

# MAIDJAD

MAIDUGURI JOURNAL OF ARTS AND DESIGN

Department of Fine Arts/Industrial Design ,  
Faculty of Environmental Studies,  
University of Maiduguri  
P.M.B 1069 Borno State, Nigeria.  
Email: maidjad2016@gmail.com



UNIVERSITY OF MAIDUGURI



ISSN: 2636-445X  
Volume VII, Nov/Dec, 2022

Printed by: Kadob limited, NL 7 Lokoja Road, Kaduna State  
Tell: 08029670000  
[www.kadobllimited.com](http://www.kadobllimited.com)  
[info@kadobllimited.com](mailto:info@kadobllimited.com)

Cover Design: Sadiq Abdulkarim  
Tell: 08063298071, 08022547459

Cover Art: Adiwu Talatu Onkala  
Tell: 07066478884





# **Maiduguri Journal of Arts and Design (MAIDJAD)**

**Department of Fine Arts and Industrial Design  
Faculty of Environmental Studies,  
University of Maiduguri  
P.M.B 1069  
Borno State, Nigeria.**

**ISSN: 2636-445X  
Volume VII**

**All rights reserved. No part of this publication may be reproduced, stored in a retrieval means electronic, mechanical, including photocopy, recording, or otherwise without the prior permission in writing from the publisher.**

**Every effort has been made to trace all copyright holders for their permission to use their ideas or concepts. However, if any has been inadvertently overlooked, the publisher will be pleased to effect the necessary corrections.**

**November/December, 2022  
Copyright ©MAIDJAD 2020**

**Printed by: KABOD LIMITED, NL 7 LOKOJA ROAD, KADUNA STATE  
Tel No: +2348029670000  
[www.kabodlimited.com](http://www.kabodlimited.com)  
[info@kabodlimited.com](mailto:info@kabodlimited.com)**

**Cover Design: Sadiq Abdulkarim  
Tel No: 08063298071/08022547459**

# **Maiduguri Journal of Arts and Design (MAIDJAD)**

**Department of Fine Arts and Industrial Design  
Faculty of Environmental Studies,  
University of Maiduguri,  
P.M.B 1069  
Borno State, Nigeria.  
Email: maidjad2016@gmail.com**

**ISSN: 2636-445X**

**Volume VII**

**November/December, 2021**

## **MAIDJAD**

Maiduguri Journal of Arts and Design is a refereed journal published bi-annually. **MAIDJAD** was founded early in 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 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.

**Editor/Journal Secretary  
ADIWU, Talatu Onkala (PhD)  
07066478884/08094492185**

**EDITOR IN CHIEF**

**Dr. C. Y. Mtaku**

Head, Department of Fine Arts, Faculty of Environmental Studies,  
University of Maiduguri, Borno State.

[cymtaku@gmail.com](mailto:cymtaku@gmail.com)

**EDITOR**

**Dr. Adiwu Talatu Onkala**

Department of Fine Arts, Faculty of Environmental Studies, University of Maiduguri,  
Borno State.

[adiwutalatuonkala@gmail.com](mailto:adiwutalatuonkala@gmail.com)

**ASSOCIATE EDITORS**

**Prof. P. Sale**

Department of Industrial Design, Faculty of Environmental Studies,  
University of Maiduguri, Borno State.

[psale2002@yahoo.com](mailto:psale2002@yahoo.com)

**Prof. S. Ododo**

Department of Theatre Arts, Faculty of Arts, University of Maiduguri,  
Borno State.

[seododo@gmail.com](mailto:seododo@gmail.com)

**Dr. G. A. Gyegwe**

Department of Fine Arts, Faculty of Environmental Studies,  
University of Maiduguri, Borno State.

[ggyegwe@yahoo.com](mailto:ggyegwe@yahoo.com)

**Dr. A. P. Ogboli**

Department of Industrial Design, Faculty of Environmental Studies,  
University of Maiduguri, Borno State.

[ashiedup@yahoo.com](mailto:ashiedup@yahoo.com)

**Dr. Jacob Ioraa**

Department of Theatre Arts, Faculty of Arts, University of Maiduguri,  
Borno State.

[jacobioraa24@gmail.com](mailto:jacobioraa24@gmail.com)

**Dr. Agaku Saghevwua Amos**

Department of Fine Arts, Faculty of Environmental Studies, University of Maiduguri,  
Borno State.

[amosagaku@gmail.com](mailto:amosagaku@gmail.com)

**Dr. Ifeanyichukwu Asogwa**

Department of Fine Arts, Faculty of Environmental Studies,  
University of Maiduguri,  
Borno State.

[ifeanyichiukwuasogwa@gmail.com](mailto:ifeanyichiukwuasogwa@gmail.com)

**Dr. Hamsatu Saleh**

Department of Fine Arts, Faculty of Environmental Studies,  
University of Maiduguri, Borno State.

