 'derived savannah' were created by repeated burning of the forest until only open forest and grassland were left. Bush burnings have destroyed important fire sensitive plant species and contributed to the erosion of the soil by the removal of the ground cover. Tropical forests are giving way to the guinea savannahs at such a rate that the only forests that are expected to survive to the next generation are the ones in reserves. Beyond the guinea savannah region, lies the drier Sudan savannah a region of shorter grasses and more scattered, drought resistant trees such as the baobab, tamarind, and the acacia. In Nigeria's very dry north-eastern corner, the semi deserts, the Sahel savannahs, persist. Throughout these drier savannahs drought and overgrazing have led to the continuous degradation of vegetation and soil resources (P.890).

Redmond (2009) continues:

About two thirds of Nigeria lies in the watershed of the Niger Delta area and its major tributaries, the Benue in the North Central, the Kaduna in the North West, Sokoto in the North East, and

Anambra in the South East. The rural economy that supports most of Nigeria is based on the productivity of the land, 33 percent of which is being cultivated. Soil fertility varies considerably but in general, stands to be poor. Fertility of the soil is caused by alluvial dispositions in river valleys. The soil in many parts of Nigeria is however, overused and eroded. Trees which help to prevent erosion are often used as fuel, lumber, materials for tools, fodder for animals, and herbal medicines. As a result, the landscape is decaying and becoming increasingly barren of trees, especially in densely populated areas and near large cities (p. 891).

Petroleum and natural gas, the source of most of Nigeria's export earnings, are concentrated in large amounts in the Niger Delta region and offshore. Smaller deposits are scattered elsewhere in the coastal region. The industries that mine them, with their oil spills, burning off of natural gas, and clearings of vegetation and water ways in the Niger Delta are major determinants in the abrasion of soil.

McNeil, Taylor and Lick (1996) further explain:

Erosion is a major problem in Nigeria, made worse by massive water impoundment and irrigation schemes, uncontrolled grazing, and livestock migration which put tremendous pressure on the land in some areas. Other environmental threats that accelerate the process of erosion in Nigeria include, poaching, settlement within protected areas, bush fires, increasing demand for fuel wood and timber, road expansion and oil extraction activities. Several Nigerian groups have campaigned actively but with little success, to compel the government and major oil companies to introduce environmental safe guards. In 1988 the government formed the 'Federal Environmental Protection Agency (FEPA)' to address problems of environmental degradation and other such related phenomena; but the FEPA has had only a minor impact in the country. In many parts of the country, farmers have practiced environmental protection strategies for centuries. Their techniques involve shifting cultivation, a system where different crops are cultivated at different farming seasons to retain soil nutrients. Other techniques include planting several crops in a single field at once to cover the ground more evenly and thereby reducing soil erosion and increasing fertility, planting and maintaining farmland trees and hedgerows, applying manure to farmlands to maintain soil fertility and in some areas like the Jos Plateau, terracing steep slopes (Pp. 376-324).

Whilst exploring eroded land sites, which abound in Nigeria, the author observed and describes the physical appearance of such land forms created by the processes of erosion to be reminiscent of remarkable, ruined, mud architecture or skyscrapers. They are generally of a deep red hue or in various shades and tones of browns. Other observed and identified natural pigments include ochre's, sienna's, umbers with liner and pattern variations in reds and whites across some surfaces. It is also noted that, the irregular and sometimes amoebic shapes of such forms grow and form long pillars of about 3ft to 4ft or

more. The exterior of these formations possesses an array of beautiful textures, usually rough to the touch. Surfaces may also be jagged, sharp, meandering, smooth, rough and deep.

Erosion, despite its hazards, can inspire different feats of creative expressions especially in painting which is the focus of this paper.

Review of Related Works



Figure 1, 'Dwelling in the Fu-Chan Mountains', Huang Gung Wang (1269 – 1354), Paper, AD 1347 – 50, 13”high, Gardeners’ Art through the Ages, 12th Edition

The above work shows various cliffs and mountains in liner perspective, with the ones at the foreground appearing larger and bearing more detail than the ones at the far end of the picture which grow increasingly blurry as they recede into the distance. Through the use of line in a singular direction, the cliffs are depicted as starting from one side moving to the other side in form of an arc and subsequently ending in the pool of water surrounding the cliffs in a graceful manner. The brush used does not appear to leave the surface till it runs out of ink, forming the subtle ripples that indicate the presence of water covering the foot of the cliffs. This was probably done to avoid sudden sharp breaks in the linear flow of brushwork and also to achieve the still graceful character of an undisturbed natural environment. There is a scattering of meager trees and shrubs at the foreground and in light sprinkles on the cliffs. These are rendered in much heavier, darker strokes but still maintaining the fluid quality attached to the entire mood of the work. The vegetation suggests the action or presence of a light breeze. The figures in the painting are rendered in such an infinitesimal and almost insignificant style, that they are barely visible within the whole composition. The figures are in what seems to be a canoe portrayed by a single sharp swipe of the brush. The figure in the canoe is rendered in much the same manner though in this case the brush strokes are shorter but nonetheless rigid. Line is used throughout the entire composition of Gung Wang’s work to represent and project form, moods and structures. It is also used to highlight the inner structure and momentum of the landscape through the rhythmic play of brush and ink, giving life and character to the landscape.



Figure 2, 'Among the Sierra Nevada Mountains', Albert Bierstadt, (1830-1902), 1868. Oil on Canvas, 6''x10'', Gardeners' Art through the Ages, 12th edition

Figure 2 presents breathtaking scenery of natural beauty. It is a panoramic view of deer's and water fowls which appear at the edge of the placid lake, while the steep and rugged mountains soar skyward on the left side of the canvas. The mountains depicted at the distance are in various stages of undulation as a result of weather conditions or just nature taking its course, and appearing to have gradually melted into the lake below. Also within the same picture plane, in the distance, is a stand of trees in untilled and uncultivated land framing the lake on the right. The sunrays are depicted breaking through the clouds overhead. So bright is the sun that the clouds are barely visible which suggests in an almost transcendental nature, some sought of communication between two paramount elements of nature. The work appears to have been achieved through the use of chiaroscuro. It is also portrayed in realistic manner representing each object of nature as it appears to be in reality i.e. there is no attempt by the artist to alter the original appearance of the components in the composition. The effective use of light gives the picture a feeling of tranquility heightened by the stillness of all involved in the composition.

Methods of Data Collection

Information for this article was gathered through various methods which include the following:

Participant Observation Method (POM): This involved painting and sketching of the sceneries observed in the early stages. It was done to familiarize the author with the physical features of the eroded land surfaces such as its contours, textures, and forms. All of which were used at different stages of the studio exploration.

Photographs: Pictures of certain landscapes that contain eroded formations were taken forming the supplementary information for sketches and drawings produced. Such images were also used as visual notes made at the scene of the study.

Internet: The internet served as one of the most important sources of information for this research. The vastness and absolute freedom of usage provided the opportunity to view online images of eroded sites and

also what other artists and individuals are doing with such forms. This served as a great impetus for the creative power of the artist as some of the interesting features observed from such online images were later fused into the body of works created.

Contemplations: Images were also generated through intensive contemplative exercises which involved thinking deeply after every onsite exploration of such forms. These contemplative exercises were translated into sketches and drawings which served either as preliminaries or as works in their own rights in the tradition of drawing.

Live Studies: Live studies were undertaken primarily to compare the effects that could be achieved through outdoor painting as opposed to studio works. This however, was not exhaustively pursued. Importance was placed on reducing the expressive power/role of colour in relation to form than on detail.

Equipment Used In Data Collection

Some equipment were used to gather the required data for this paper.

Camera: Though not extensively used by the artist/author as an integral part of collecting data, the camera served as both a major provider and store of information. It was used as a supplement for research notes. The digital camera was used to capture images of the eroded forms in their sites.

Supports: Preferred surfaces used for the works included all sorts of drawing paper such as cardboards, watercolour paper, packing paper, glossy paper and canvas for making preliminary as well as detailed studies that form the bulk of the works produced. Choice paper was used primarily for ink, wash and watercolour media making them the preferred and most convenient source of data collection in the field. The various surfaces of the chosen paper was found to be rough, smooth and convenient enough to produce the desired effects both in pen, ink and wash.

Media: The primary medium used is the pen and ink; others included oil colours, biros, enamel paint, ink and pencils. Pigments were manipulated when necessary with the brush and at times with fingers to achieve diverse effects. The pen and ink medium unlike others allowed the researcher to isolate, duplicate and control lines extensively during the process of creating the works.

The Place of Colour

The dominant colours of an eroded form consists of a palette that sits shades and tints of browns and reds. This with a combination of other complimentary colours could provide an artist with an array of interesting hues to work with. However, the author's decision to work mainly in black ink against a generally white background is first, due to the sharp contrast that the two pigments present when used side by side and the strength they both give to any represented subject or object; secondly, to lay more credence to the school of thought that advocates that any substance or pigment that changes the original appearance of a surface

should be referred to as a colour as against the referral of black and white as not being colours but as being neutral substances that exist as natural entities.

Analysis of Works

In analysing the primary subject for this paper, formal consideration of the pictorial structure was given due attention before modifications of both form, shape and line were made. This was deliberately used for expressive and familiarization purposes. The selection of certain features of the primary structure under study, either in full or in part, was solely motivated by the artist's delimitation. Wooton (1968) states:

what distinguishes a painting is the selection and organization. Then a painting becomes a work of art less by its approximation to the objects, but rather more by what the painter selects to use and give emphasis to and also by the same process, what the painter chooses to leave out (p.81).

The works presented here, represent the studio exploration which was closely guided by the above principles. Not all parts of the primary subject (eroded form) observed, were used or represented. A variety of motifs and some specific type of lines were used in a reoccurring fashion. The zig-zag, spiral and contour (fluid long line) are prominently used.



Plate I, 'Embroidery I', 2009, Pen and ink on watercolour paper, 32 x 25cm

Plate I shows a small piece of earth which appears to have had its front chopped off by some great force of nature leaving behind a small chunk. It is a careful study that gives attention to both line and texture. There are exaggerations at desired areas achieved through either pulling, stretching or filling up. This is done in almost all the physical features of the eroded form which in turn transforms it into a design fit for a sewn fabric. Texture is achieved by the constant scribbling of the pen on the surface. There is also a manipulation in shape to represent what may be termed celestial figures as well as designs reminiscent of the skin of a zebra. The background to the work is blank to enhance the complex activity taking place in the foreground.



Plate II, 'Embroidery II', 2009, Pen and ink on watercolour paper, 32 x 42cm

Plate II is an offshoot of plate I but with more attention to detail given to it. However, all linear activity in this work is directed downwards. It is an exploration of line in relation to the eroded form. The stylizations or modifications done in this work appear to be more advanced than in the previous works. Except for periodic undulating activity that takes place at certain calculated intervals, it is difficult to associate the finished work with its subject matter. Considerable areas have been filled with black ink to suggest depth, other areas are filled with delicate lines, while texture is achieved through rapid and successive movements of the pen on the surface. The upper portion of the picture plane is void. There is the total eradication of features suggestive of the eroded form, turning it into a design concerned more with aesthetics than on form and shape. This is done in an attempt to transform the usually derisive formations into appealing creative workmanship. There is a complete absence of colour.

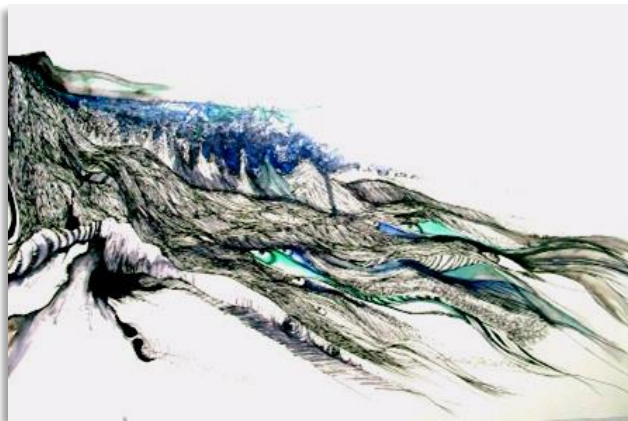


Plate III, 'Six Earthen Fish', 2008, Pen, ink and watercolour on paper, 38 x 25cm

Plate III shows what could be termed as a complete transformation of a solid eroded form into long delicate and sinuous lines which intertwine at regular and close intervals. Despite the alterations, at the left

side in the corner in the foreground, it is a segment of the structure which is realistically portrayed. It is a mound of earth with a deep hole in the middle with several cracks running in different directions from the centre of the hole moving downwards and disappearing. There are six simplified forms resembling fish within the mesh of delicate undulating and meandering lines. The presence of pigment is not lost here, as tints of blues and greens have been used in this work. The colours are used to highlight the fish within the stream of lines as well as to denote the presence of both sky and vegetation though not physically shown. The mesh of lines seem to be flowing down stream as in the case of a waterfall while, the fishes within appear to be breaking the flow as they are all shown swimming upstream. It also shows a reduction in the variety of lines selected to be used and also a reduction in the complex nature of the composition. All elements apparent in the finished work including the presence of colour are symbolic in the sense that they assist in registering the presence of objects not portrayed.

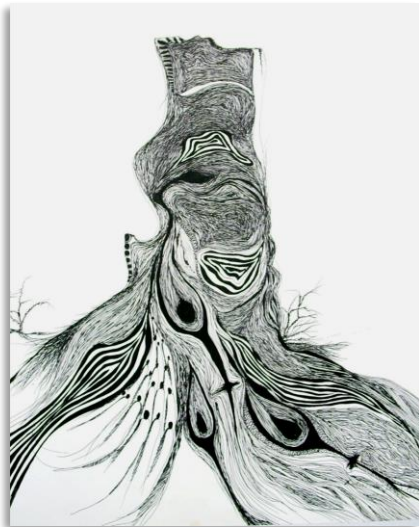


Plate IV, 'Untitled II', 2008, Pen and ink on paper, 25 x 38cm

Plate IV shows a pillar of eroded earth that is in form of a tree trunk. The pillar is represented in a manner that suggests that it has been halved revealing what maybe a cross section of the insides of the pillar. Each amoebic or organic shape is filled up with contour lines while areas of depth or depression are filled with black ink. At the bases of the pillar, forms reminiscent of celestial figures are shown wrapped around the pillar in an undulating manner which appears to disappear as they recede upwards into a black hole. Two skeletal shrubs are depicted in both the left and right sides of the work. The background is left blank deliberately to enhance the posture of the pillar.

Conclusion

Adapting line as an element of design to study eroded land surfaces can be a challenging as well as an exciting creative experience for the artist and the audience. Apart from its geological and ecological significance, erosion can present the artist with a variety of forms with which successful as well as creative

transformations can be made to represent various aesthetic designs worthy of public and individual patronage and appreciation. Within the course of the studio exploration embarked upon for the successful completion of this article, line was used to dissolve the rigid and somewhat unmoving nature of erosion into fluid designs and pictures of unrecognizable images. In some cases, such images created, took up the resemblance of animals (fishes), while others were ephemeral, conceptual or simply 'beautiful' in appearance thus the absence of similarity in the produced works to their source of inspiration. It is also worthy to note that the lines inherent in the eroded landforms have provided the artist with enough material to build up a variety of forms and gestures that have greatly influenced the body of works created for this paper.

The explorations of the eroded land surfaces were embarked upon for the sole purpose of finding a means of personal expression in painting and drawing through a study that involves the adaptation of the dynamics of line in relation to eroded forms. A visual dialogue between line and form was looked at and practical ways were found for achieving a fusion and creating a feeling of equivalence in the two. All works presented in this paper derive their inspirations and concepts from the eroded forms as well as the element of art; line.

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EXPLORING INDIGENOUS MATERIALS AS ALTERNATIVE MEDIA FOR PAINTING: A FOCUS ON IGBO CULTURAL IDIOMS

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Abstract

Beyond the use of conventional materials and a combination of conventional and unconventional materials (mixed media), the availability of indigenous materials within the environment present the artist with inexhaustible media for artistic expression. The contemporary artistic freedom, creative quest for new ideas, and materials and the urgency, if not the immediacy, for the redefinition of identity informed the artist's return to the ancestral root for inspiration. In the Igbo cultural environment, certain trees like Palm, Ofo, Iroko, Ogirisi, Akpu, Oji, certain objects, animals and birds are sacred and held in high esteem. The attached myths on them therefore, can be explored and interpreted in artistic expressions. Also in the same environment, there are abundance of local materials such as gravels, stones, wood shaves, and tree barks, materials from palm tree, local fowl feathers, and local crafts and so on. The artist is then confronted with the responsibility of converting these materials, reinterpreting them and then composing them in a new form thereby attaching new meaning to them. On this premise, certain questions beg for answers. What are the materials in the Igbo cultural setting that have significant meanings, economic importance or attached myths? How can the artist employ the meanings of these materials in his or her artistic practice? What cultural, social, political, economic and aesthetic functions and issues will such works draw attention to? This paper uses two selected works which comprise of indigenous materials combined with conventional material (mixed media) and pure indigenous materials to respond to these interrogations. Finally, the paper recommends amongst other things, the use of purely accustomed materials in the Igbo cultural environment in depicting forms, ideas and thoughts that point to her roots instead of conventional materials. The exposure of younger generation to the meanings of these materials in their cultural artistic discourse, it concludes will discourage loss of identity.