[mshelbila2@gmail.com](mailto:mshelbila2@gmail.com)

**CONSULTANTING EDITOR**

**Prof. J.J. Jari**

Department of Fine Art,  
Faculty of Environmental Design,  
Ahmadu Bello University, Zaria.  
[jacobjari@yahoo.com](mailto:jacobjari@yahoo.com)

**Prof. Barth Oshionebo**

Department of Theatre Arts,  
Faculty of Arts,  
University of Abuja, Nigeria.  
[barthoshionebo@gmail.com](mailto:barthoshionebo@gmail.com)  
[barthoshionebo@yahoo.com](mailto:barthoshionebo@yahoo.com)

**Prof. Tonie Okpe**

Department of Fine Arts,  
Faculty of Environmental Design,  
Ahmadu Bello University, Zaria.  
[tonieokpe@yahoo.com](mailto:tonieokpe@yahoo.com)

## **SUBMISSION GUIDELINES**

### **MANUSCRIPT FORMAT**

Submissions should be typed double-spaced, fully justified, in Times New Romans with 12 Font size on A4 paper as a Microsoft document.

### **ABSTRACT AND KEY WORDS**

All submitted papers should include an abstract of not more than 200 words and are to be accompanied with five key words to be placed immediately after the abstract section.

### **AUTHOR (S) IDENTIFICATION**

A separate sheet indicating the title of the paper as well as the following information about the author (s) should accompany each submission: i. Full name; ii. Institutional affiliation; iii. **Active** Email address; iv. **Active** Phone number; v. Current status e.g. Professor, Dr., Senior Lecturer etc.

### **SUBMISSION**

All contributions are to be submitted as e-mail attachments to [maidjad2016@gmail.com](mailto:maidjad2016@gmail.com). The journal secretary will write to all contributors within three days to acknowledge receipt of submissions. Articles will be given to professional assessors in the appropriate areas; thereafter, they will be sent back to contributors for corrections.

### **REFERENCE STYLE**

MIADJAD has since its Maiden Edition adopted the documentation style of the American Psychological Association (APA) and therefore, expects all contributors to rigorously format their references using the APA style.

**Foreword**

I am delighted to write the foreword to Volume VII of the Journal of Art and Design. The birth of this journal marked a mile stone of historical importance in the academic development of the Department of Fine Arts in the University of Maiduguri. The journal marks a significant step towards making people understand the discipline more. The publication of the journal continues to provide an outlet for research reports, dissemination of knowledge and addition to the stock of recent reference materials for academic purposes.

The choice of the title of the journal was based of the symbiotic relationship between fine arts and industrial design. The boundaries between the similar yet different forms of expression in the fine arts and the industrial design disciplines have become less defined over the years. Based on this the Journal of Art and Design emerged so that readers can see the common elements within the two disciplines. Consequently, it will be discovered all involved in creativity; observation; arrangement of forms, shapes, objects and ideas; examination of relationship between the aforementioned elements and principles, objects and ideas; training of the senses (see, hear, touch); imagination; communication and practice of what is learnt and many more other aspects that revolve around the practice of these erstwhile disciplines. These concepts and ideas are parts of the philosophy and objectives of education in Nigeria and the larger vision behind the establishment of Maidjad.

The seventh volume of the journal therefore presents articles in the facets of fine and industrial arts/design; the arts we see, feel and appreciate visually like painting, sculpture, ceramics, drawing, textile design and graphics. All of these articles link to social, economic, environmental and health issues. The published works collectively explore, analysis, review and or adapt aspect of human society in relation to the arts as viable solutions or commentary to pertinent social issues. The journal continues to welcomes articles on the performing arts like music, dance, drama, television and film production as these are considered also as art of the performance kind. The issues addressed in the papers are generated from both studio and theoretical research works or intelligent literary discussions. Others are based of field research that explore natural materials for the advancement of product design with specificity to pigmentation in ceramics. Articles explore the capability and power of cartoons as tools for exaggeration, commentary, criticism and advocacy in the politics of Nigeria. Still yet articles within this volume explore the mental health benefits of art practice in psychiatric hospitals and much more.



As the seventh issue, the diversity of the contributors may appear localized; a point consulting editors have mentioned severally, a point which would and has been considered intentional and a deliberate move by the editorial team towards providing continually, accessible avenues for academics within the fields of art and design research to publish their works with the sole purpose of gaining promotions to various ranks and cadres in the Nigerian academia; it becomes imperative to reiterate that the implied localization of articles within this journals' six year run is both not normal and not intentional. This continued pattern could be because of the limited coverage of information about the journal especially online (an aspect the editorial team is working to ratify). The papers in this edition however represent the true or correct commitment of the editorial team and the 'localized' contributors continued effort to the progress of arts and design education in Nigeria. It is hoped that as the journal achieves the online presence it so needs that better known contributors will come from a wider academic coverage and geographical spread.

I sincerely appreciate the efforts of the Head of Department, the Editor in chief, editor and the entire members of the editorial board for sustaining the publication of this journal. I invite scholars to write on art and culture, studio art practices, art pedagogy, art history, drama, music, television, film production and any related issues. With the hopes that with their continued patronage, the journal will sooner or later attain the standard it aims to attain which will extend the knowledge and value of art and design in Nigeria.

***C. Y. Mtaku (PhD)***

Department of Fine Arts  
University of Maiduguri

**December, 2022**

## TABLE OF CONTENTS

Title Page	i
About MAIDJAD	ii
Editorial Board Members	iii
Consulting Editors	v
Submission Guidelines	vi
Foreword	vii
Table of Contents	viii
List of Contributors	x
Body of Abstracts	xiv

## LEAD PAPER

### PERCEPTIBLE PERCEPTION OF POLITICS AND GOVERNANCE IN NIGERIA THROUGH THE PRISM OF MIKE ASUKWO'S CARTOONS

Duniya Giles GAMBO Ph.D. 1

- 
1. **Potentials of *Crescentia Cujete* Calabash Shell Ash (CCCSA) for Possible Pigmentation Ceramic Product Development**  
Sheikh, Ubale ABDU/Yusuf, O. SADIQ/Umar, A. A./Wuritka, E. G. 8
  2. **EXPLORING THE AESTHETIC AND TECHNICAL ART OF NOK TERRACOTTA RELIEF MODELLING AS VISUAL TOOLS FOR MOOD DISORDER MANAGEMENT**  
Esther DOKYOUNG /Abdullahi UMAR /Y. O. SADIQ /Danladi MUNAI/Moses AUDU 23
  3. **Defining and Contextualizing types of Experimental and Non-Experimental Research**  
ABRAHIM Ibe, I.G/IROKANULO, J. Cynthia 38
  4. **Odutokun's Perception: The Status of Women in the Nigerian Society**  
John OTU Ph.D./Lami Nuhu ADI-GANI 48
  5. **Cultural Modification and Sustainability: Examining the Evolution of Kécé Kugwâ Ceremony of Bura People in North Eastern Nigeria**  
Karimatu Dauda 60
  6. **Suitability of Zircon from Takalafiya for Bio-Ceramic Denture Applications**  
Daniel, K. P./Umar, A. A./Sadiq, Y.O. /Wuritka, E. G./Abdull, M.M. 69

7. **Entrepreneurial Opportunities in the Printing Industry: A Panacea to Unemployment in Nigeria**  
Olubunmi Adetayo 80
8. **EXPLORATION OF SELECTED SCULPTURAL FORMS AS MOTIFS FOR WAX PRINT DESIGN**  
Zainab, BELLO /Adeoti ADEBOWALE, A /Alesagba, Ebenezer IGBEKELE 88
9. **ISSUES AND EMERGING REALITIES OF EDUCATION PROGRAMMES IN NIGRIAN INSTITUTIONS OF LEARNING**  
RABIU, A. Badamasi 98
10. **Design and Development of a Prototype Motion Graphic Advertisement Content to Reform the Static Graphic in ABU Microfinance Bank (ABUMFB), Zaria**  
MBIDOMTI, S. A./ABDULLAHI A. M./TIJANI, K. I. 106

## **LIST OF CONTRIBUTORS**

### **LEAD PAPER**

**Duniya Giles GAMBO Ph.D.**

Department of Fine Arts, Ahmadu Bello University, Zaria.

**Sheikh, Ubale ABDU**

Department of Fine and Applied Arts, Aminu Saleh College of Education, Azare, Bauchi State.

**Yusuf, O. SADIQ/Umar, A. A./Wuritka, E. G.**

Department of Industrial Design, Abubakar Tafawa Balewa University ATBU Bauchi.

**Esther DOKYOUNG**

Department of Industrial Design, Abubakar Tafawa Balewa University, Bauchi, Nigeria

Department of Industrial Design, Modibbo Adama University Yola,

Adamawa State, Nigeria. [dokyoung@mautech.edu.ng](mailto:dokyoung@mautech.edu.ng)

**Abdullahi UMAR**

Department of Industrial Design, Abubakar Tafawa Balewa University, Bauchi, Nigeria.

**Y. O. SADIQ**

Department of Industrial Design, Abubakar Tafawa Balewa University, Bauchi, Nigeria.

**Danladi MUNAI**

Department of Industrial Design, Abubakar Tafawa Balewa University, Bauchi, Nigeria.

**Moses AUDU**

Department of Psychiatry, Jos University Teaching Hospital, Jos, Plateau, Nigeria

**ABRAHIM Ibe, I.G**

Department of Office Technology and Management, Yaba College of Technology, Lagos.