Keywords: Indigenous materials, Materiality, Visual Metaphor, Igbo Idioms, Alternative Media

Introduction

Over the years, artists have been bringing into visual reality their thoughts, hopes and ideas. To realize this dream, two factors come to play; the concept to be interpreted and the materiality. While concept entails among other things ideas, thoughts of the artist, materiality is concerned with the medium or the avenue and outlet in form of tangible materials that reveal or convey the artist's inner feelings, and ideas to the outside world. Muscato (2015) simply puts it that, whatever a piece of art is made out of; is its medium. The traditional media for the different forms of visual arts are as varied as its sections.

Before now, there appears to have been an over reliance on western or conventional materials for artistic expression despite the high cost of such materials. This tendency by artist has had somewhat negative impact on the traditional make-up of the artist environment thus, leading to a decline in the cultural discourse of the works artist produce. This is as a result of the rigid approach to materiality. The apparent rigid use and preference for conventional / western media for art expression; has resulted as the authors noted; to a creative restriction in the type of materials used by traditional, indigenous artists. However, with the new knowledge of novel ideas and materials that can be found and effectively used in place of the

costly conventional materials; some innovations have begun to emerge using the provided alternatives. Onuzulike (2001) posits that the radical change of direction of Nsukka art media has increasingly thinned out-leaving only a thin thread of demarcation between the unconventional and conventional/western media. Onuzulike further states that, the degree exhibition of 1999/2000 at Nsukka art school graduating set was at that moment, a major showcase of large harvest of new materials, fresh ideas and new creative modes. He continued that, from the sculptural mixed media paintings of Eze (1999), Okore (1999), Ayalogu (1999) George (1999), Martins (1999) and Ezenyirioha (1999) to the mixed media sculpture of Aneke (1999) and Nnadi (1999), a good number of student artists have transgressed all known boundaries associated with painting and sculpture, thus, extending the frontiers of art through the questioning of long held rigid notion about the materiality of art.

Dewey's (1932) notion on art in general as expressed in *Art is Experience*, is that art has its own medium specially fitted for a one of a kind of communication. Each medium says something that cannot be uttered completely in any other language. The interchange of materials in the contemporary art scene has been closing the existing gap with media experiments and explorations thereby creating a hallmark in contemporary art practices within indigenous environments.

Mixed media in visual arts refer to a work that combines various traditionally distinct media in artistic expression. It is an artwork which more than one medium has been employed and many effects can be achieved in attaining a wide range of self-expression through it. Contemporary artists nullified the age-long held traditions of the Renaissance artists in support of new materials, and techniques for artistic expression. They equally introduced new theories on how art should reflect the perceived world and their positions as artists. Igboamazu (2014) admits that modern artists do not adhere to the classical canons and one can also view them as those set out to challenge the status quo and also reflect on the current situation of the society. This as a result has welcomed unconventional indigenous materials into the fold without restriction.

Statement of the problem

The problem of this research arises as a result of the neglect of abundant indigenous materials and certain objects with significant meanings and attached myths in artistic cultural communication especially in the Igbo community.

Aim of the study

This study is engaged with the mindset that reading and translating the meanings inherent in indigenous materials in artworks will give room for the younger generation to understand, propagate and promote Igbo culture.

Objectives of the study

The objectives of the study were too:

1. reassess the artists' creative base and reach out for new artistic concerns in materiality, style and content of works that will point to their roots
2. bring art to the level where young pupils can express themselves whilst, taking advantage of the raw materials that nature has bestowed them with.
3. interpret the myths attached to certain objects in Igbo cultural setting in painting.

Indigenous Materials as Visual Metaphor

A giant stride has been taken by this innovative move in the presentation of indigenous materials as visual metaphor in artistic expression. In other words, materials with economic importance and attached myths are assembled with each contributing to the success of an objective discourse. The conceptual choices an artist makes are determined by the characteristics of the materials used. Muscato (2015) concurs with this view when he asserts that different materials carry different significance. For example, if a certain wood is considered sacred, then using it indicates that this piece of art is very special. He further affirms that, on the other hand if the artist uses an uncommon medium, it helps that artist to make a statement- he concludes. However, Ezike (2015) opines that understanding the symbolic significance of a material sometimes requires the philosophical understanding of the material's context and environment in which the artist is working. This equally interprets that both the significance of each material in a work of art and the concept or idea the artist intends to bring to the fore, work in harmony for a holistic view of the art piece. Considering the fact that there is always in man a religious instinct which inspires him to seek the divine, among the Igbos, in order to mediate and satisfy their desires, they create some visible religious objects to serve as medium of communication with the gods, spirits, ancestors and divinities. Among these sacred objects, Ofo is the most popular and most effective medium (Uniprojects 2015). Commenting on the significance of some certain trees, Okigbo in Obindigbo (2015) explains that in every community in Igbo land, one is not surprised to see certain trees that are marked with either red or white cloth warning the members of the community to stay clear of such trees as they are sacred. He further explains that the kinds of trees to expect in such scenery could either be *Ogirisi*, *Ofo*, *Oji*, *Udara* and *Akpu*. These trees to him, have huge significance in Igbo traditional religion and culture. He continues to explain that, *Ogirisi* and *Ofo* are highly respected as sacred because they are used for spiritual purposes such as taming insanity, offering sacrifices to the gods, sealing judicial decisions, blessing and cursing people. Sharing this view, Njaka (1974) asserts that Ofo is the central symbol of the Igbo religion. In addition to being a staff of authority, it is an emblem symbolizing the link between *chukwu* and man, the dead and the living, the living and the unborn. The Ofo he concludes also symbolizes justice, righteousness and truth. Also

adjudged sacred in certain occasions are the white cock, white ram, feathers of certain birds such as the eagle, vulture among others.

Metaphorically, the attributes of certain solid objects like stones, rocks, hard wood and the strength and sizes of animals such as tigers, lions, elephants, crocodiles, eagles are directly linked to human beings with similar features abound in the Igbo cultural setting. These are noticed when human beings are addressed with such Igbo expressions as *Oke Osisi*, (mighty tree), *Osisi ka Nkwu*, (The tree that is greater than Palm tree), *Agu n'eché mba*, (The Lion that protects the land), and sometimes likened to such trees as *Oji*, *Iroko* on the significance of some materials, Okafor and Okigbo in Falconer (1990) posit that, Palm wine and kola nuts are of paramount importance to the Igbo at most social functions. While Palm wine is used in pouring libation, offering prayers and heralding events, Kola nuts are regarded as important symbol of welcome and hospitality. To them all discussions, prayers and ceremonies begin with the breaking of Kola nuts and without it these occasions are not regarded as serious. In seeing certain objects in the light of cultural idiom in the Igbo artistic communication, Nwafor (2015) in the foreword of an art exhibition catalogue in honour of El Anatsui and Obiora Udechukwu, explains that, in the Igbo traditional society, Ugo symbolizes a rare bird. It is seen on rare occasions. That was why the Igbo crafted the saying *Anyá fulu Ugo jaa ya ike na adighi afu Ugo kwadaa* translating as “Anyone who beholds the Eagle must praise it because the Eagle is rarely seen”. These expressions befit the two icons of Nsukka art school that are being heralded at their home coming.

Analysis of mixed media works/ paintings

Painting can be compared to language, because it communicates through symbols. However, unlike language it also communicates through material and optical presence. This medium isn't permanent; it is dynamic. This development is brought about by changes in materials and in the contexts they are used. Colour is the basic feature in painting. In other words, the tonal arrangements of materials whether soft or hard with the intention of producing pictorial composition is painting. In our local environment, colours from indigenous materials abound and offer themselves as powerful alternative media for artist's exploration.



Plate 1. Resource to Glory, (2010) Ukwa Job Nworie U. Mixed Media 96x77cm

In the work *Resource to Glory* (Plate 1) three woven baskets were strategically fastened on a flat stretched jute fabric using rope before infusing a bent female figure who is weaving one of the baskets. Considering the economic importance of palm tree in the Igbo culture, the artist demonstrates how one can earn a living by utilizing the ingredients gotten from the palm tree. The Painting represents a woman concentrating on tapping from available resources in her environment to make a living. While the flattened basket on the upper left side spreads out its strands to represent the sun, the symbol of light or glory, the bent female figure at the centre is shown focused on weaving the baskets; a known local craft in the south eastern part of Nigeria. The availability of the raw material (palm tree fronds) is informed by the fact that there is a presence of heavy rainfall, swamps and rainforest as indicated by rich dark colours significant of the thick forest where such abundant resources are mostly found. The artist enhanced the look of the pictorial representation with oil colours. The art piece therefore is an avenue to promote local craft as well as an advocacy for self-reliance in both concept and materiality.

The artist's ideology has been the quest to bring art to the level where young pupils can express themselves whilst, taking advantage of the raw materials that nature has bestowed them with. This aim of the study, necessitated the drive to use virtually any material found in creating the works for this research. In its drive to combine indigenous materials found in the Igbo cultural environment for depicting Igbo cultural forms, ideas and thoughts instead of pure conventional materials, the artist engaged in the production of works that present the audience with avenues for Igbo cultural discourse. This was done with the mindset that reading and translating the meanings inherent in indigenous materials in artworks will give room for the younger generation to understand, propagate and promote Igbo culture.



Plate II, Igwe Achebe: The custodian of Culture, Ukwa Job Nworie (2016) Mixed media, 101cm x 66 cm

Plate II is *Igwe Achebe: The Custodian of Culture*. It is a pure painting exploration without conventional material. The painting centers its visual discussion on the post of His Majesty, Igwe Alfred Nnaemeka Achebe, Agbogidi, the 21st Obi of Onitsha. The office of Obi is the traditional leader of Onitsha, Anambra State, Southeast Nigeria, the post of Obi of Onitsha is recognized by the State and Federal Government of Nigeria and the Obi himself is seen as a representative of the people of Onitsha to the State and Federal levels of Government, (Nigeria Sun online, 2006). Unlike other Igbo chiefs that are warrant chiefs, he is the only Igbo ruler with absolute monarchical ancestry stemming from Obi Eze Chima the first. According to the Harding Report of 1963 and ground work of the history and culture of Onitsha people as, this Igbo dynasty has thrived for more than four hundred years (Egbunike, 2014).

The work is a composition of natural and indigenous coloured materials sourced from the Igbo community. The major materials for the execution were from the culturally valued palm tree, stones, tree barks, feathers, wood shavings, bamboo, twisted raffia ropes, except all-purpose white glue that is a synthetic material that was used as an adhesive. A rectangular woven mat made from palm fronds of 101cm x 66cm was used as the surface for the painting. The drawing of the subject in his ceremonial Ofala headdress regalia was made and glued to the base before the technical building of the forms. The dried dead fronds of a palm tree with its natural colour varieties and shapes were majorly used on the face to achieve tonal gradation at the upper part of the headdress and the background. The milkfish white tree bark of gmelaina tree was used for the base of the headdress. Coloured stones such as granite, chippings and gravels were used as the beads and were placed underneath of the headdress to show depth and contrast. Local fowl feathers were equally used at the soft and woolly part of the Igwe's headdress. The lower right side of the background was covered with scraps of wood with contrasting tones for the face.

Visual Interpretation of Igwe Nnaemeka Achebe using Local Materials

In order to effectively convey and translate the meaning and significance of the post of the subject, the researchers sought the assistance of a befitting visual metaphor. These they found in the above mentioned

materials. To visually represent the rich and flamboyant culture of Onitsha people, the economic importance of palm tree was considered. Also, the greater use of palm tree ingredients is informed by the fact that sacred space in Igbo thought is regarded as *Ebe di nso* in some communities and is usually symbolized with *Omu nkwu* tender palm fronds tied around to demarcate such space. There is an assumption that every member of the culture understands the language of the *Omu nkwu* and would therefore respect the space as sacred (Oha, 2012). Just like with Igwe Achebe, trees serve both practical and symbolic judicial roles. Falconer further explains that symbolically, trees represent mediators or decision makers. Practically, they are physical boundary makers that define property and provide evidence of rights in judicial disputes. This therefore justifies the use of different tones of tree barks in the execution of the work. These tree barks and stones equally represent experience and authority of Agbogidi as the only Igbo ruler from an absolute monarchical ancestry. Man's friendliness with undiluted nature also informed the use of stones and gravels in its natural state. To equally add to the traditional aura of the office of the subject, local fowl feathers were used to enhance the paraphernalia and colours of the head gear section of the costume. The interwoven background stands for the cordial relationships that exist among the indigenes and outsiders. Finally dried palm frond stakes were used for the framing tied on the four corners using twisted raffia ropes which signifies the sacredness of the post.

Conclusion

The inexhaustible indigenous materials made available by our natural immediate environment provide the artist with not only alternatives to conventional materials but also a suitable media that will add to the cultural artistic interpretations. The ingenuity of this work lies with the materiality survey in achieving aesthetic art pieces that are embodied with meanings. It is another avenue for artistic exploration for younger artists to try out new media that has not been used. This is equally an alternative to the high cost of conventional materials in the face of this present economic downturn in the country. Finally, the strength of this paper also lies on the use of purely African material in depicting African forms, ideas and thoughts instead of conventional materials. This offers an alternative suggestion to the “Natural synthesis” philosophy which sought the marriage of the best indigenous art practices and ideas with the best from outside in terms of media.

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THE ROLE OF NIGERIAN MUSEUMS IN THE RECONSTRUCTION OF HISTORY

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Abstract

Museums are institutions that collect, safeguard and make accessible artifacts and cultural materials, which they hold in trust for the society, it is an important centre where the past and the present cultures of people can be viewed. Some of these objects or antiquities are relics or monument of ancient time, which serve as people's identities and history. They reveal the culture, art, craft, tradition and activities of the people who had once lived but today they are gone, and some of these cultural materials may have been forgotten, damaged, destroyed and decayed. Some are gradual facing extinction as a result of vandalisation, destruction, war and illicit trafficking among others. The implication is that if nothing is done now in the near future there will be no history about the past for the future generation to hear, see and know about such culture, traditions and objects. With the death of the original custodians, without any form of documentation, and the forgotten memory of the living, our cultural contribution to young generation is gradually disappearing with no body ready and willing to tell the story of our past. the existence of museum is to ensure that all cultural materials in the country that are in her custody are protected and preserved from further destruction, decay, damage, and looting among others. The museum exhibits the materials for public viewing. The museum as an institution ensured that reconstruction is done in order to keep history alive. Reconstruction as used in this paper refers to an activity of constructing something again, by fixing, repair, mending and fixture. It also means putting something in working order again. It is against this back drop that this paper seeks to examine the role of Nigerian museum in the reconstruction of history. The paper highlights and discusses the concept of museum, cultural heritage and reconstruction. It also attempts to discuss the types of museums based on their nature and collections.

Keyword; Museum, Artifacts, Cultural Heritage and Reconstruction

Introduction

The word museum is derived from the Greek *mouseion*, meaning "seat of the muses." (Seat of the goddess). In ancient Greece, *mouseions* were temples or sacred places dedicated to the nine goddesses of the fine arts and sciences, which later became repositories for the gifts and offerings of devotees. According to Hirzy (2009), the term *mouseion* was first applied to a state-supported research institute in Alexandria, Egypt, founded by King Ptolemy I around 3rd century BC to foster scientific studies. The museum of Alexandria, as it is now known, was dedicated primarily to learning and attracted the finest scholars in science, philosophy, literature, and art. In order to properly understand the meaning and functions of museums to the public, there is need to understand the definition of a museum. At present, the word museum has been defined in varying ways by different authors and scholars. Britannica Concise Encyclopedia (1975), for instance, states that, a museum is a public institution dedicated to preserving and interpreting the primary tangible evidence of humans and their environment. Some scholars, for example,

Naqui (1981), Afigbo (1982), Okita (1982), Ambrose and Paine (1993), Alexander (1996) and Solana (1986) have also expressed their opinions on what a museum is.

Ambrose and Paine (1993) define museum as the treasure house of the human race that stores memories of the people, their culture, their dreams and their hope. Naqui (1981) maintains that the museum is becoming a combination of treasure house, databank, resource centre and even laboratory. It can be variously used according to the purpose it has been created for. However, the most widely accepted definition of museum is from the International Council of Museum (ICOM). This body is a non-governmental organization made up of museum professionals. It defines museum as, a non-profit making, permanent institution in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purpose of study, education and enjoyment the material evidence of man and his environment (ICOM Code of Ethics for Museum, 2002).