[ifegina@gmail.com](mailto:ifegina@gmail.com)

**IROKANULO, J. Cynthia**

Department of Office Information and Management, Lead City University, Ibadan.

[cynthiaioka79@gmail.com](mailto:cynthiaioka79@gmail.com)

**John OTU Ph.D./Lami Nuhu ADI-GANI**

Department of Fine and Applied Arts, Federal College of Education, Zaria. [ozovehe@gmail.com](mailto:ozovehe@gmail.com)

**Karimatu Dauda**

Centre for the Study and Promotion of Cultural Sustainability, University of Maiduguri.

[kkwakawa@gmail.com](mailto:kkwakawa@gmail.com)

**Daniel, K. P.**

Department of Industrial Design, Modibbo Adama University, Yola.

Department of Industrial Design, Abubakar Tafawa Balewa University, Bauchi.

[kayesuhyia@gmail.com](mailto:kayesuhyia@gmail.com)

**Umar, A. A.**

Department of Industrial Design, Abubakar Tafawa Balewa University, Bauchi

**Sadiq, Y.O.**

Department of Industrial Design, Abubakar Tafawa Balewa University, Bauchi

**Wuritka, E. G.**

Department of Industrial Design, Abubakar Tafawa Balewa University, Bauchi

**Abdull, M.M.**

Abubakar Tafawa Balewa University Teaching Hospital, Bauchi

**Olubunmi Adetayo**

Department of Printing Technology, Yaba College of Technology

[bunmi.adetayo@gmail.com/bunmi.adetayo@yabatech.edu.ng](mailto:bunmi.adetayo@gmail.com/bunmi.adetayo@yabatech.edu.ng)

**Zainab, BELLO**

Department of Industrial Design, Faculty of Environmental Design, Ahmadu Bello University, Zaria.

[bellozainab55@yahoo.com](mailto:bellozainab55@yahoo.com)

**Adeoti ADEBOWALE, A.**

Department of Fine and Applied Arts, FCT College of Education, Zuba-Abuja, Ahmadu.

[geliloe3@gmail.com](mailto:geliloe3@gmail.com)

**Alesagba, Ebenezer IGBEKELE**

Department of Industrial Design, School of Art, Design and Printing, Kogi State Polytechnic, Lokoja.

[ebeneigbekele@gmail.com](mailto:ebeneigbekele@gmail.com)

**RABIU, A. Badamasi**

Department of Fine Art, Faculty of Environmental Design, Ahmadu Bello University Zaria

[rabiumasi@yahoo.com/abrabi@abu.edu.ng](mailto:rabiumasi@yahoo.com/abrabi@abu.edu.ng)

**MBIDOMTI, S. A.,**

Modibbo Adama Universality, Yola, Adamawa state. [maddon63mbidomti@gmail.com](mailto:maddon63mbidomti@gmail.com)

**ABDULLAHI A. M.**

Department of Industrial Design, Ahmadu Bello University, Zaria-Nigeria.

[aminuabdullahi481@gmail.com](mailto:aminuabdullahi481@gmail.com)

**TIJANI, K. I.**

Department of Fine Arts, Ahmadu Bello University, Zaria-Nigeria

[iyabo\\_tijani@yahoo.com](mailto:iyabo_tijani@yahoo.com)

## BODY OF ABSTRACTS

---

### LEAD PAPER

#### PERCEPTIBLE PERCEPTION OF POLITICS AND GOVERNANCE IN NIGERIA THROUGH THE PRISM OF MIKE ASUKWO'S CARTOONS

**Duniya Giles GAMBO Ph.D.**

Department of Fine Arts,  
Ahmadu Bello University, Zaria.

---

#### Introduction

Cartoons have evolved over the years, to the point that, they are now used for diverse things and reasons. From its very humble beginnings as simple caricature drawings used humorously to lampoon political personalities, to its evolution in film and advertisement. Cartoons' power, to exaggerate its subject and subject matter has been deployed, as a tool for socio-political, cultural and economic advocacy and criticism. However, it will appear that, its minimalist nature, has made it difficult for majority of people to discern its deeper meanings, beyond the humour they can readily grasp. Admittedly though, a large pool of educated elites does understand its immediate and deeper interrogations.

It is within the context of the difficulty a number of people still have, in understanding such deeper meanings that this paper is necessitated. The aim therefore, is a subjective enumeration of some perceived issues that will be extrapolated from selected cartoons herein, for the benefit of the majority. Methodology will be by simple descriptive and contextual analysis of the cartoons. The paper is therefore, structured in a way that a brief background of the cartoonist, Mike Asukwo, is considered important, to establish his evolution as a cartoonist. Subsequently the paper will subjectively focus on the subject matter of politics and governance in Nigeria, as glimpse from the cartoons and thereafter, draw conclusions that will rely on the subjective perspectives enumerated.

---

#### Potentials of *Crescentia Cujete* Calabash Shell Ash (CCCSA) for Possible Pigmentation Ceramic Product Development

**Sheikh, Ubale ABDU**

Department of Fine and Applied Arts  
Aminu Saleh College of Education, Azare, Bauchi State.

**And**

**Yusuf, O. SADIQ/Umar, A. A./Wuritka, E. G.**

Department of Industrial Design, Abubakar Tafawa Balewa University ATBU Bauchi.

---

#### Abstract

*Ceramic materials are continually used for the production of traditional ceramics wares. Surface finishing of the wares had accordingly witnessed enrichments with either direct glaze (company) recipes or experimental treatments with oxides of different rock minerals. The search for more glaze effects derived from both organic and inorganic materials remains important to guaranteed esthetic surface qualities in ceramics product development. This paper investigates the chemical constituents of *Crescentia Cujete* Calabash. Shell Ash (CCCSA) in view of ceramic pigmentations. The approach to this investigation combines analysis of the sample (CCCSA) using X-ray Fluorescence (XRF) and the*



application of heat on the sample. The results of the mineralogical analysis of CCCSA indicated the presence of Silver ( $\text{Ag}_2\text{O}$ ) in the composition having a value of up to 98.1%. Even more surprising, a blue-green colouration was observed when CCCSA was fired to  $930^\circ\text{C}$  in an oxidizing atmosphere. CCCSA was further fired to a higher temperature (about  $1100^\circ\text{C}$ ) in a reduced atmosphere to observe its effect on the ceramic body. At this point, the results indicated good organic fusion in the use of the material as well as an obvious connection between the material and the fired clay body. In conclusion, the presence of colour, stability and the fusion of CCCSA at  $930^\circ\text{C}$  and  $1100^\circ\text{C}$  temperatures is seen as an indication of the potentials of CCCSA for possible low-temperature pigmentation in ceramic product development. It is recommended that further experimentation into in-glaze/on-glaze/over-glaze treatment, on-glaze enamel, stains and ceramic inks using CCCSA should be encouraged.

**Keywords:** Potentials, Crescentia Cujete, Ceramics, Pigmentation, Composition

---

## EXPLORING THE AESTHETIC AND TECHNICAL ART OF NOK TERRACOTTA RELIEF MODELLING AS VISUAL TOOLS FOR MOOD DISORDER MANAGEMENT

Esther DOKYOUNG<sup>1</sup>, Abdullahi UMAR<sup>1</sup> Y. O. SADIQ<sup>1</sup> Danladi MUNAI<sup>1</sup>  
Moses AUDU<sup>3</sup>

1. Department of Industrial Design, Abubakar Tafawa Balewa University, Bauchi, Nigeria

2. Department of Industrial Design, Modibbo Adama University Yola,  
Adamawa State, Nigeria

3. Department of Psychiatry, Jos University Teaching Hospital, Jos, Plateau, Nigeria

[dokyoung@mautech.edu.ng](mailto:dokyoung@mautech.edu.ng)

---

### Abstract

Ceramics has been found to be valuable and efficient in fostering physical and mental engagements which sustain motor, process skills and improved health but its practice is grossly limited at most mental health facilities in Nigeria. With the rising rates of mental disorders, now a public health issue, the absence of studies, indigenous instructional guides, and requisite knowledge on ceramic applications for mood disorder management is a glaring void. The need to document indigenous ceramic processes and procedures with hands-on participation, emergent materials and definable end product may contribute to literature and practice. Concerned about the disappearing Nok Terracotta culture, and the indelible mark Nok Terracotta has made in the foundation of Nigerian art forms and practice, becomes the criterion for its choice to revitalize ceramics and Nok continuity. This research explores making/doing as critical design research methodology through a series of material experiments and design projects on Nok relief as a tool for mood disorder management. This exploration into Nok Terracotta relief modeling exposes the aesthetic, technical, and physical contexts of Nok as the first step undertaken in the study of ceramics in mood disorders. The research used observation and reflection on live performance, exploratory studio work and the physical presentation of fired Nok relief models. The Nok models and live performances by the researcher in recorded videos, and written text were designed to convey simple, replicable and adaptable production procedures to enhance observational skills for reproduction, and thereby boost the self-efficacy of persons with mood disorders at three mental health facilities in Jos, Nigeria. Qualitative research method was utilized to analyse the technical aspects of Nok Terracotta relief modeling, and the aesthetic quality of the performance, assemblage and adaptation of Nok figures presents the visual artist's re-imagination of Nok as souvenirs.