The museums as an institution, tell the story of man the world over and how humanity have survived in its environment over the years. It houses things created by nature and by man, in our modern society. It houses the cultural wealth of the nation in trust for all generations and by its functions and unique position, it has become the cultural conscience of the nation (Ejike, 2013). Every society has artifacts, cultural heritage and events that lend themselves naturally to social experiences and these constitute such society's memory framework. Bitiyong (2013) also supported this view by saying museums keep the most authentic evidence of man's ingenuity. They are cultural store houses, cultural databanks of memories and ingenious creation of our past. They are reference points which help to re-invent and rejuvenate us. This paper therefore, looks at the concepts of artifacts, cultural heritage and reconstruction. The paper discusses museum and cultural heritage and the role of the museum in the reconstruction of history. The paper also highlights on the types of museums in Nigeria based on their nature and collections.

Concepts of Artifacts, Cultural Heritage and Reconstruction

Artifact

Artifacts are ancient art products of human creation and have remained one of the ways through which history is made tangible. For instance, the history of Greece cannot be complete, without making reference to their ancient artworks like vases, which have helped cultural professionals (like Art Historians, Ethnographers, Anthropologists etcetera) in explaining how the society (Greek) used to function. The Krater vase of the Greek geometrical period, for instance, has concrete evidence of the cultural life of the Greek people in the 8th Century BC. On the body of the Krater Vase are highly stylized figures of a motif portraying funeral procession, with a band around the top featuring the meander design associated with early Greek art (Gardner, 1984). In the Roman world, also, statues and reliefs were regularly displayed in, and around public and private buildings. A good example of such building is the Canopus at Hadrian's

Villa in Italy. In ancient Greece, art objects remained part of the public wealth, and were seen and enjoyed not just by scholars but by the entire populace. Greek temples displayed votive offerings, statues, and paintings, which when displayed as a collection, were known as *pinakotheke* (picture gallery).

Cultural Heritage

Cultural heritage is the legacy of physical artifacts and intangible attributes of a group or a society that are inherited from past generations, maintained in the present and bestowed for the benefits of future generation. Cultural heritage includes tangible culture such as buildings, monuments, landscapes, books, works of art and artifacts. It also includes intangible cultural tradition or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts. Intangible culture such as folklore, traditions, language, and knowledge, and natural heritage (including culturally significant landscapes, and biodiversity).

Reconstruction

Reconstruction as used within the context of this paper refers to the activity of constructing something again by fixing, repair, mending and reparation. It is also the act of putting something in working order again. Reconstruction is also the activity of building again something that has been damaged or destroyed.

Cultural Heritage and Museum in Nigeria

Nigeria as a nation is endowed with human, natural and cultural heritage from different parts of the country. This cultural heritage have indeed gained universal recognition globally, among these cultural material are Nok culture, Akwanshi, Calabar, Igbo Ukwu, Ife, Owo, Nupe Tada, Esie stone carving and Benin culture among others. The richness and diversity of Nigerian culture is the manifestation of the socio-cultural differences of the 250 ethnic groups that inhabited the land for ages. These are cultures that have produced cultural materials using different media ranging from wood, clay, copper, bronze, ivory, terracotta, stone and brass. They also produced cultural materials like masquerade, ancestral figures, images of different types of costumes, weapons of war fare, farming implements, household utensil and other objects. The cultural heritage of Nigeria dates back to antiquities when people with advanced and sophisticated knowledge of clay, tin, zinc, ivory and stone used them as medium of expression in Art. Within the cultural context, flourished great civilization which today has helped to explain the depth and excellence of the cultural history of Nigeria. According to Nnakenyi (2003) and Shafi (2013), the Nok terracotta figurines from the Nok culture presented to humanity the technological status of the African people of that age who had mastered the use of iron ore before other societies.

Most of these cultural materials were produced as far back as centuries. Gbadegesin (2008) held the view that terra-cotta and bronze objects from Ife, Nok, Benin, Igbo Ukwu, Copper and bronze objects,

Soapstone figurines from Esie, terracotta figurines from Daima, Eleru and Owo, Ugwelle and Afikpo stone tool complexes and the monoliths (Akwanshi) from Cross Rivers state are the rich artifacts that now placed Nigeria high in the world. Gbadegesin (2008) also adds that material objects of value such as stone tools, bone tools and objects, pottery wares and terracotta, iron tools and adornments, bronze and brass objects, ivory objects and beads are, ethnographic, religious and craft objects which formed what constitute cultural remains of the past.

Nigerian Traditional Arts



Plate I: Nok Terracotta



Plate II: Benin Culture



Plate III: Igbo Ukwu



Plate IV: Igbo Ukwu

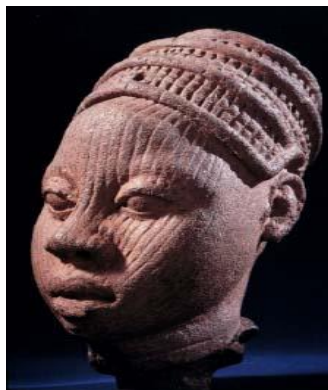


Plate V: Ife Culture



Plate VI: Akwanshi Art

Nwagbo (2014) explained that some of these objects or antiquities are relics or monuments of ancient time, which serve as people's identities. For us they are interpretations of material tools collected, and preserved. Nonye (2015) adds that the cultural materials were kept with clan and village head, kings, chiefs, deity priest, aged/older men and women served as repositories and custodians of their oral traditions.

These cultural materials were produced by ancient people who had once lived but today they are no more. They have religion, cultures, tradition, art and crafts, seen in their works. Their art and crafts contained vital information about the life of the makers and users, how these people related to their environment.

Today, they have left behind most of these cultural materials as artifacts and antiquities. Some of these cultural materials may have been forgotten, damaged, destroyed, decay, stolen and some are gradually facing extinction as a result of human forces/activities. Nonye (2015) also observed that colonialism ushered in an era of unrestricted negative human activities such as looting, vandalism, wars, illicit trafficking of cultural objects among others. The period 1900 to 1960 marked the era of colonization in Nigeria. Fasuyi in Nonye (2015) stated that the most remarkable of these destructive human activities on Nigeria cultural heritage occurred during the punitive expedition in 1897, when the British colonial administration attacked the Benin culture area, looted the rich bronze works, and art treasures of the Benin royal palace. It is on the basis of this, that this paper seeks to examine the role of the museums in the reconstruction of history. The museum establishment was to regulate, coordinate, protect and preserve the cultural heritage in Nigeria. Those that were damages were restored and also to stop further destruction, damaged, illicit trafficking, looting and vandalisation of cultural materials. For the museum to achieve this laudable goal there is need to carry out reconstruction in the system by putting things in an orderly manner.

What is Reconstruction?

Reconstruction as used within the context of this paper refers to the activity of constructing something again by fixing, repair, mending and reparation. It is the act of putting something in working order again or something restored, reformed and reorganizes (Hornby, 2015). The establishment of museums in the country was to ensure that all these cultural materials are collected, preserved and protected.

With the death of the original custodians, without any form of documentation, and the forgotten memory of the living, our cultural contribution to young generation is gradually disappearing with no body ready and willing to tell the story of our past. Ezeike (2012) agrees that, our culture and tradition are also gradually facing extinction, that if this continues we will lose tract of our root, culture, tradition and history. The last hope of humanity's history therefore lies with the museums which indeed are the linkage between memory and humanity, between cultural identity and the uniqueness of our rich heritage through the conservation and transmission of the collective memory of our history around the world (Kalu, 2013).

The human value placed on these cultural products (artifacts) due to their historical importance, and the desire to have a safe place for keeping them is what, consequently necessitated the creation of museums. Although museums are primarily Western in origin, the concept behind museums has long been evident in other cultures. In the traditional Ibibio society in Cross River State (Nigeria) for instance, certain masks or art works of high cultural value were given to community elders or other responsible persons in the society for safekeeping. As early as the mid-16th century BC in China also, treasured objects were often deposited in temples and tombs, and the ruling class had treasured collections (Hooper, 1992). In ancient India, paintings were installed in galleries called *Chitrashalas* for the education and enjoyment of the public. All

these can be likened to what is referred to as museum in the modern times. The Nigerian museums are institutions that tell the story of man the world over and how humanity has survived in its environment over the years. It houses things created by nature and by man and in our modern society. It houses the cultural soul of the nation. It holds the cultural wealth of the nation in trust for all generation by its function and unique position. It has become the cultural conscience of the nation. Bodaru (2013) observed that from a more contemporary perspective, a museum is an institution that cares for a collection of artifacts and other objects of scientific, artistic, cultural or historical importance and makes them available for public viewing through exhibitions. Kalu (2013) adds that every society has artifacts, cultural expressions and events that lend themselves naturally to social experiences and these constitutes such society's' memory framework.

The Role of the Museums in the Reconstruction of History

Museums all over the world and Nigeria inclusive have numerous objects in their collections that are basic to the memory of people, communities and the universe. These objects tell the story of a people and give an expression of the people's natural and cultural identity. Expectedly museums serve as witnesses of the past and guardians of humanity's treasures for future generations. By using the past to build the future, museums serve as link between people's past and present in all spheres of life and as a spring board for the future performs the following functions as regard to reconstruction of history:

Documentation: - The museums reconstruct history, with the detailed information about the objects in their custody. Any object without accompanying information is valueless to a museum. This is because documentation is one of the role of the museum which involves inventorization of all objects contained in a museum. Documentation helps in the museums stock taking. The museums ensure that objects collected are accompanied with such information as what the object is, where and when it was obtained, how it is in the museum. Okpoko (2011) and Nwagbo et al (2014) believe that, any object without a history or background is supposedly seen as not complete in their context and form. People will be keen to know about the objects from their communities. What they were used for in the ancient times. Agwaral in Okpoko (2011) argued that proper and detailed documentation provides precise, permanent, unchangeable evidence of ownership and this may also discourage thieves, vandalism and smuggling by impeding illicit trade of such material. The museum through her professionals/experts (archaeologists and Ethnographers) carry out reconstruction of Nigerian history by ensuring that they keep information detailed about the objects in their custody. Good documentation helps make information available and also allow for cross-referencing between records. Bodam and Odey (2014) note that documentation refers to all the processes involved in acquiring and keeping accurate records on museum's collections, including factual information

concerning each object in the collections in an orderly and easy to retrieve forms. This also includes the storage of the objects in an organised and secured form.

Conservation: As the word implies mean a way by which cultural properties are protected from decay and damage. Edet (1990) and Kerri (1994) view conservation as the technical and scientific activities for the treatment and continuous care of objects in museums as well as monuments. The Nigeria cultural heritage has for long time suffered the problems of deterioration, destruction, and decay. Objects of historical and archaeological values discovered in a state of disrepair must be repaired and those collected need to be properly preserved so as not to lose that first quality given to them by their makers. The museum in an effort to reconstruct Nigerian history ensures that her experts (conservator) who are saddled with this responsibility discharge their duties properly by ensuring that the cultural materials are protected and restored using any method that prove effective in keeping cultural property close to its original condition as long as possible. The conservators ensure that the material evidence of humanity and natural history are preserved, with the aim of prolonging the life span of objects while preventing their natural or accidental decay. This helps to restore the dignity of man in Nigeria, it also helps us to respect and appreciate our various customs and traditions, because our pasts constitute an integral part of our history, which we cannot ignore.

Exhibition: A museum can achieved the ideas of reconstruction through exhibition or presentation of its collections to the public. Acquisition of collections without exhibiting them completely negates the existence of museum. It is in carrying out this responsibility that we can assess the success or otherwise of a museum. An exhibit may be defined as showing or displaying of materials (cultural materials) for the purpose of communication with an audience, often the general public. Bodam and Odey (2014) argues that collection are not done just for the sake of collecting, but with a view to educate, enlighten, research, communicate messages and even to entertain. Burcaw (1983) adds that objects in the museums are collected because of their educational potential as specimens. This is an educational activity, aimed at revealing meaning and first-hand experience by illustrative media. Exhibition by the museum gives us the true pictures of the past, thereby bringing memories to life again. Plate VII and plate VIII are good examples of exhibition displayed in museum Gallery



Plate VII: Cultural Object on Display

Source: <http://hotel.ng/guides/destinations/top-ten-museum-in-Lagos>



Plate VIII: Cultural Object on Display

Source: <http://hotel.ng/guides/destinations/top-ten-museum-in-Lagos>

It is through exhibition that people or the audience gets to know more about their culture, history, customs and tradition. The objects in the museum teach us to know more about our society, who we are, where we come from and where we are going (Bello, 2013).

Research: The museums in the reconstruction of history are involved in detailed and careful investigation of cultural materials with the aim of discovering new facts. All museums have a responsibility to research their collection and make the outcome of such investigation available for others to research. Burcaw (1979) reports that all museums must do research, for each museum has things that no other museums do not have and each museum is unique. Museum research contributes to the advancement of knowledge, understanding and empowerment.

Education: In her bid to carryout reconstruction of history the museum involves her professionals and experts who perform various functions of preserving our cultural heritage. Prominent among these professionals are the education officers, who are link between the heritage and the visitors to the museum. An education officer forges link between visitors and museum which encourages learning via a variety of means, including formal/informal education, marketing and publicity (Bello et al, 2014). In the course of preserving the heritage, the education officer liaises with other professionals like archaeologists, curators, ethnographers, conservators and heritage officers to ensure the right thing is one.

The museums collect objects because they believe that these objects are important and evocative to the survival of human civilization worthy of careful study and with powerful educational impact. Whether aesthetic, documentary, or scientific, objects tell much about the universe, nature, the human heritage, and the human condition. Museums preserve their holdings so as to transmit important information to the present generation and posterity (Alexander, 1979). The museum educator carries out his role in three major categories. These are object based (which involves the use of cultural properties to teach or display

for the public to appreciate); activity based (this encompasses the use of cultural heritage objects as catalyst for workshops, seminars, symposia and other teaching activities) and information based (this involves the dissemination of information about cultural heritage and it's important to the community through sensitization, public lecture and publication). Education officers are instrumental to fundamental integration and heritage preservation.

So it has become imperative to examine how education officers have helped, in the reconstructing of history through its programmes and activities for preservation of our cultural heritage. Swift (1999) also observed that museum objects are powerful educational resources, which attract and hold people, attention, motivate, inspire, amuse and amaze. They can stimulate curiosity, imaginative thinking and encourage us to emphasize with the people who made, used and owned them.

Types of Museums in Nigeria

According to Nalah (2003), there are different types of museums in Nigeria. They are established based on the archaeological, monumental, ethnographic and cultural discoveries of the objects in the area. In this way, the museums are normally created to house a collection of important selected objects in its field. There are five types of museums in Nigeria namely: visual/fine arts museum, ethnographic museums, military and war museums, natural history and science museums, and open air museum.

Visual/Fine Arts Museums: An art museum, is a building for the collection, preservation and exhibition of works of art, which could be viewed. It is concerned with the conservation of antiquities of the nation, such as sculptures, ceramics, paintings, furniture, metalwork's, jewelries and textiles. Olorukooba (1991) reports that, the establishment of museums of fine arts, in Europe and America, dates back to the second century BC. The author states that, museums were built according to the existing styles of paintings and sculpture of different periods. The buildings were divided into various sections such as Modern Art, Roman Art. Art museums play a leading role in providing information about museum study. They reflect the development and trends in modern art. Plates IX and X show cases the Esie Museum and the collection of soapstone figures in the museum.



Plate IX: Esie Museum

Source: <http://hotel.ng/guides/destinations/top-ten-museum-in-Lagos>



Plate X: Collection Soap stone Images, Esie Museum

Source: <http://hotel.ng/guides/destinations/top-ten-museum-in-Lagos>

In the fine arts museum, life size forms are sculpted in the round and bas-relief of animal or human figures mainly to decorate palaces, residence, important streets or buildings. Ornamental objects and jewelries are found in this type of museum. Examples of such are rings, earring, necklaces, bracelets and armlets. Others are paintings, photographs and illustrations. Examples of Visual Arts museum are located at Jos, Yola, Makurdi, Lagos, Sokoto, Esie, Benin, Ife, Kano, Kaduna etc.

Ethnography Museum: The ethnography museum deals with the scientific study of different races of people. It contains different types of works of art collected from different parts of the country. For example, in the British museum, the popular African Festival of Arts and Culture (FESTAC) mask is found in the collections of African race and culture. Ethnography museums are found in Nsukka, Enugu State and Institute of African Studies, University of Ibadan, Oyo State. Again, the Kaduna museum is not an ethnographic museum, but it has an ethnographic section. Consequently, the research will examine the nature of its ethnographic collections for an exposition of such collections. Plates XI and XII are good examples of ethnographic materials on display.



Plate XI and XII: Museum Gallery Exhibiting Material Culture of Man (Artifacts)

Source: <http://hotel.ng/guides/destinations/top-ten-museum-in-Lagos>



Plate XIII and XIV: Warship and Air force Air Craft at National War Museum Umuahia
Source: [http://kokofeed.com/photos-5-amazing Nigeria-Museum-excuse.vist.it](http://kokofeed.com/photos-5-amazing-Nigeria-Museum-excuse.vist.it)

Military and War Museums: Military museums specialize in military histories. They are often organized from a national point of view, where a museum in a country displays weapons of warfare and remains of conflicts which Nigeria took part. They display weapons, other military equipment, uniforms, wartime's propaganda and exhibits on civilian life during wartimes, and decorations, among others. In Nigeria, war museum can be found in Zaria army depot and Umuahia. Umuahia town played an important role as the military headquarters of the defunct Biafran Republic. The National War Museum was sited or chosen because that was where the bunker housing the famous voice of Biafra was located. The war museum is an open-air complex where relics of the 30-months Nigerian civil war are on display (<https://ambeels.wordpress.com/national.war.museum>). The war museum is symbolic in many respects. To all Nigerians and foreigners alike, it is a grim reminder of the evils of war. Plate XIII and XIV show a warship and air craft in Umuahia museum that were used during the Biafra civil war in the 60s.

The Kaduna museum established to house artifacts of northern region, pre-supposes that traditional war items of the north should ideally be found there.

Natural History and Science Museum: Museums of natural history and natural science exhibit works of the natural world. The focus is on nature and culture. This type of museum deals with the collection of plants, animals and minerals. The natural history and science museums are found mainly in institutions of higher learning, where students learn the natural history and sciences of animal, human beings and plants. Notable museums of this type include Obafemi Awolowo University Natural History Museum, Ife; Bayero University Biological Science Museum, Kano; and Usman Danfodio University Biological Science Museum, Sokoto (Nalah, 2003).

Open Air Museums: Open air museums collect and re-erect old buildings at large outdoor sites, usually in setting of re-created landscapes of the past. They consist of historic buildings which are preserved as part of the exhibition as well as monuments. For example, the bright of Benin in Jos museum, Gidan Makama,

Kano. Open air museum are kinds of museum that exist outside a building in an open air space. The objects are either housed in an open environment for conservation or allowed to be in their natural environment with all its interesting features. Such collections contain curious, interesting or antiquated objects reconstructed in a place for exhibition. According to Nalah, aspects of the open air museums are left in the habitats of living organisms, and their relationship to one another is what makes the museum interesting.

Olorukooba (1991) reports that, the first open-air museum was established in Stockholm, Sweden in the late 19th Century. It was rebuilt to include workshops and farm houses at about 1893. He further states that, there are about one hundred open-air museums today, like the one in Jos, Plateau state. This kind of museum contains collections of curious objects or items brought from anywhere. These include old farm houses, stables, traditional equipment and so on. It is also referred to as museums of traditional architecture. Objects here are complete houses reconstructed in a place or form. He further states that, there are three types of open-air museum they are historic site/historic building, miscellanea or mixed museum, and ecological museums.

Conclusion

The Nigerian museums play a key role in the reconstruction of history through professionals and experts in the museum. Before the existence of museums in Nigeria or colonial era, collection of cultural objects existed in different ways. Nonye (2015) notes that cultural objects were kept with clan, village head, kings, chiefs, deity, priest, aged/older men and women served as repositories and custodians of their oral traditions. This period ushered in an era of unrestricted negative human activities such as looting, vandalism, wars, illicit trafficking of cultural objects among others. But museums were established to transform and reconstruct the Nigerian cultural environment. Museum by its nature keeps custody of all cultural heritage in the country. They ensure that cultural materials are collected, preserved and later exhibited to the Nigerian populace for viewing. This is done so that the cultural materials do not disappear and keep culture, history and tradition of the past alive.

Recommendation

The government and private organisations should as a matter of urgency assist towards the development and preservation of our cultural heritage by supporting the museum, the National Council for Arts and Culture and the Centre for Black and African Studies among others. A committee of cultural sector professionals and that of education be set up to work out modality for a strong policy that will instil teaching and practice of our cultural values in schools and places of work. Government should provide adequate management policy for art and cultural agencies and funds should be provided.

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RELIGIOUS SYMBOLISM AND IDENTITY: A STUDY OF VISUAL TRANSPORT LITERATURE IN KANO

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Abstract

Religious logos/symbols have been a dominant physical attribute of messages featured on all types of vehicles in Africa and Asian countries where automobiles are not only used as means of transportation but also as channels of socio-cultural and political communication. This paper uses Focus Group Discussion (FGD) and In-depth Interview research techniques to examine the intersection between religious symbols featured on public transport vehicles in Kano state and the religious/sectarian identity of the transport entrepreneurs/drivers. Two groups of eight public transport vehicle drivers were purposely selected in five national motor parks for the Focus Group Discussion, while eight public transport entrepreneurs were selected for the In-depth Interview. The study found that public transport entrepreneurs and drivers use religious visual messages on their vehicles to primarily construct religious identity and seek divine protection. The study concludes that the culture is a deliberate social communication tool aimed at promoting and strengthening traditional culture in Kano. The study recommends the use of transport literature by governments, organizations and civil society groups as effective means for socio-economic and political communication.

Keywords: Religious, Symbolism, Identity, Visual Transport, Kano

Introduction

Visual rhetoric is the transmission of information, ideas and thoughts using symbols, imagery, signs, graphics, films and typography. It is one of the popular triad classifications of human communication along with verbal communication and non-verbal communication. Transport literature popularly known as 'bumper sticker' is an aspect of visual communication and a genuine North American product or culture which evolved in post-World War II experimentation especially of the maturation of commercial screen printing (Schwab, 1952). Schwab argued that the culture overlapped from the tradition of advertisement on one's mode of transportation during the era of horse-drawn carriages where horse-fly nets were sometimes imprinted with the name of an advertiser. Elias (2011) observed that in pre-industrial society people used textual and visual messages to decorate their horses especially in South Asia.

Baker (2011) argues that, America's post-war obsession with automobile and the freedom it afforded influence the popularity of bumper sticker. He observed that the earliest bumper stickers were used to advertise tourist attractions, provide public safety initiatives, advance political sympathy, identity and ideology, advertise radio and television stations, as well as to express political and personal viewpoints. They were equally used to document social and historical events and trends.

In the mid-1960s, bumper stickers began to feature opinions and social statements that were often reflective of the turbulent times, such as the popular *Make Love, Not War* signs. The bumper sticker became a form of folk advertising, allowing anyone who owns a car to send messages to anyone who

happened to read it. Bearing diverse messages from the usual to the bizarre bumper stickers appear not only on bumpers everywhere, but are also found among significant cultural heritage collections to document American history and support research and scholarship in cultural communication (Baker, 2011).

In Africa, structural rigidity, low access to established mass media and the relative size and sophistication of information and communication technology and infrastructure have forced individuals and socio-cultural groups to use alternative communication media to disseminate news and information. The use of road transport vehicles, buildings, rocks, clothes and other cultural artefacts by non-professional individuals and sub-cultures in the process of mass communication is popular and prevalent in most African societies. This development has forced a redefinition of the concept of mass communication from organizational and technological base which subordinated human conditions to a more expressive perspective which strives to maintain the society in time, represent shared beliefs and interpret our experiences (Carey, 1975 and 1989).

The development of the first automobile and advancement in information and communication technology have democratized the process of information dissemination and liberalized the struggle between professional and non-professional individuals as well as between corporate and independent bodies to use conventional or alternative media to satisfy their audiences in an environment full of possibilities.

Statement of the Problem

The ubiquitous culture of writing textual and visual messages on public transport vehicles is not only evident, visible or popular to cultural anthropologists or communicators but to anyone who travels widely, especially in North America, Africa, Asia, South America, and specifically in Kano State- Nigeria. Textual and visual messages are inscribed on Buses, Lorries, Trucks, Taxi's and recently on Tricycles to the extent that a typical Kano street-scene would be impossible without it (Ya'u, 2016).

Nomenclatures, clauses, phrases, pictures, symbols, logos, graphics and drawings are elegantly framed on public transport vehicles. Most of these are clearly visible and can be enigmatic, ambiguous, or clumsy. They speak out and remain silent at the same time. People visualize or read them but do not comprehensively understand or decipher them. The texts are usually original because they are derived from and refer to a world well known to people in Kano.

The messages are usually taken from an old proverb, a modern saying, a religious scripture, newspaper report, and radio announcement, political or social event. The inscriptions tell personal history which is only known to the driver/owner and few insiders. The message may be conventional but its full meaning is unique and private (Lawuyi, 1988 and Bunza, 2005).

This practice can be considered an aspect of cultural communication through cultural determinism and populism which project the persistence of common values, attitudes and behaviour as a result of cultural factors in which individuals and groups use the conventional or alternative media for their own purposes.

In view of the preceding observations this paper examines the meaning, purpose and context of featured religious logos and symbols on public transport vehicles in Kano and the corresponding relation between the symbols and the religious identity of the entrepreneurs/drivers as an aspect of cultural communication.

Significance of the study

Road literature is variously used in different contexts, cultures and subcultures to articulate advance or address socio-economic and political goals. In North America it has been used at different times to rally for support for political candidates or parties, promote the sales or patronage of products and services as well as in the reflection of social history and construction of social identity (Baker, 2011). In South America it is essentially used for social communication and construction of social identity. While in the Middle East it is substantially used for reciprocal political communication between the Jews and Palestinians (Salgado, 2012). In Africa, available literatures have shown that substantial portion of the studied road literature is religious (Field, 1960, Lawuyi, 1988 and Van Der Geest, 2009).

The study explored the relative use of road literature in Africa by examining religious logos and symbols in the construction of religious/sectarian identity among public transport entrepreneurs/ in Kano. The study will add to the existing literature in the area of study.

Review of Literature

The culture of transport literature which involves the practice of writing textual and visual messages on road transport vehicles is very common in South Asian countries especially India, Nepal, and Pakistan. Public transport vehicles present an entirely different insight into life by their textual and visual messages which reflect the feelings, beliefs, and social history of the vehicles' owner or driver.

For example in India there is a popular culture of writing textual and visual messages on public transport vehicles. Some of these messages are basically alert to the approaching vehicles, some are creative and others are philosophical. Elias (2011) argued that Indian public transport drivers/owners reflect a healthy sense of patriotism and social responsibility through the various messages. He identified some of the most popular road literature on Indian public transport vehicles like *Horn Please, Slow-down Genius It Is Just a Journey*.

Field (1960) was one of the earliest anthropologists who attempted to decipher the meanings of vehicle texts in Ghana to a western audience. In 1960, she presented an extensive case report on 146 patients who visited priest healers in *Asante* in 1956. The complaints and requests put before the priests range from bad luck in business to infertility and marriage problems. Field was struck by the large number of bus and lorry

drivers in these clients and began to take an interest in their way of life and studied their histories and the text they write on their vehicles. She collected 144 inscriptions and interviewed the drivers for their personal contextual meanings.

In her study, Field categorized the texts as defensive, offensive, aggressive, and provocative. For example; *God Is Grace, God Help Me* are defensive inscriptions. While *Life Is War, Mind Your Own*, are offensive texts. However, some of the texts are romantic portraying the driver as a cultural hero. Here the central concern is not anxiety over unsecured undertaking but of bravura and self-confidence in spite of many dangers. Examples of these texts as identified by Field include *Fine Boy, Sharp – Sharp, No Play, Show Boy, London Boy*.

Van Der Geest (2009) observed that, in 1985 Nana Ampadu, one of the Ghana's most popular performers of highlife launched a song (in Twi) called *Driverfo*. It was an ode to public transport drivers that recounted the attractions and frustrations of their work, the passenger's behaviour, the role of the police, and the solidarity among drivers. The artist culminated with a comprehensive list of slogans and inscriptions found on public transport vehicles that expressed both the bravura or glamour and anxieties of the drivers. An excerpt from Ampadu's song translated into English reads:

‘...what I like about the work of drivers is that every driver chooses a name which he writes on his car. Some drivers are called by the name they have written on their car. Some inscriptions on cars are interesting. Some are religious, some romantic. Some are about family problems. Some are insulting....’ (2009, p. 258).

This suggests that in most European colonies public transport vehicles are not only used in the absolute sense of their manifest function but latently used as means of social and cultural communication (Miller, 2001). However since the middle of the 19th century automobiles have become a central feature in the African road transport system and by implication the entire African culture. This is probably the reason why Kopytoff (1986) articulated for an anthropological research into the meaning of car in Africa.

In response to the above, historians, anthropologists, and cultural communicators have studied the role of car in the colonization and missionization of Africa and scholars in Africa described car as a manifestation of popular and material culture (Miller, 2001).

Public transport messages are so appealing and captivating to the extent that scholars, journalists, and even casual observers have tried their analytical skills on them. Lawuyi (1988) for example, used interpretative approach to study the world of Yoruba taxi driver in Nigeria and Burke (1996) did the same in Brazil. Similarly Klaeger (2001), studied religion on road, in Ghana and Van Der Geest (2009) studied lorry inscriptions in Ghana. These scholars conducted their studies by discussing the meaning of the texts with either the drivers or the owners of the vehicles and the readers.

Lawuyi (1988) argues that, the presence of religious or spiritual messages on commercial vehicles in Nigeria is a resort to symbolic action in the face of uncertainties. He observed that in Nigeria armed robbers may attack and steal the car, the road-side mechanic may mistakenly or deliberately connect wires that could ignite and burn the vehicle. Consequently, nobody can predict when accident may happen as drivers are often reckless.

He used interpretative approach to study *The World of Yoruba Taxi Driver* in the context of the taxi drivers and owners struggle for wealth accumulation and social mobility. He found that taxi drivers/owners used religious slogans to seek for the intervention of superior spiritual power to protect accidents, keep off policemen, and possible dishonesty from drivers and mechanics. He noted that 80% of Muslims, and 60% of Christians used religious slogans on their vehicles because they feel they are operating in a condition where life and property are highly insecure. Thus, inscriptions such as: *The Lord is my Shepherd, Jesus is Lord, Jesus is in control, No king as God* etc. are prominent on taxis.

Van Der Geest (2009) observed that scholars have developed a variety of systems to classify the primary themes of the popular inscriptions on public transport vehicles in Africa. He noticed the virtual religionisation of inscriptions especially in West Africa and particularly Ghana and Nigeria. He argued that more inscriptions are inspired or motivated by religious dogma. He concluded that religious texts and visuals are prominent on public transport vehicles and constituted more than 30% of the sample he studied. He provided some typical religious inscriptions which include, *Blood of Jesus, Clap for Jesus, Holy Spirit* etc. Based on his finding he argued that the general purpose of the inscriptions has not remarkably changed since Field's analysis in the late 1950's. Most of the car owners and drivers in Van Der-Geest's study emphasized the fear that envy and witchcraft pose to them and explained the meanings of the inscriptions as different responses to this perceived threat.

In his study Van Der Geest (2009) found that some themes related to vehicle inscriptions in Ghana may not directly relate to the car itself but to an important life event. For example a lorry driver commented that a popular politician and transport entrepreneur had many cars in Accra. When Rawlins came to power he went on exile in England, suddenly all his cars carried the inscription *I shall return*.

In Europe, Gardner (1995) observes that although transport literature is used in Europe to express political and commercial information, its usage is unpopular because of the socio-economic and political peculiarities of Europe that is totally different from countries of North America. He argued that what can be equated with transport literature is the presence of bumper sticker on almost all vehicles that indicate the country of origin and vehicles on international traffic. He also argued that aggressive use of transport literature for exclusive political, religious or ethnic sentiments is not evident particularly in the United Kingdom.

In North America and specifically the United States several studies were conducted to examine the use and meaning of transport literature. Studies conducted by (Schwab, 1952, Hanner, 2000, Levine, 2000 and Baker, 2011) lead to the portrait of America as a nation of people using automobiles in expressing views, sharing frustrations, offering perceived insights, solution or wisdom. The messages are also expressions of personal philosophy, political anger and outrage, religious conviction, parental pride, sexual preference, personal humour, ethnic identity, class resentment and social comment.

Baker (2011) argued that earliest bumper stickers were substantially used to advertise tourist's attraction, as public safety initiatives, political campaigns, as personal viewpoints, advertising radio and television stations and as documentation of social and historical events and trends.