**Keywords: Aesthetic, Technical, Nok Terracotta figures, Relief Modeling, Visual Tools, Mood Disorder Management.**

---

**Defining and Contextualizing types of Experimental and Non-Experimental Research**

**ABRAHIM Ibe, I.G**

Department of Office Technology and Management, Yaba College of technology, Lagos

[ifegina@gmail.com](mailto:ifegina@gmail.com)

**And**

**IROKANULO, J. Cynthia**

Department of Office Information and Management

Lead City University Ibadan

[cynthiaioka79@gmail.com](mailto:cynthiaioka79@gmail.com)

---

**Abstract**

*Office management science is relatively a new evolving program that emerged from “business education” to what was known before now as secretariat administration within the polytechnic education has, further evolved into what is presently called “office management or office administration” depending which of the university is mounting the program and what their philosophy is toward the program. The basic foundation is on the content and context of running office space and the human resource management within the space in a contextual period and the challenges associated with it. One of the tools to circumnavigate the knowledge-based program is by understanding the basic rudiments of research technique and one of such is the challenge of Experimental and non-experimental research techniques are sometimes difficult to identify by budding researchers in office information management among students and other scholars whose intent are to develop knowledge-based research in their field. Since the field of study in office information management encompasses sometimes quasi systems of research it becomes important to understand experiment and non-experiment system of research properly, for the student to do exploits in new innovations in the principles of modern practice in office information management. This paper is an attempt to identify the meaning and importance of these techniques of creating knowledge for beginners in research to understand the process of locating where their interest lies and develop it gradually. The understanding of research techniques is very important in the development of the capacity of students in office information and management studies. What the authors’ emphasis here is the basic understanding of research techniques so that the budding researchers within this discipline can locate clearly where and what are the problems in the field of students’ studies and research.*

**Keywords: Experimental research, non-experimental research, cross-sectional studies, correctional studies and Office Management.**

---

**Odutokun's Perception: The Status of Women in the Nigerian Society****John OTU Ph.D./Lami Nuhu ADI-GANI**

Department of Fine and Applied Arts

Federal College of Education

Zaria

[ozovehe@gmail.com](mailto:ozovehe@gmail.com)

---

**Abstract**

*A growing number of individuals and agencies continue to make practicable attempts at addressing the challenges faced by the female gender. Artists, are not left out of their salient contributions to the move to reduce and end gender violence of various degrees. Gani Odutokun, through his paintings has also attempted to reveal the problems faced by the female gender commonly based on male-centered bias, physical and harassment among others. This article relies on the common ground theory, womanism and liberal feminism as a vehicle to tease out the nuances presented in Odutokun's paintings he made with an attempt to address the issue bordering around the negative status of some women across the Nigerian society.*

**Keywords:** *feminism, womanism, experiences, gender, artist*

---

**Cultural Modification and Sustainability: Examining the Evolution of Kăcé Kugwâ Ceremony of Bura People in North Eastern Nigeria****Karimatu Dauda**

Centre for the Study and Promotion of Cultural Sustainability

University of Maiduguri

[kkwakawa@gmail.com](mailto:kkwakawa@gmail.com)

---

**Abstract**

*Kăcé kugwâ is a cultural heritage of the Bura people located in Southern parts of Borno and Northern part of Adamawa States of Nigeria. This paper use primary and secondary sources of data to examine the modifications of this practice over time. The original Kăcé kugwâ was a send-forth organised for prospective brides a day before their wedding. It involved the washing and display of household items and utensils, gifts, advice giving session to brides, singing and dancing, and the preparation of chinchin for the wedding. Through interviews conducted, it is revealed to the author that, later modifications of the practice discarded all but the preparation of chinchin and cash donation replaced gift items. These modifications were caused by some factors such as religion and insecurity. Cultural, social, economic, and ecological challenges exist that undermine the sustainability of the practice, such challenges can be liken to how culture has evolved and has brought about new trends in cultures the Kăcé kugwâ has experienced such changes in the practice the social interactions has also taken new dimension as the pattern of socializing has taken a new turn due to the influences affecting the practice and the environment can be very challenging because of the insecurity confronting the area. The work concluded that, while the original practice of Kăcé kugwâ is more beneficial to the Bura land, its modification is necessitated by the insecurity situation affecting the people's cultural space and any sustainability effort must consider the challenges from the four dimensions of sustainability, cultural, social, economic and ecological.*

**Keywords:** *Kăcé kugwâ; culture; cultural sustainability; insecurity; insurgency.*

---

**Suitability of Zircon from Takalafiya for Bio-Ceramic Denture Applications****<sup>1&2</sup>Daniel, K. P. <sup>2</sup>Umar, A. A. <sup>2</sup>Sadiq, Y.O. <sup>2</sup>Wuritka, E. G. <sup>3</sup>Abdull, M.M.**<sup>1</sup>Department of Industrial Design, Modibbo Adama University, Yola<sup>2</sup>Department of Industrial Design, Abubakar Tafawa Balewa University, Bauchi<sup>3</sup>Abubakar Tafawa Balewa University Teaching Hospital, Bauchi[kayesuhyia@gmail.com](mailto:kayesuhyia@gmail.com)**Abstract**