In South America transport literature as observed by Burke (1996) is an established popular culture especially in Brazil, Argentina and Mexico since early 1960s. He noticed that a road traveller to or in Brazil specifically will hardly fail to spot painted messages and mottos on the back of commercial transport vehicles. He argued that most of these mottos and messages serve utilitarian functions because they provide safety initiatives such as *keep your distance*, *maximum velocity*, *phone numbers*. They also serve as channel for advertising products and services offered by individuals, corporate organizations, institutions, and governments.

According to Salgado (2012) Israel is one of the countries in the Middle East where bumper stickers as transport literature is extensively used to advance political allegiance and orientation. He observed that there is a connection between highlife songs and messages featured on commercial, private and official vehicles in Israel as most of the prominent national hip-hop artists captured the major themes of the messages on bumper stickers. In Israel bumper stickers are essentially used to demonstrate complete and total support to the state authorities and a means of expressing one's level of patriotism and nationalistic commitment.

In Palestine however, the culture of transport literature is equally evident in the multiplicity of the bumper stickers featured on substantial number of commercial, private, and official vehicles. The slogans on the stickers are general reflections of the public opinion of Palestinians on the territorial occupation, the right of the Palestinians refugees, and the denial of human rights in Palestine. Most of the popular bumper sticker slogans in Palestine advocate for peace and the rights of the Palestinians as a people.

It is argued by Salgado (2012) that substantial number of Palestinian transport literature is politically inclined due to the persistent political crisis in the Middle East in which Palestine is a major player. The messages portrayed by vehicle owners/drivers as patriotic and committed to the advocacy for justice, freedom, fairness, and peaceful coexistence.

Theoretical Framework

The espoused the Visual Rhetoric Theory. Visual rhetoric is the term used to describe the study of visual imagery within the discipline of rhetoric. Rhetoric originated in classical Greece and is concerned with the study of the use of symbols to communicate. Rhetoric has been historically associated with communication, but recently there has been a call to include visuals as well. In 1970, the National Conference of Rhetoric conceived the idea that rhetoric can include any human act, process, product, or artifact that may formulate, sustain, or modify attention, perceptions, attitudes, or behavior (Foss, 1997).

Kenneth Burke (Foss, 1997) contributed to indoctrinating visual images into rhetoric and Douglas Ehninger created a modern definition of rhetoric. There was early opposition to adding visual images to rhetoric: There was concerns that rhetoricians would not know enough about visuals to properly include it. Some thought that visuals were not an inappropriate medium to include with rhetoric because they can be easily misinterpreted (Foss, 1997).

The reasons why visuals in rhetoric succeed include:

1. The appeal of visual imagery to modern culture (example television)
2. The understanding that visuals provide a gateway to other human experiences not yet explored with communication/symbols
3. A desire for greater understanding of rhetoric theory and application

Visual rhetoric now refers to a visual object or artifact and a perspective on the study of visual data.

Visual Rhetoric as a Communicative Artifact

It can include any actual image rhetors can piece together from other visual symbols for communication. Not every visual object can be used for visual rhetoric; here are three prerequisites to determine a visual object's eligibility.

1. Symbolic action; must be able to transcend being a mere image and represent something else
2. Human intervention; humans give meaning to a visual object
3. Presence of an audience; you must be communicating to someone, even yourself.

Visual Rhetoric may also constitute a theoretical perspective that involves the analysis of the symbolic or communicative aspects of visual rhetoric. The field of visual rhetoric is vast and multifaceted because visual communicators can be interpreted in a variety of ways. It is impossible to narrow any component of visual rhetoric to a theory; you can merely have the choice of the method of viewing it.

Rhetorical perspective is also characterized by attention to three aspects of visual images:

- I. Nature of an image; it involves attention to presented elements and suggested elements
- II. Function of the image
- III. Evaluation; how we choose to assess the image.

Deductive Application of the Rhetorical to the Visual

Scholars can use a rhetorical perspective to visual imagery to illustrate, explain, or investigate rhetorical constructs. Inductive exploration of the visual to generate the rhetorical. Another application of rhetorical perspective on visual imagery is to analyze the features of an image to create rhetorical theory in light of distinct characteristics of the image

Methodology

This study is a qualitative research which is less concerned with generating or providing an extensive perspective (producing findings that can be generalized more widely) than providing intensive insights into complex human and social phenomena in specific circumstance.

The study adopted Interpretative Phenomenological Analysis as its primary method of scientific inquiry.

Interpretative Phenomenological Analysis (IPA) is an experiential qualitative research approach developed specifically within psychology. It is now widely used by researchers in health, clinical and social psychology particularly in the United Kingdom. It is also being used by researchers in human and social sciences, as well as in media and cultural communication. The method is essentially concerned with understanding lived experiences and with how participants make sense of their experiences. In other words it is centrally concerned with the meanings which those experiences hold for the participants (Deacon, D. et al, 2007). Most IPA is conducted using intensive qualitative research approach such as in-depth interview, focused group or observation (Baran and Davis, 2012).

Population of the Study

The population of the study consisted of all the religious logos, symbols, signs, graphics and visual messages displayed on public transport vehicles and all owners/drivers of public transport vehicles with a textual or visual message displayed on it in Kano state, Nigeria. Owners/drivers of vehicles with textual or visual messages are selected because of the need to interpret and understand the socio-psychological or cultural contexts of producing the messages. In theory all transport literature are produced with the culture and socio-political contexts of which they are a part.

Sampling Technique

IPA studies are conducted in small sample sizes because it is aimed at providing comprehensive analysis about the perception and understanding of a particular group rather than making a more general claim. Smith (1996) observed that IPA researchers usually use purposive sampling technique to generate a fairly homogeneous sample for which the research question will be significant.

Thus small samples generated more informally and organically were used than those typically used in quantitative research so as not to preclude the intensive analysis needed in qualitative studies (Silverman,

2008). As obtainable in qualitative tradition samples in this study are considered as illustrative of broader social and cultural practices rather than as strictly and generally representative.

Instruments of Data Collection

The study employed semi structured face to face in-depth interview and face to face focused group discussion (group interviews) as the instruments for collecting the primary data.

The in-depth interviews were held with eight public transport vehicle owners who have been in the transportation business for ten years. The researcher posits that this period is both sufficient and adequate to provide the vehicle owners with a proper understanding of the dynamics, trends and challenges of the business. These experiences may affect the pattern and selection of the textual and visual messages used to reflect social history and identity,

The interviewees were selected from five national motor parks in Kano. These are *Dawanau, Mariri, Naibawa, New Road and Kofar Wambai*. These parks are purposively selected because they are national motor parks hosting vehicles that operate on inter and intra state services.

Face to face focus group otherwise known as group interviews were conducted with two groups of eight drivers in each of the five motor parks identified. Drivers who have been in the job for ten years were selected to form membership of each group, the period is assumed to be enough for the drivers to accrue multiple experience and proper understanding of the dynamics, trends, prospects and challenges of transportation which shape the pattern and selection of the textual and visual message used.

These instruments allow the researcher and the participants to engage in a dialogue whereby initial questions are modified in the light of the participants' responses and the investigator is able to probe interesting and important areas which arise.

Method of Data Analysis

The primary data generated were analysed using Phenomenological Analysis technique. It is an approach to the analysis of qualitative data which centres on the discovery of meaning of events and texts in a specified context (historical, social and cultural) (Smith, 1996).

The strategy forms an opposite to those research methodologies which stress objectivity and independence of interpretation in the formation of knowledge. This approach enables the researcher to elicit an in-depth meaning of human practices, culture, works of art and texts. The researcher used constant comparative analysis to compare the data generated from the interviews and focus group sessions so as to develop conceptualization of the possible relation between various pieces of data.

Data Analysis and Interpretation

The analysis of the data generated is segmented into two sections based on the research questions as follows.

What is the purpose of the religious logos and symbols featured on public transport vehicles in Kano?

Purpose generally denotes an anticipated outcome that is intended or guided by an organized social action or decision. It indicates what someone hopes to accomplish by indulging into a specified social action.

In an attempt to discuss, identify and interpret the purposes of the various religious textual and visual messages displayed on Public Transport Vehicles (PTVs) in Kano, the data from the Focus Group Discussion (FGD) held with drivers of PTVs and In-depth Interview held with transport entrepreneurs in Kano revealed that most of the messages are ambiguous and enigmatic because their meanings or purposes are associated to a particular social or personal context unknown to the audience. From the primary data generated the following purposes of the visual messages featured on PTVs in Kano are identified:

Talismanic Visual Messages

These are religious visuals, signs and symbols featured on public transport vehicles. They include portraits of religious sectarian leaders, religious symbols and signs. In their individual responses to the question on the purposes of religious visual messages, the participants in the FGD and in-depth interview reported that apart from textual messages visual religious messages also featured on transport vehicles as means of invoking the intercession of spiritual powers for defense, protection and prosperity as well as for the construction of religious identity.

Five out of the eight transport entrepreneurs acknowledged that portraits of religious sectarian leaders such as *Sheikh Ahmad Tijjani*, *Ibrahim Inyass*, *Nasir Kabara*, *Sharif Sani*, and *Ibrahim Zakzaky* featured on their vehicles to serve as protective mechanisms against evil and also as means of invoking stability and prosperity. Also, Islamic symbols and signs such as crossed swords, Mosques, date tree and Al-Buraq (the winged horse that carried Prophet Muhammad SAW on his night journey) featured on transport vehicles as generic symbols of Islam and to seek for the blessings of the symbols and construct religious identity.

A transport entrepreneur clarifies this argument in an interview held at his residence in Wudil on 30th July 2014. He explained:

All my buses feature the portrait of either Sheikh Ahmad Tijjani or Ibrahim Inyass because essentially am a Muslim, I adhere to the Tijjaniyya doctrine and I believe that their spiritual faithfulness can serve as a protective mechanism against all contingencies.



Figure 1 showing Islamic Visual Symbols for protection and religious identity

At Gaya on 5th August, 2014 a transport entrepreneur who participated in an in-depth interview reported that the primary concern for most entrepreneurs is the fear of uncertainty which serves as the major challenge to their success and stability in business. He explained:

You may or may not be conscious of the evil or enemy but certainly some people are plotting evil against you. So the only option is to seek for the intervention of spiritual or divine power to protect you and guarantee your success and prosperity. This can only be achieved by the use of religious or talismanic logos and symbols to overcome all difficulties and challenges. I believe that Allah is supreme and can intervene and stabilize all conditions. This is the moral basis of featuring religious and talismanic textual messages on PTVs in Kano. This faithfulness however has openly established my religious identity as a Muslim.

Earlier at new road Motor Park on 27th July, 2014 a Christian transport entrepreneur reported that symbols such as the cross, portrait of Jesus Christ, portrait of Virgin Mary are used as a Christian means of protection and success. He stressed:

Christian signs and symbols are featured by many Christian transport entrepreneurs to solicit for divine intervention and intercession especially in difficult times and conditions beyond human control. The cross signifies the death and sacrifice of Jesus Christ to humanity whoever believe in this, Christ will be his saviour in this life and the hereafter. That is why we feature the Christian cross on our vehicles to seek for cover with the blood of Jesus against any evil and to be identified as Christians.

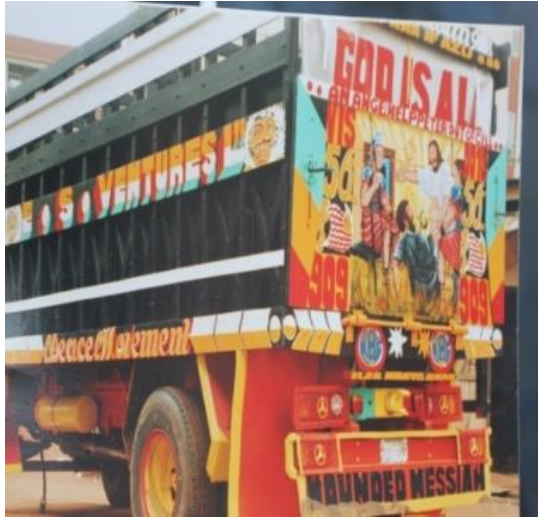


Figure 2 showing Christian Visual Message for protection and religious identity

Another Christian participant during the FGD held with drivers in New Road Motor Park on 23rd June, 2014 explained:

Biblical signs and symbols are used on transport vehicles as a form of spiritual or divine protection from enemies, witches, wizard and all forms of evil. In this business anything can happen; accidents, armed robbery attack, mischief from mechanics etc. So as a Christian seeking Jesus intervention is the only way out. Sometimes the attack could be from your friends or even relatives who do not want your success in life. These symbols also indicate the religious identity of the driver as a Christian.

Apart from seeking spiritual or supernatural intervention portraits of religious leaders such as Sheik Ibrahim Inyass, Sheik Ahmad Tijjani, Sheik Nasir Kabara, Sheikh Ibrahim Zakzaky, Jesus Christ and Virgin Marry and other religious symbols are used by transport entrepreneurs to construct their religious or sectarian identity.

In an interview held with an entrepreneur at New Road Motor Park on 27th July, 2014 he explained:

The Christian cross is not only use for protective or prosperous measures but also for the identification of the vehicle, entrepreneur and business with Christianity and its spiritual doctrines. Whoever sees the symbol of a cross will know that the vehicle belongs to a Christian or the driver is a Christian.

All the Muslim transport entrepreneurs interviewed agreed independently that Islamic symbols are used by entrepreneurs to establish their religious or sectarian inclination or adherent to a particular doctrine in

Islam. This is exemplified by an entrepreneur interviewed on 22th July, 2014 at Kofar Wambai Motor Park he explained:

As a Muslim and an advocate of Qadiriyya doctrine I display the portrait of Sheikh Nasir Kabara or the present apostle of the doctrine Sheikh Qaribullah on my vehicles especially the buses and taxis to construct my religious identity as a Muslim and sectarian sympathy as adherent to Qadiriyya sect.

Another transport entrepreneur illustrated the claim in an interview conducted on 26th July, 2014 at Mariri Motor Park. He explained:

All my buses feature the portrait of the spiritual leader of the Shia movement, Sheikh Ibrahim Zakzaky, to identify myself as an adherent to that religious or sectarian dogma.

It could be discerned that the use of religious symbols, logos, signs and graphics on PTVs in Kano are meant to construct the religious/sectarian identity of the entrepreneurs/drivers and to seek for divine or supernatural protection in a business where life and property are highly unsecured. Quranic and Biblical verses, portraits of spiritual faithful, and religious symbols are very popular as acknowledged by the transport entrepreneurs and drivers. Portraits of religious leaders such as Sheik Ibrahim Inyass, Sheik Ahmad Tijjani, Sheik Nasir Kabara, Sheikh Ibrahim Zakzaky, Jesus Christ, cross, palm tree, sword and Virgin Mary are portrayed on vehicles in Kano.

Findings of the study

1. The study found that the purpose and meaning of the religious transport literature is to seek for divinely or talismanic intervention to defend and protect the entrepreneur from all forms of evil attack as well as to invoke success, stability and prosperity for the entrepreneur.
2. The religious transport literature is also used to construct religious identity and establish sectarian sympathy. This is the apparent connection between the religious logos, symbols and the identity of the entrepreneurs/drivers as adherents and champions of religion. This indicates the strength and significance of religion in contemporary African society.
3. The study also found that all religious transport literature are produce from socio-cultural contexts with purposes and are shaped by pressure and possibilities generated by the contexts in which they are embedded.

Conclusion/Recommendations

The study concludes that the popular religious signs, symbols and logos featured on public transport vehicles are essentially used to construct the religious identity of the stakeholders and to invoke protection and stability in the business. The culture is an effective means of social communication among transport

stakeholders in Kano state. This realization is in consonance with the findings of Field (1960), Lawuyi (1988), Bunza (2005) and Van Der Geest (2009) who found the popular use of religious textual and visual messages to invoke protection and construct religious identity.

The study recommends an examination of writers, meanings, purposes, social contexts and audiences of the popular textual and visual messages on public transport vehicles in Nigeria. The study also recommends the formal utilization of public transport vehicles as means of social, political and cultural communication in Nigeria. This will probably improve the quality of the textual/visual messages.

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THE EFFECTIVENESS OF COMPUTER IN DECISION MAKING IN AHMADU BELLO UNIVERSITY PRINTING PRESS LIMITED

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Abstract

This study examines the effectiveness of computer in assisting printing press in making sound and effective decision in ABU Press Limited. The major source of data to this research is primary data through the administration of questionnaire using Likert scale. Purposive sampling technique was used obtain the samples for the study. The findings show that computer information system is an indispensable tool in decision making in today's technological age. That ABU Press uses some of the current computers and digital printing system which enhance production process and efficiency. The findings also indicate that there is immediate access to all the data they need on customers and their jobs through the computer system. The printing press is however, advised to invest on information technology tools as it improves efficiency, effectiveness and overall performance.