*Dependence on the importation of costly materials is the common complaint by local producers, which contradicts Nigeria's huge endowment of mineral resources. This situation calls for an alternative such as the exploration of local contents such as zircon. This paper analyzed zircon ore from Takalafiya, Taraba State, Nigeria as potential material suitable for bio ceramic denture applications. The petrographic analysis was conducted using a microscope (Olympus CE 0803142), while analysis for elemental composition was carried out using PRO: X: Phenom-World 800-07334 model for the X-ray fluorescence (XRF), then the quantitative and qualitative carried out using X-ray diffraction (XRD), as well as the morphology of sample which was conducted using a scanning electron microscope (SEM). The petrographic results showed the luster of adamantine, the reddish-brown, the yellow-grey color of a streak of white that indicates colors distinction, and the presence of zircon in the mineral matrix. The XRF revealed SiO<sub>2</sub>-23.00%, Al<sub>2</sub>O<sub>3</sub>-0.55%, CaO-0.076%, TiO<sub>2</sub>-0.38%, Cr<sub>2</sub>O<sub>3</sub>-0.009%, MnO-0.027%, Fe<sub>2</sub>O<sub>3</sub>-1.89%, As<sub>2</sub>O<sub>3</sub>-0.044%, ZrO<sub>2</sub>-72.76%, PbO-0.037%, ThO<sub>2</sub>-0.091%, and L.O.I-1.22% respectively. The quantitative and qualitative X-ray diffraction (XRD) analysis showed the presence of zircon as the predominant mineral and followed by silica (quartz). The SEM morphology showed zircon characterized by clusters of massive rhombohedra microstructure, with some slightly curved shape granular crystals. The percentage of zircon being the highest in the proportion revealed the potential requirement for zirconia-based bio ceramic denture applications. However, the presence of 1.89% Fe<sub>2</sub>O<sub>3</sub> is white color-deterrent compared to teeth, while 0.09% chrome, 0.037% PbO, and 0.091% ThO<sub>2</sub> are toxic been caused by radioactive activity, hence the sample must be purified before its medical applications.*

**Keywords: Zircon from Takalafiya, Potential, Bioceramic Denture, Application****Entrepreneurial Opportunities in the Printing Industry: A Panacea to Unemployment in Nigeria****Olubunmi Adetayo**

Department of Printing Technology

Yaba College of Technology

[bunmi.adetayo@gmail.com](mailto:bunmi.adetayo@gmail.com), [bunmi.adetayo@yabatech.edu.ng](mailto:bunmi.adetayo@yabatech.edu.ng)**Abstract**

*The paper focuses on the unemployment issues currently faced by Nigerians with a myriad and plethora of challenges ranging from graduate unemployment, poverty, crime, insecurity, and other social vices that have threatened to put the nation on the brink of a precipice. Bulk of these challenges are traceable to the limited opportunities available to the nation's ever-booming population, with an estimated population of over 200 million people and an economy that has remained largely taunted in the past two decades. It is not a surprise that the crime rate has soared and the poverty rate excruciating. This paper specifically examines entrepreneurial opportunities in the printing industry as a panacea to unemployment in Nigeria. The paper argues and forecasts the strategic place of entrepreneurial*

*opportunities in the printing industry as capable of acting as catalyst in the process of mechanization and industrial enterprise, economic growth, and sustainable development for the economy. Thus, the study recommends that the federal government, policy makers, and implementers in partnership with the management of tertiary institutions would make sustainable policies, devote time, effort, resources, commitment, and an iron resolve to the promotion of entrepreneurship opportunities in the creative sector in curbing unemployment in Nigeria.*

**Keywords:** *Entrepreneurial, Unemployment, Printing, Tertiary Institutions, Opportunities*

---

## EXPLORATION OF SELECTED SCULPTURAL FORMS AS MOTIFS FOR WAX PRINT DESIGN

**Zainab, BELLO<sup>1</sup>; Adeoti ADEBOWALE, A<sup>2</sup>; Alesagba, Ebenezer IGBEKELE<sup>3</sup>**

<sup>1</sup>Department of Industrial Design, Faculty of Environmental Design, Ahmadu Bello University, Zaria.

<sup>2</sup>Department of Fine and Applied Arts, FCT College of Education, Zuba-Abuja, Ahmadu

<sup>3</sup>Department of Industrial Design, School of Art, Design and Printing, Kogi State Polytechnic, Lokoja.