Keywords: Computer, Decision making, Printing press, ABU Press Limited, Effectiveness

Introduction

Computer is an advanced electronic device that takes raw data as input from the user and processes these data under the control of set of instructions (called programme) and gives the result (output) and saves output for the future use (Baraal, nd.). With computers, we calculate process data, solve problems, communicate with each other, create designs and make a decision in an organization (Bohanec, 2009). Decision making is a vital part of any business and a key function for its success. It is the process through which alternatives are selected and then managed through implementation to achieve business objectives (www.cimaglobal.com, 2016).

Harris (2012) sees decision making as the process of identifying and choosing alternatives based on the values and preferences of the decision maker. One of the most important human skills is decision making (judgment and choice) both at personal level and in the context of organizations. Decision making skills strongly affect the quality of life and success (Ephraim, 2013). The increased usage of computer based decision support systems is perceived as transferring decision from authority to software programme (Ngwenya, 2013). This has led to the notion that decision making power has been somewhat transferred from human decision makers and over centralized on the machine in the decision loop. Druzdzel et al. (2005) assert that proper application of decision-making tools in a business has the tendency of increasing productivity, efficiency, and effectiveness and gives many businesses a competitive advantage over their

competitors, allowing them to make optimal choices for technological processes and their parameters, planning business operations, logistics, or investments.

Bohanec (2009) postulates that computer decision making is fundamentally different from human decision making and has an advantage. Computers make decisions according to programme procedures, which can be easily analysed, modified and observed during their operation. Bohanec further explained that the computer has to be programmed to carry out some given tasks in a defined sequence of instructions that can be executed by the computer. Computer decision making in the printing press involves decisions concerning the activities in pre-press, press and post press. They are the three production departments that are overseen by the management of the press. It is in the light of the above that the study sought to evaluate the effectiveness of computer and decision making in pre-press, press and post press at the Ahmadu Bello University Printing Press.

Historical Background of Ahmadu Bello University Press Limited

Ahmadu Bello University Press Limited was established in 1973 and incorporated as a Limited Liability Company on 30th January, 1978 with the mandate of promoting academic excellence through scholarly publishing, printing books and other related materials especially for the tertiary institutions. The Company holds 50,000,000.00 authorized and 20,000,000.00 issued and fully paid ordinary share capital of N1.00 each.

Ahmadu Bello University Press Limited is one of the Company's established and solely owned by the Ahmadu Bello University to diversify its sources of revenue. It's an independent, fully commercialized venture with its own Management and a Board of Directors.

The Press Production department has four sections equipped with machinery/equipment. These sections are:

- i. **Pre- Press Section:** This section consists of Computer and Lithographic units. The Computer Unit carries out all Typesetting, Formatting, Cover design and Colour separation. The Unit has State-of-the art Computers equipped with the latest software, Scanners, 5100 & 5000 series LaserJet, 1100 lesser jet, and A3 size LaserJet, Coloured Printers and colour separation Machine and so forth. The Lithography Unit carries out stripping, filming, plating etcetera.
- ii. **Press Section:** The press section is also known as printing Section, Machinery in the Printing Section includes: Speed Master, Perfecto, 2-colour heavy duty off-set printing machine, Sord-Z Two-colour heavy duty printing machine to mention a few.
- iii. **Post Press Section:** This section is the print-finishing section with different machinery which includes: Wohlenberg 115 Guillotine (Cutting) Machine; Folding Machine (2nos.); Sewing Machine, Stitching Machine (2nos.) and others.

The Concept of Computer

The rapid proliferation of computer technology, in the form of mainframe computers, networks of interconnected machines, and stand-alone personal computers, is having a profound effect on many areas of life (Schoenfeldt and Mendoza, 1991). As a result of the spread of computer equipment on many areas of life, the computers have assumed an increasing role in professional practice, including applications in providing services in the area of businesses, industries, organisations and educational institutions.

A computer is a machine that can be programmed to accept data (input), process it into useful information (output), and store it away (in a secondary storage device) for safekeeping or later reuse (<http://homepage.cs.uri.edu>). The computer provides facilities for processing, storage and retrieval of information, and makes available such facilities when needed for the transfer or communication of data and information. According to Baraal (nd.) the computer has four functions which accepts data (Input), processes data (Processing), produces output (Output) and stores results (Storage).

Input (Data): Input is the raw information that entered into a computer from the input devices. It is the collection of letters, numbers, images and others. See examples of input devices in figures 1a, b, c and d below:



1a. Scanner

Source: (<http://www.canon-europe.com>, 2017)



1b. key board

Source : (<http://www.computerhope.com>, 2017)



1c. Digital camera

Source: (www.google.com.ng, 2017)



1d. Mouse

Source: (www.google.com.ng, 2017)

Figure 1 a, b, c and d: Input Devices

Process: Process is the operation of data as per given instruction. It is totally internal process of the computer system.

Output: Output is the processed data given by computer after data processing. Output is also called as 'result'. We can save these results in the storage devices for the future use. Here are output devices below:



2a. Monitor

Source: (www.google.com.ng, 2016)



2b. Projector

Source: (www.google.com.ng, 2016)



2c. Digital printing machine <http://www.printprint.ca/>.2015

Figure 2 a, b, c: Output Devices

The Concept of Computer in Decision Making Process

Gathering information: Information comes from a variety of sources through a variety of means. Reports generated by different computer systems assist management in making a decision.

Recalling knowledge and prior experiences: Computer systems can store information and retrieve them as long as the systems are available.

Understanding the various sides of the issue: Most commonly in a specific problem domain, advances in the area of computing have made it possible to have systems that attempt to reproduce the performance of one or more human experts. Applications such as CorelDraw, Photoshop, AutoCAD and so forth can be deployed as an expert system to aid decision making.

Comparing, weighing and evaluating: Computer systems aid in formatting and manipulating data. Several tools with different capabilities can be interfaced to provide users with a single easily used language to present data in a way that will best support the end-user to compare, weigh and evaluate data. Depending on the nature of the decision to be taken, there is computer aided tools that can facilitate the implementation of the decision. These tools include; computer aided software engineering (CASE) Computer aided recording tools (CART) Computer aided summarization Tool (CAST) Computer aided design (CAD) and Computer aided manufacturing (CAM) for implementing decision.

Application of computer in decision making process in Printing Press

The application of technology to modern printing press practice has resulted in the overall improvement in the performance of the press in terms of fast delivery, quality assurance and productivity. There is no doubt that the contribution of the computer to printing practice in our society is closely linked with the development of information technology. Many activities and services at pre-press, press and post press are amenable to information technology application.

There is a direct link between the increasing advances in information processing technologies and modern printing practice. These advances allow for extensive possibilities for using different computer systems in decision making in all the sections of printing workflow. A decision support system is not a single piece of technology, such as a database, file server, or network. Rather, it is a system for incorporating and integrating disparate data sources to better allow decision makers to access and compile data in a useful format (National Forum on Education Statistics, 2006). Zaigham (2013) added that, most decision support systems include the input device, hardware, software, networking technologies, and operating systems necessary for supplying and supporting databases and/or servers; a user interface with mechanisms for accessing, manipulating, and transferring data; and some type of repository for temporarily or permanently storing data. Figure 3 is a simplified framework of computer and decision making process in a printing press which is inspired from literature and fieldwork.

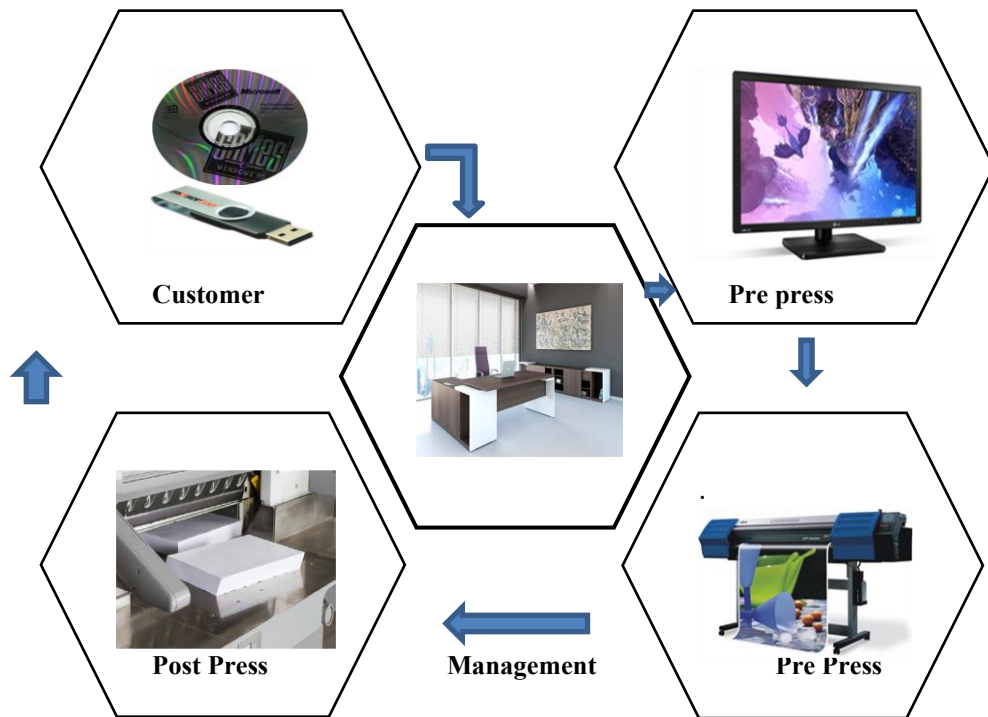


Figure 3: Computer and decision making process in printing press: A Framework (Baba, 2016).

The customer: A customer is also known as a client, he is the recipient of a service. He directs his problem to the management section in the press. He comes to the press with his soft or hard copies of information which will be edited in the prepress section.

Management section: This section is concerned with the daily affairs of the printing press. The management functions include planning, organizing, commanding, coordinating and controlling (Gwarry, 2016). They collect works from their clients and document the works before directing it to the prepress section.

Pre-press section: This section edits data supplied by client using computer and any relevant CAD software and subsequently send the edited data through wireless, flash or CD-ROM to the press.

Press section: This section is responsible for printing the input data from prepress through digital printing system. The digital printing system is fast and reliable in the printing process. Although some of the printing is done using off-set printing.

Post-press Section: This department is the last section for finishing. It uses operational machines that could easily assist in cutting of papers, binding, folding and so on. Finishing could also be done manually. According to Buckwalter (2006) traditionally, the three production departments have been relatively isolated from each other, with a minimum of information being communicated between them. He further added that in theory the communication between the production department and the management department should have a holistic view of the whole printing plant and up to date information about all customer orders currently in production. This has been even more non-existent. The only time information traveled between departments was when one department handed off the printed product to another department in the form of a job ticket.

The Baba (2016) framework on the computer in decision making in the printing press is a simplified explanation of a typical workflow of various sections of a printing press. The framework is a specific class of computerized information systems that supports printing press decision-making activities. A properly-designed framework will help in giving clear information from the customer, managements and down to the production department of the printing press. With this in place, efficiency and productivity would be enhanced which is the goal of every business organisation.

Methodology

The study was conducted in Ahmadu Bello University Printing Press Ltd. Zaria. Qualitative research design was adopted to describe the effectiveness of computer and decision making in the ABU Press. The main instrument used for data collection in the study is the questionnaire. The questionnaire is the Likert scale type of questions which required the respondents to answer by indicating his/her choice of the possible answers that is 1 = strongly disagree, 2 = Disagree, 3 = Neutral, 4 = Agree, or 5 = strongly agree

and these items were used to measure respondents attitudes. Purposive sampling technique was used to obtain the target respondents for the study. Respondents included the production department manager and the heads of the three sections with two staff from each, in the production department of the ABU Press Ltd. The questionnaire was administered to the respondents in ABU printing press. The questionnaire contained the following items:

- i. Management control in printing press with 5 questions
- ii. Decision making in prepress with 4 questions
- iii. Decision making in the press with 6 questions
- iv. Decision making in post press with 4 questions

Discussion of Results

1. Management control in the printing press

The position of the production manager in ABU press is a senior management. The production manager organizes, controls and monitors the flow of printed materials in the ABU Press. He is also mandated to check schedules, confirm product specifications, oversee the work of staff in the department, monitor the quality of the product and ensure deadlines are met. In the press, the respondents agree on using network, through network they can collect information from their respective customers and also information on current trends in printing and as well as new technologies. Acting in accordance with the respondent, the ABU press uses a Pentium III computer operating system and relevant printing technologies. The respondents also recognise the role of computer in managing the activities of the pre- press, press and post press departments.

2. Computer and decision making in prepress

The head of pre-press in ABU press is responsible for overall management of the prepress department, including computers, design, plotting, stripping, proofing, plating, reviews production orders and implement production schedules in the department. The respondents in the pre-press which include the head of department and two staff agree that all print data supplied by customers go through several prepress production and checks. They also agree that a prepress department prepares customer material for print using computer aided design (CAD). Furthermore, they are undecided that pre-press send input data to the press through wireless, flash or CD Rom because most of their printing jobs were done using off-set printing machine which passes through the lithography section before reaching the press and sometimes done with digital printing system.

4. Computer and decision making in press

The head of the press department is in charge of overall management of the off-set printing and digital printing department. He reviews production orders and implements production schedules in the

department. He also ensures departmental compliance with safety and environmental rules. The respondents in the press department, which includes the head of the section and two staff, strongly agree that they use both digital printing system and off-set printing in production. They revealed that input data are submitted by pre-press to the digital printing system which is fast and reliable in the printing processes.

5. Computer and decision making in post press

The head in the post press department is in charge of overall management of cutting, folding, gathering and binding. He reviews production orders and implements production schedules in the department. The respondents in this department, which is the head of section and two staff, strongly agreed that post press uses operational machines for finishing. The respondents were undecided that the post press department outputs finished printing products. However, they agreed that printed sheets are forwarded to the post press department that cuts, gathers, folds, and binds them using a digital system or manually. The findings of this study supported the assertion of Druzzdel et al (2005) which affirmed that proper application of decision-making tools in a business has the tendency to increase productivity, efficiency, effectiveness and more give many businesses a competitive advantage over their competitors.

Major Findings

This study revealed the following:

- i. The management plays vital functions in decision making, organizing, staffing, planning, controlling, communicating and directing the activities of the printing press.
- ii. The ABU Press uses some of the current computers and digital printing system which enhance production process and efficiency.
- iii. There is immediate access to all the data they need on customers and their jobs through the computer system.
- iv. Computer system helps in decision making which simplifies all prepress, press and post press production and gives the best quality required in ABU Press.

Conclusion and Recommendations

Since computer information system is an indispensable tool in decision making in today's technological age, the use of Computer Aided Design (CAD) in ABU Press allows for extensive possibilities for using different computer systems in decision making in all the sections of printing workflow. That printing press should have a very good model or framework that will direct or guide the operations of the printing press and printing press companies should invest on information technology tools as it will improve their efficiency, effectiveness and their overall performance.

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AN ANTHOLOGY OF MASQUERADE MASKS AS ARTIFACTS, SOCIOFACTS AND MENTIFACTS

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Abstract

Artifacts, Sociofacts and Mentifacts are a sociological framework which presents three interrelated aspects of culture. Artifacts referring to what people make, Sociofacts; how people come together and for what purpose and Mentifacts; what people think or believe. These dimensions are inseparable and are always present in understanding a given culture. The framework therefore, gives insight into the significance and social uses of masquerade masks. Masquerade masks ideation is a construct of a given culture, which displays the art, entertainment and beliefs of the people. These outcomes are always present in deepening our understanding of a given culture. This article is an attempt in analyzing how the Eyo, Ekpe, Egungun, Gbon, and Chi Wara masquerades fit as Artifacts, Mentifacts and Sociofacts. This paper concludes that Sociofacts represents entertainment, Mentifacts, the beliefs accorded the masquerades by the people which remain a binding force that brings people within a community together to celebrate and felicitate with one another and Artifacts, a creation of an artist or an African craftsman with an intended purpose or function.

Keywords: Masquerade Masks, Sociofacts, Mentifacts and Artifacts

Introduction

Before the advent of Christianity and Islam majority of Africans were followers of their traditional religion. Stemming from this most masquerade masks were made for traditional religious practices, ceremonial reasons and festivals. With the belief by Africans in life after death; where spirits of the deceased relatives or ancestors influenced the living world. This influence were held equally over the weather, crops, livestock, wildlife, entire communities and the gods that must be appeased; where communities held rituals to intercede with the spirit world to turn away ill fortune to motivate good fortune. Amongst the forms of ritual and religious art in these communities are masks worn during masquerade festivals associated with specific rituals, religious ceremonies, weddings and funerals.

Masquerade Masks as Artifacts

The word ‘Artifact’ is derived from two Latin words ‘*arte*’ meaning Art, and ‘*Factum*’ denoting to make. An artifact therefore can be defined as an object that has been deliberately made for a certain intention or aspiration. The definition that supports this article in a more restricted sense refers to simply; hand - made objects which represent a particular culture. When used in a generic sense connotes objects and phenomena that are of interest to archeologists as sources of information about past cultures. In philosophical discussions artifacts are often described as having “intended proper functions: despite their classifications (either on the basis of form, method of production, materials used, style and intended use (Hilpinen 2016). Masquerade masks being a product of an African craftsman or artist (author) can be said

to qualify as an artifact because they meet the criteria suggested by Aristotle in Hilpinen, 2016, who stipulates that an artifact should have an author and should be intentionally made or produced for a purpose. Various styles of these masks produced for religious or ritual reasons by a craftsman is a testament to the diversity and complexity of the ethnic groups that make up the continent.

Masquerade masks in Africa take many forms and offer us enormous insights into the cultures and ethnic communities from whence they came. They are most often emblematic, representative, stylized and abstracted. They are customarily depicted in human, animal or legendary forms which exhibit good balance, craftsmanship, attention to detail and finish.

In Africa due to the enormous rainforests wood inevitably became the natural material for carving masks which irretrievably suffered decay due to lack of adequate storage facility (ies) hence most of them were lost to termites or ants, or rotted to damp. A carver had clear and practical purpose for his art work. He may set out to carve a figure to represent an ancestor or a mask to be used by a priest or diviner just for a year. Whatever the reason intended the author displayed the power of his imagination as startling imbalance is restored to balance by the force of strong design and distortions as the representation of the human or animal forms are not inevitably proportional. He rather strives to stress or overstate specific bodily characteristics, which are often used as a form of conversation or communication between the people, supernatural forces and beings.

The numerous masquerade masks produced were more than facial or head coverings. They often include elaborate costume with adornments and headdress. It should be noted that the process that gives realization to these masquerade masks are often ritualized comprising a prescribed series of steps that were learnt through years of apprenticeship. The carver chooses his wood carefully settling for a green moist wood with the right physical and spiritual qualities which ascertained through divination ritual and offering (s). At the end of their creation these masks are given a life force by a community priest(s) or religious practitioner(s) who relates with the spirit world of the ancestors and gods.

Masquerades as Sociofacts



Plate I: Eyo Masquerade

Source: www.werunthings.com (2009) retrieved on November 18, 2012

The Eyo masquerades appearance because of its white flowing gown will elicit some mixed feelings from an onlooker seeing it for the first time. The wide brimmed fedora hat is in five different colours representing each of the five clans that participate in the masquerade festival. During the festival all the five clans also carry a long wooden plank measuring about six feet long perhaps used to ward off evil. The wooden plank is called Opa'n Bata and has inscriptions on each. The hats have motifs distinguishing each of the clan from the other apart from the different colours of the hats.

Eyo Festival is unique to Lagos State. The masquerade is perhaps the most popular social masquerade in Lagos. It was brought into Lagos in 1750 by Ejilu and Malaki the two male cousins to Olori Olugbani, the wife of Oba Ado and mother of Erelu Kuti 1 of Lagos (Olushola, 2009). On Eyo Day, the main highway in the heart of the city (from the end of Carter Bridge to Tinubu Square) is closed to traffic, allowing for a procession from Idumota to Iga Idunganran (Festivals in Nigeria, 2012). Here, the participants all pay homage to the Oba of Lagos. The Eyo festival takes place whenever occasions and tradition demand, but it is usually held as the final burial rites for a highly regarded chief.

Among the Yoruba, according to (Festivals in Nigeria, 2012), the indigenous religions have largely given way to Christianity and Islam, but the old festivals are still observed. The traditional leaders of the Yoruba are the Oba, who live in palaces and used to govern along with a council of ministers. The Oba's position is now mainly honorary and their chief role is during the observance of the festivals. Yoruba festivals honour their pantheon of gods and mark the installation of a new Oba. The Engungun festival, which honours the ancestors, lasts twenty four days. Each day, a different Engungun in the form of a masked dancer, dances through the town, possessed by one of the ancestors. On the last day, a priest goes to the shrine of the ancestors and sacrifices animals, pouring the blood on the shrine. The sacrifices are collected, and they become the food for the feast that follows.



Plate II: Ekpe Masquerade (2005) Source: Akhenaten in Oluwaseun Osewa (2012), *Ekpe Masquerades - Culture – Nairaland Forum*

The *Ekpe* masquerades shown in Plate II wear some ball-like masks with doughnut-like ring stretching from their neck down to their shoulders. Their wrists and ankles are covered by small rings of puffy materials made of wool. The colours that are common with this woolen rings are yellow, red, green, orange with black. In some cases the closely knit colours of yellow and red give an appearance of geometric shapes while their facial parts are marked with white rings and black dots at the center to depict their eyes.

Effeffiong (2012) in her response discloses that the decorations on the body (*Esik*) of the *Ekpe* masquerade are divided into different parts. These include the forehead, head, waist, the right and left hands. The raffia (*Nyaya*) she discloses is used to adorn different parts of the body which include the hands, chest and legs. She reveals that the decoration used to adorn the fore-head is called the *Ituen* which symbolizes the level or status of a member within the *Ekpe* cult group. By the side of the waist (*Mboboh*) is adorned the big bell (*Nkarika*) which introduces the arrival of the masquerade to the audience. On the right hand (*Esang*) of the masquerade is usually a staff that symbolizes authority and royalty while on the left hand (*Oboti*) the masquerade holds a bunch of leafs symbolizing the agrarian nature of the community or sacredness.

Yetunde (2009) observes that masquerade celebrations are important occasions which are very popular among *Efik* people in Cross River State. There are different types of masquerades for various events like the coronation of the *Obong* (King of Calabar), burial, chieftaincy title ceremonies as well as other seasonal celebrations. The most distinguished and highest of all the masquerades is the *Ekpe* masquerade, according to the author.

Masquerades as Mentifacts



Plate III: *Egungun* masquerade

Source: Images for images of Egungun masquerade (2008) Retrieved on October 1, 2012

The word *Egungun* or *Eegun* in Yoruba language means masquerade. The one shown in Plate XI is flamboyantly dressed in colours of, yellow, red, green and blue with white. In giving insight into the significance of the costume and nature of the masquerade, Omosule (2011), reveals that the apparel worn by the masquerades and followers provide visual aesthetics. The costume ensemble consists of colourful strips of fabrics and pieces of leather of different designs and colours. The masquerade wears a headdress which is a wide strip of thick fabric that spreads across its head and a large gown like dress that spreads open when it does its twisting dance moves. The fabrics are adorned with geometric shapes of half drop repeat design patterns in some cases while on the other parts of the fabric the simple repeat pattern is made using two colours of green and yellow.

Egungun ritual was established to appease the anger of a neglected dead father of the Ologbin lineage. (Kunle, 2006). The deceased's corpse had been simply abandoned on an ant hill. Among the Oyo-Yoruba (who trace their political power back to Shango), the Elder *Egungun* masquerade is always *Egungun Oya*-the goddess in the form of cloth-segments. Kunle (2006) states that *Egungun* is the return of the ancestor in masquerade form among the Yoruba. It is a presentational religious art which imagines the collective spirits of the ancestors, and builds them out of overlapping or stitched segments of cloth.

At times of the commemoration of the yearly death festivals and successive funeral rites, these remarkable assemblages "come out" to dance, to astound the viewer, correct if need be, and offer blessings from the spiritual world they normally inhabit. Kunle asserts that, *Egungun* developed as an institution patently to strengthen and consolidate the kingship, the foundering (collapsing) state and its people by theatrically evoking ancestral sanctions, and by lending supernatural authority to the suppression of disloyal, even dissident voices. The use of masquerades as political whips and purgatives (which is often the case and the

interesting part during the festivities) of ill-intentioned elements within communities, was “borrowed from heads-of-family defecting from the Nupe enemy or from Nupeised Yoruba living along the Niger River”. The ancestral dimension stemmed from Oyo-Yoruba tradition itself in the transcendent person of Shango, a legendary early king of Oyo, divinized as Orisha (Kunle, 2006). The author notes that, the concealment of the masker from head to toe connotes elegance, beauty and good packaging as the secrets of good living. He further reveals that, the masquerades are of various types, which include, *Awodegbo*, *Alapansanpa*, *Adiro*, *Alekewogbe*, *Banjo*, *Ajetumobi* and *Ageku-Ejo*. The *Awodegbo*, for example, is adorned in very long red coloured attire decorated with cowries and beautiful items, while the costume worn by *Alapansanpa*, *Adiro* and *Alekewogbe* are very long akin to the Eyo masquerade costume which reveals beauty in royalty. The third category, the *Egungun Banjo*, *Ajetumobi*, *Ageku-Ejo* and others, according to the author, have their “gberi-ode” or “aso-ode” (hunters cloth or costume), made from animal skin bedecked with charms of different colours and designs. The fourth category, *Egun Eleru* and *Gbebolaja*, carry atop, a life chicken, animal heads, pigeon and palm oil to give colour to their appearance. This, the author states, signifies beauty and availability of agricultural gifts that should maintain and sustain good character. While the axe (*aake*) used by the masquerade is to part the way for the people and facilitate easy passage into the world beyond, the use of the whip by the followers on themselves, demonstrates courage, endurance, perseverance and camaraderie, which are virtues of good character. In transmitting and sustaining this masquerade tradition, though controlled by adult associations, children are given space at the edges of events to experiment with their home-made masks and costumes. Masquerade performance such as *Gelede* or *Egungun* is often organized so that children can perform first. Some families even purchase or make elaborate costuming for their children in a similar style to that worn by the adults (Stokstad, 2009).

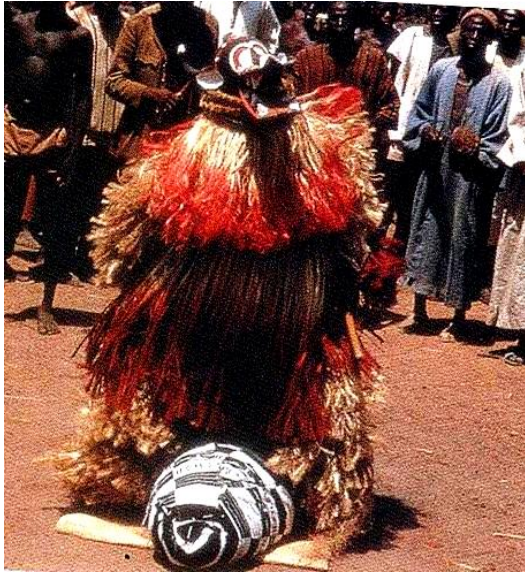


Plate IV:Gbon and other maskers performing at a Senufo funeral, Poro Dikodougou District, 1970. Source: Visona, Poynor and Cole 2008 p.149

The senufo funeral masquerade wears a raffia scarf like a cape that covers its shoulder from its head down to the elbow. The oblong shaped mask has two horns carved from the forehead curving up to a center nearly touching each other at the top. The eyes are a slit suggestive of eyes that are closed in death to perhaps capture the significance and function of its presence at funerals. The lower part of its regalia is made of raffia that reaches down to its ankle. It is vital to note that the overall appearance of this funeral masquerade might remind many of their ultimate end (death). Laying down on an improvised mat in between the legs of the masquerade spread apart is another masquerade that sports a black and white headdress which perhaps suggests supremacy.

The Gbon masquerade shown in Plate IV swishes his raffia skirt over the wrapped body of the deceased three times to recall the three stages of Poro that the man went through before becoming an elder, but of course, the transition and transformation here is to the revered ancestor, effected by the ritual (Visona, Poynor and Cole, 2008).

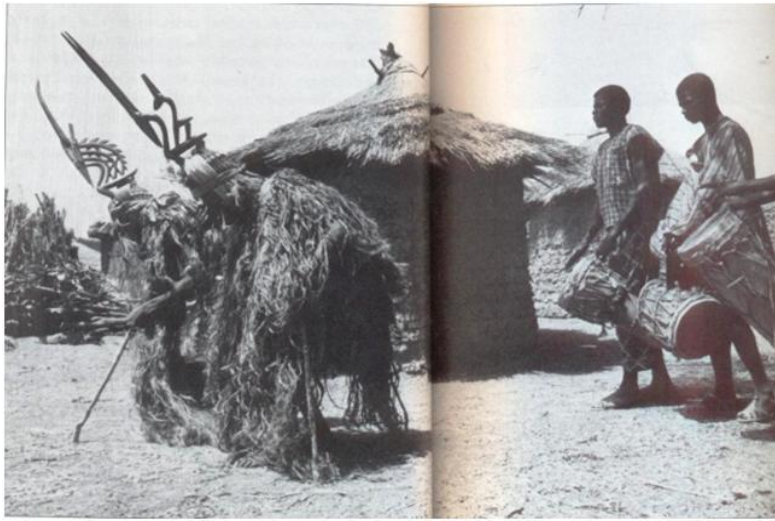


Plate V: Chi Wara Masquerade of the Bamana, in Segou region of Mali
Source: Seiber and Walter (2000)

The Chi Wara masquerade is inspired by the antelope spirit of the Bamana people of Mali. It is a headdress of slender carved masks. There is a male and a female type headdress. The male headdress has a frontal head that stretches up into the horn. The neck is a carving of four rows of wooden curvature that forms the neck. The female headdress as depicted has two figures on it. The figure in front only shows the head that stretches up into the horn and a short neck of one wooden carved row. Behind it is a depiction of perhaps the female antelope's kid depicted in full figure in a stylized manner. The two headdresses are worn by two performers to indicate perhaps the participation of the whole family in the concept of productivity, growth or fertility.

The Chi Wara is the fifth of the six graduated initiation associations of the Bamana. Membership is open to women as well as men, however, participation in certain initiation rites is restricted to circumcised males (Zahan, 1974 in Seiber and Walter, 2000). The association teaches its members all aspects of food production, the success of which requires cooperation between men and women. Paired male and female headdresses as in Plate II shown above, appear in the Chi Wara performance. The headdresses express many levels of meaning. For example, the carved animals on the headdresses are composites of different species of antelopes. To the Bamana, these forest animals, with their grace and strength, embody the ideal qualities of champion farmers. The male is the sun, and the female is the earth; the fawn on the female's back symbolizes human beings. The fiber costumes worn with these headdresses represent water. As there must be a union of sun, earth, and the water for plants to grow, there must be cooperation between men and women possessing the requisite physical and moral qualities to ensure that agricultural processes-including clearing the land, tilling the soil, planting the seeds, and tending the plants-take place on schedule to ensure a successful harvest (Seiber and Walter, 2000).

Conclusion

Masquerade masks analysed gives insight into the belief systems, entertainment and artifacts of some African communities. It further brought to bear aspects of their religion, good harvests, good afterlife, policing, morals and norms. This paper concludes that Sociofacts represents entertainment, Mentifacts, the beliefs accorded the masquerades by the people which remain a binding force that brings people within a community together to celebrate and felicitate with one another and Artifact, the masquerade mask produced by an artist or craftsman for the purpose of celebrating communal cleansing, coronation ceremonies, chieftaincy installation or masquerade festivals.

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Interviewed Person

Miss Effeffiong Effiong Etim, the Proprietor Mma Effiom Entertainment Group of Cross River State.Interviewed at the Eagle Square, Abuja on the 24th of November, 2012.

Definition of Terms

aake: Yoruba term for ‘axe’

ayei: Efik- Nigeria term for waist dress.

Awodegbo, Alapansanpa, Adiro, Alekewogbe, Banjo, Ajetumobi and *Ageku-Ejo*: Various types of *egungun* masquerade.

Esang : Efik-Nigeria term for the right hand

Ituen : Efik-Nigeria term for the head

Mboboh : Efik-Nigeria term for the waist

Nkarika: Efik-Nigeria term for the big bell

Nyaya: Efik-Nigeria term for the Raffia

Obong : King of Calabar

Oboti: Efik-Nigeria term for the left hand

ISSUES OF TECHNOLOGICAL DETERMINISM IN THE EMERGENCE OF THE NETIZEN CONDITION

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Abstract: This paper interrogated three selected artworks from the ongoing Pbr research work of Ike Francis Okoronkwo with the aim of establishing the provenance of technological determinism in the netizen subject. The author interpreted iconological and iconographical issues that deal with the citizen's transformation into netizens as technological conditioning of citizens. The work recommends that artists should approach their studio practice from the mindset of researchers to express deeper issues about the society and the need for scholars to expand the interpretation of an artwork beyond the artist's intentions.