<sup>1</sup>[bellozainab55@yahoo.com](mailto:bellozainab55@yahoo.com)

<sup>2</sup>[geliloe3@gmail.com](mailto:geliloe3@gmail.com)

<sup>3</sup>[ebeneigbekele@gmail.com](mailto:ebeneigbekele@gmail.com)

---

### **Abstract**

*Form and image development are fundamental to creative expression in visual arts. Form is an element that distinguishes difference between two-dimension and three-dimension among the branches of visual arts. Particularly, sculpture is three-dimensional form, while textile design is two-dimensional form by their visual appearance. The visual expression of each of them is embedded in creative practice of the artist which is easily understood and interpreted by the viewer. In this research, attempt is made to explore and analyse sculptural form adapted as motif for wax print in textile design, aiming at breeding yet a new pattern and motif suitable for various design uses. For instance, the dynamics of sculptural form adaptation in to other area of creativities such as architecture, pictorial arts and pottery as well as automobile bodies is a discernible image everywhere. The research is studio exploratory while camera and descriptive analysis were used to process the data. Two sculptural forms were adopted from the Ahmadu Bello University in this study due to uniqueness in their technique of execution. The findings resulted at ten (8) paper designs showing dexterity of studio practice in the development of new design for various fashion and textiles use. However, the paper concludes that sculptural form is a source of inspiration for generating design concept for the textile designer.*

**Key Words:** *Exploration, Sculptural forms, Motifs, Wax Print.*

---

## ISSUES AND EMERGING REALITIES OF EDUCATION PROGRAMMES IN NIGRIAN INSTITUTIONS OF LEARNING

**RABIU, A. Badamasi**

Department of Fine Art  
Faculty of Environmental Design  
Ahmadu Bello University Zaria  
[rabiumas@yahoo.com](mailto:rabiumas@yahoo.com)  
[abrabiou@abu.edu.ng](mailto:abrabiou@abu.edu.ng)

---

### **Abstract**

*This paper outlines the current trends in the development of art education and some factors that impede effective pedagogical methods and organization of art education in Nigerian institutions of learning. The paper acknowledges that, art pedagogical approaches could provide relevant basis for a functional art education programme in the schools. Thus; gives excellent results, especially for the current and emergence of new methods, creativities, inventions, innovative techniques of arts productions for the Nigerian arts. The paper discusses few related issues concerning art education programmes from the basic to higher levels of education, as relevant reading materials for educational studies. Suggestions for ensuring effective art education programmes in Nigerian institutions of learning constitute the thrust of this paper. Therefore, the following areas are covered in the paper: - Problems of Art Education Programmes, Restoring Art Education Programmes and Improving Art Education Programmes in Nigeria.*

### **Keywords:**

- Current trends in art education programme, theory and practice.
  - Factors impeding effective pedagogical methods of art teaching.
  - Issues on art education programmes.
  - Revival of art pedagogical organizations, methods and approaches.
- 

## **Design and Development of a Prototype Motion Graphic Advertisement Content to Reform the Static Graphic in ABU Microfinance Bank (ABUMFB), Zaria**

<sup>1</sup>MBIDOMTI, S. A., <sup>2</sup>ABDULLAHI A. M. <sup>3</sup>TIJANI, K. I.

<sup>1</sup>Modibbo Adama Universality, Yola, Adamawa state.

<sup>2</sup>Department of Industrial Design, Ahmadu Bello University, Zaria-Nigeria

<sup>3</sup>Department of Fine Arts, Ahmadu Bello University, Zaria-Nigeria

<sup>1</sup>[iyabo\\_tijani@yahoo.com](mailto:iyabo_tijani@yahoo.com)

<sup>2</sup>[maddon63mbidomti@gmail.com](mailto:maddon63mbidomti@gmail.com)

<sup>3</sup>[aminuabdullahi481@gmail.com](mailto:aminuabdullahi481@gmail.com)

---

### **Abstract**

*Motion graphic is currently the trend in the advertisement (industry) of products, services for international and national marketing communications, and global brand management strategies due its multifaceted advantages over the static graphics. The Challenge herein is that despite the huge benefits inherent in this new trend, many institutions such as companies, schools, banks like Ahmadu*



*Bello University Microfinance Bank (ABUMFB), Zaria are yet to adopt and explore it for optimal productivity. The study reports on the design and development of a prototype motion graphic advertisement to reform the way of communication and information dissemination the existing static graphic (version) of ABUMFB Zaria. Experimental research method was employed with the aim to achieve the objective thus: identify suitable elements (Hausa cultural symbols, motifs and music for background aesthetics, with a view to effectively improving visual communication through Hausa cultural values) for the design and development of a prototype motion graphics; synthesize the identified Hausa cultural elements; design and develop motion graphics video clip for (ABUMFB), Zaria. The results of the integrated and synthesized cultural motifs and symbols were successfully hybridized into motion graphic design development produced a one-minute video clip. This was achieved by manipulating the industry standard software. The developed motion graphics advertisement is recommended as it is envisaged to have huge potential paradigm to leverage on the marketing, and advertising unit in ABUMFB as an additional communication medium for information dissemination.*

**Keywords:** *Animation, Reforming, Static Graphics, Motion Graphics, Communication and Advertisement, ABUMFB.*

---