Keywords: Citizens, Cultural Determinism, Social Determinism, Technology, Technological Determinism, Netizen

Introduction

New advancements in Information and Communication Technology (ICT) had precipitated multi-social platforms for citizens to use beyond known confines of citizen-hood into emergent citizens of the internet community. Bart Cammaerts and Leo Van Audenhove (2005, p. 179) Identify this emergent shift as 'technological citizenship' which presents multiple modes of engaging reality. The multimodal turn manifests itself in the faddish obsession with the consequences of ICT conditioning through the proliferation of gadgets; new lexicons, memes, and other attitudes that show the undercurrents of the internet influences. Technological citizenship reflects on the migrancy, mobility, and transition of citizens. Individuals simultaneously function both as city dwellers to virtual space navigators, participating in the internet cosmopolite through ICT. Due to the above attribute of being citizens of the internet, Michael and Rhonda Hauben (1997, p.) in a seminal book entitled "Netizens: On the History and Impact of Usenet and the Internet" published in 1997 coined an acronym from citizen and internet to arrive at a new citizen subset called the netizen.

However, netizens are foremost biological entities inhabiting physical spaces. They are primarily citizens of the ascendancy of technological enablement; they inter-mix the analog of digital processes towards the actualization of their dreams and expectations. If we understand the human primarily as citizens, the netizen becomes one that is primarily a citizen; having been born in and operates at certain geographical, ethnic, racial, social and cultural space. A netizen's identity draws on influences which do not obviate its citizen's cultural or geographical experiences, rather, these influences present endless possibilities for engaging emerging cultural dynamics through new logics advanced by knowledge. By establishing the issue of technological determinism influence on the netizen condition, this paper aims to

explicate the aptness of expressive materials from e-waste discards to create visual metaphors of the netizen phenomenon in mixed media works by Ike Francis.

The authors adopt an interpretive approach to expand the reading of the metaphors in 'FaceBook 2', 'Blackmails and Black Boxes' and 'Universal Man' from Ike Francis' ongoing practice-based (PBR) research work to explain the issue of the technological deterministic underpinning of netizen. This engagement, therefore, throws up new challenges which our positions as scholars and practicing artists had prepared us to manage. More so, as Greame Sullivan had observed that "the critical and creative investigations that occur in studios, galleries, on the internet, in community spaces and in other places where artists work, are forms of research grounded in art practice" (Sullivan 2005, p.xi), the studio productions mentioned above make up research subject to engage technological determinism. Being simultaneously artists and scholars, the authors have the advantage of rare perspective to approach the task through the formalized academic rigor of systematic inquiry and practical studio experiences in engaging the subject. The paper engages the netizen phenomenon within the imbrications of technological determinism with a view to situating the citizens' transformation to netizen as a subset of the former state. This also provides an anchor to understand other artistic works from Ike Francis ensue from citizens' transformation to netizens.

Background to the Study

This paper interrogated the netizen phenomenon as a technologically determined condition which had expanded the scope and functions of citizenship to the internet space. Though it is argued that both social and technological factors influence the experience of netizen, we focus attention to interrogating the technological factor in this study. This becomes pertinent to show the connection between deriving resource materials from ICT wastes in creating mixed media and installation artworks by Ike Francis and its reading as visual metaphors of the netizen condition. In lieu of this task, the authors select three artworks which adopt the mixed media and installation art mode of display for analysis. The works are; 'Geekscape, Facebook2 and the Universal Man. All the artworks mentioned above were created from repurposed e-waste materials and express ideas that cover both interpersonal and social factors of the netizen. Establishing the technological deterministic aspect of netizen becomes a visual explication of Marshal McLuhan's statement that "medium is the message" presented in his work "Understanding Media: The Extensions of Man" in 1964.

For instance, McLuhan uses an example from the electric bulb in an instance and the railway in another to explain the difference between the impact of something and the purpose of its use. The medium of light in electrical power which establishes the message, in this sense the message of electric bulb is to mediate between daylight and nighttime by chasing away darkness and the many activities which this enables

human association at any time and place. By extension, the message in using e-waste materials for creating art explores the medium of ICT and the psychic and social changes it has brought among humans and their changing status as citizens. McLuhan writes that the message of any medium or technology is “the change of scale or pace or pattern that it introduces into human affairs (McLuhan 1964: p. 203). Using the three works mentioned above explicates the material components of extending our human bodies as citizens into the virtual space and condensation of time through the internet (technology) for creating new social activities.

Using effects from ICT waste is an uncanny strategy by the artist (Ike Francis) to exploring the theme of technological determinism in his doctoral studies on using the practice-based research method to approach the subject of netizen, the works under review materialize the concept of “the medium is the message”. This approach calls to attention to some unanticipated consequences of the ICT and its materiality to expanding the meaning of media. For the artist, the academic discipline and the public, e-waste materials function as secondary or tertiary effects in a flow of ICT meaning in contemporary society. Mark Federman notes that these dynamic processes are establishing grounds which work “silently to influence the way in which we interact with one another, and with our society at large.” (Federman 2004).

Interrogating Universal Man, FaceBook 2 and Blank Mails and Black Boxes



Fig. 1 Fig. 1a View of cluster of Circuit Panels Ready to be used in Studio work. Source: Okoronkwo Ikechukwu Francis. Port Harcourt 2013.

Universal Man



Fig. 2 Universal Man. 2013, 183CM X 244cm. Mixed Media/ Painting

Universal Man comprises of four canvas panels arranged in two-row and two columns to form a square shape. Each canvas panel has assemblages of maps from several cities of the world such as Abuja, Port-Harcourt, Lagos, Kano, Cape Town, New York and Dakar. Pasting of names of towns and cities were randomly placed from print stick-ups irrespective of the geographical proximity or cultural affinity. A double image of a man with arms and legs spread across the four panels and superimposed on the other. What becomes visible looks like a man with eight limbs.

The concept of the man in the painting is derived from Leonardo da Vinci's drawing of 'Homo Vitruvanus'. This figure of a man was executed through stencil and daubs of names of cities in multiple layering that the texts from a particular name city weaves into others and makes decipherability of specific city names difficult. All that appear before a viewer is a flurry of texts that build up into human form that spreads on maps and refer to no specific place. Yet these contain the direction to existing places with street names and exact directions. In our new realities with internet, the human is now a carrier of the geography of his/her world and this depends on the gadgets we carry.

Leonardo da Vinci, had the issue of human navigation of the world at heart when he used the image of a known architect to show human's quest to conquer spaces far and near. This thinking still subsists in our contemporary time with the advances of the internet and social media. The piece interrogated boundlessness as a form through the position of the man and what it symbolizes. Material determinism further plays a role in the sense that maps, road signs, and city names are technological devices used in locating or identifying places.



‘Face Book #2’ 2014. 186cm X 186cm. Mixed Media On Board/Painting

Facebook #2 is a large mixed media painting on four angles shaped and one square-shaped board supports, all put together amounts to five panels. The angle panels are arranged in a continuous sequence which encloses the square panel thereby forming an overall square shape. On the board are assortments of materials ranging from used keyboard pads, discarded radio and computer motherboards, extended plastics and constructed alphabets from wood. On the angle-shaped panels were arranged the above-named materials which were all painted in metallic silver color. Structurally, the four angles panels frame an inner square panel of 24inches 24x inches. This inner panel has canvas support and painted with acrylic color which creates two section of the painting. An outer mixed media on board that frames an inner acrylic on canvas painting.

‘Facebook #2’ presents the two pages of social media engagement before the onlooker without any agenda at preempting the viewer’s choice and therefore allows the viewer to decide on the best of the two pages to focus his or her energies. The multiple panel display shows form and essence as representing humanity and technology which typifies the popular social media platform called Facebook . From outer frames of the painting are sections that represent the virtual space executed from ICT interiors. This space has metallic colors of silver and suggests the machine-like aesthetics that technology saturation evokes to human sensibility. Use of chromatic colors was totally de-emphasized thereby projecting the three-dimensional and tactile quality of the painting as a reminder of machine determined reality. This is used to frame an inner section divided into four sections with a human face in each section positioned perpendicularly at the base of an existing form. The effect suggests continuity as one section flows into the other while retaining its color dominance.

Analyzing this work will surely throw up the deterministic debates. In the transition of human citizens to ICT Netizens, technological culture seems to take the front burners of inter-human and cultural exchanges. Despite that the human agency is behind any technological advancement, netizen attitudes tend to prefer the online engagement to direct inter-personal relationship. Just as the metallic section with relics from ICT discards points to technological reality, the human faces placed at right angles to other faces suggest interconnections occasioned by the social media platforms.

Black Mails and Black Boxes



Fig. 3 Black Mails and Black Boxes. 2014. Variable Installation of 74cm X 74cm Space With Three Panels Of 62cm X 62cm Each And Nine Boxes. Installation Art/Sculpture

‘Of Blackmails and Black Boxes’ is a variable installation piece which comprises of three wooden panels of 62cm x 62cm each and nine hanging black boxes of different sizes each. On the panels are arrangements of charcoal, alphabets from extended plastics and constructed woods, circuit panels and recovered materials from waste. The three panels are hung along each other to form a three panel (triptych) display pattern, beneath these triptych display are nine boxes made from predominantly charcoal and partly extended plastics suspended through a transparent and invisible fish string from each panel.

The use of black and materials are symbolic of the work’s focus on some hidden and covert misappropriation of the internet platforms by miscreants who seize the opportunity of the gaps between online and offline personalities to swindle unsuspecting victims. The work explores the hidden spectacles of the internet world where some humans and their innate desires towards evil are hidden under the visage of social media attractive texts and proposals to swindle the public. The work adopts the ludic postmodern form by letting the understanding of the work make sense as problematic of representations in the topics of social, material determinism and the netizen condition.

The overall use of black colors on texts and discards from ICT simulates burnt up remains of a valued item, this is because of the pervading blackness and charcoals that leaves only a few hints on the materiality of the ICT interiors. The blackness references the shady business that some netizens undertake under the cover of the internet platforms. Crooks and swindlers see cyber-crime as a short-cut to the

drudgery of the process by using the internet platform to test their dexterity in conning others through scam emails. 'Black Mails' play on the meaning of words and things related to end. The work presents two views of an aerial view of a city under the cover of darkness and the power of text in serving both good and bad ends. This also is a metaphor of the city where citizens live. The more urbanized the city becomes, the more life is precarious for the survival of the masses and yet the city must attract all and sundry. Some technologically constituted citizens using the internet platforms try to detach themselves from the vanquished hopes of the harsh realities of real-time cities. In the same way, crooks and swindlers had turned the real city into a hotbed of criminal activities, the cyberspace has become dangerous zones like Jonathan Raban's soft city where death is only a whisker away (Raban, 1980 p. 22).

The emergence of the black mail activity is part of the unintended aspect of the netizen which if not sensitize will divert the dreamt purposes of citizens transformation to netizens into a nightmare of an experience.

Justifying E-Waste Metaphors in Selected Artworks by Ike Francis from the Paradigm of Technological Determinism

Some crucial questions that need clarifications as a way of couching this topic arise as to who is a citizen? What is technology? What constitutes determinism? If netizen is a determined state, what forms of determinism is involved and where do we focus our study on? Other important issues arise as to what extent does it influence contemporary citizens? These questions give an explanation to the artworks even without indebt analysis by the authors.

The concept of citizenship had always been a contested notion among scholars and concerned organizations. Considering its early use to refer to status of individuals in given sovereign spaces covered by custom or law, the idea of citizenship becomes physically and geographically located within space. The fact of being a citizen of a place attracts its rights, privileges, obligations, and responsibilities. Currently, traditional expressions of citizenship are being challenged by new realities occasioned through ICT. Experiencing these movements, Bart Cammaerts and Leo Van Audenhove (2005) discourses the emergent shift which manifests as an alternative experience of citizenship with the extension of nation states and rights. They observed that "in technologically mediated discourses of citizenship, new kinds of political, social, economic and cultural forms of belonging are discussed because from infancy new generation had grown up with electronic toys and games" (Cammaerts and Audenhove. 2005, p. 179.)

The state of citizenship binds people by laws and regulations within defined space, which includes the civic appurtenances of humans under constituted political authority. Civil, political, social and other cultural influences of the citizens are reprocessed into new reality through a plethora of gadgetries and platforms used in the internet platform engender navigational boundlessness of the netizens. Under

technological conditioning, citizens re-prioritize right of access and participation at the cyberspace which extends their influence beyond physical and geographical boundaries. By extension, netizens are citizens (having been born in and operates from certain geographical, ethnic, racial, social and cultural space), who works in the virtual space of the internet. From its inaugural presentation, the concept of netizen had opened new vistas for researchers in the social sciences and other related disciplines of scholarship on new transformations occurring in the subject citizenship.

The emergence of ICT is now interfacing with the citizen's physical status and given rise to multimodal platforms where citizens participate through ICT hence erstwhile citizens functioning as netizens exist within the recognition and legitimization of a technologically conditioned public and communities. Technological citizenship had been identified in 1995 as 'netizen' by Michael Hauben. This merges civil, political and social rights through its plethora of gadgetries. Through this, netizens re-prioritizes rights of access and participation of people within a 'technological common-wealth' called the cyber-space. Under the above condition, a netizen could belong to racial, sexual, religious, cultural, political, professional or any other groups. These constitute multiple identities that culminate into a netizen's multimodal participation within the internet cosmopolite.

On the other hand, Technology deals with application of tools and systems within human societies. The need for technology arises as a result of want to improvise handles for a better engagement of nature's unending demands. "Humans in their dynamic engagement with culture adapt their needs to nature's scarce resources while attempting to fashion tools and means for easier navigations of its vagaries (Okoronkwo 2014, p. 58). "Technology derives its ontology from the Greek word *Tekhne*, which refers to skill." (Okoronkwo 2014, 53). By extension, it refers to systems that humans have devised to solve nature's unending demands that the history of technology surely conveys the cumulative account of human systematic control over nature. Technology is easily understood by considering the situation of a man who, due to gaps between him and a mango fruit he wants to pluck from a tall mango tree, fashions a long pole with an anchor so that he can effectively bring the fruits down from its heights. The thought of devising a pole may fall within science or philosophy but the real pole, the system of plucking, and its application belong to technology.

In the above instance, a need to pluck the fruit which is beyond the human reach determines the shape, length, and design of the plucking tool while the tool can also influence the human brain and reactions to its shape. Under the information age, humans adapt to ICT materials as a means going beyond their limitations as citizens. The internet as a cultural tool has both technological and social implications and arose out of the need to mediate human needs for cultural navigation to which computer and other ICT gadgets provide material support to.

In this context, technological aspect of ICT produces a barrage of waste materials from used products of the internet platforms which can instigate further explorations into the subject.

A justification of focusing on technological determinism suffices by analyzing the works through privileging the materiality of ICT gadgets that artists can find physical materials for creative repurposing in the studio environment. The social aspect is more fluid, intangible and can inspire creative responses but not acquire body as an artistic medium for studio engagement – thus is the major reason for focusing on material determinism of technology in interpreting the artworks and the citizens' context as a plastic evocation of the concept behind "the medium is the message".

To acknowledge the existence of culture is a tacit acceptance of a systematic progression of events within the lived society, and this is determinism. Whether this is hinged on material culture, technological developments, individual introspection, economy, biology, society, environment or any other condition does not obviate the fact that an existing influence affects choice or decision of present actions. This is determinism– a belief that there is an overriding causal law which makes things to become through cause and effect ordering.

Conclusion

Having hinted earlier that netizen are biological humans who engage their world through ICT media as citizens of the internet, these citizens of the internet live within the ascendancy of the information age through electronic enablement. The above concept had also been observed in the paper and elsewhere as netizen, this concept presents an important issue of debate on determinism and free will. The foregrounds of determinism in netizen condition through selected mixed media paintings, by Francis, show through visual metaphors the social and technological determinism underpinnings of technological citizenship. A simple line of argument pursued by the authors is that, if nature approximates the pre-existing, pre-determined world and culture is the human intervention to nature's inadequacies. Therefore, human conditioning by internet is technological in so far technology refers to tools made by humans to adapt to nature's insufficiencies.

The three works analyzed in this paper focused on three different aspects of the netizen and internet phenomena viz; (a) 'The Universal Man' focused on human quest to conquer space and time through technology. The technology conversely is changing humans into netizen, a sort of post-human experience. (b) 'Facebook #2' explored emerging relationships where netizens are drifting into post-human conditions while de-emphasizing their human aspect of real-time, physical engagement and (c) 'Blackmails and Black Boxes', focused on the cryptic aspect of the technological conditioning of physical citizens into netizens. From the three paintings analyzed, we have showed the different aspects of technological conditioning of

citizens to exert boundlessness, limitlessness and actualize the anticipated and unanticipated dreams of ICT.

Through the paper, the authors (re)presented the mixed media paintings through focusing on the implicit and salient themes of technological determinism expressed in the paintings. The paper recommends that artists should take a deeper look into contemporary issues in their societies and to evolve new ways of expressing mundane events in order to sensitize the public on its involvement with thing within their societies.

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