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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.

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SUBMISSION GUIDELINES

MANUSCRIPT FORMAT

Submissions should be typed double spaced, fully justified, in Times New Romans with Font size 12 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

Each submission should be accompanied by a separate sheet indicating the title of the paper as well as the following information about the author (s): 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. 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, 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

The Maiduguri Journal of Arts and Design (MAIDJAD), was first published in March 2017. In the maiden issue, 30 papers were published. Volume 1 was published in October of the same year with 27 papers. Volume 2 published also in October 2017, had 31 papers while Volume 3, published in May 2018, had 44 papers. This present volume, Volume 4, has 33 papers. It is an indication that MAIDJAD has remained consistent in the past three years and has continued to attract interest from many art and design scholars. This interest is further enriched by the variety of papers and the national spread of their contributors. Readers, who had ever been engaged in journal publication, would appreciate the trouble it takes to maintain consistency. I recall when our National Gallery of Art first published its journal, *Uso*, in 1995, in the euphoria of a new publication, it made it a point to state in its editorial comment that it was never going to publish in "gasps and spasms" as *The Eye Society* did. Despite its privileged position at the time, it could not escape puffing and panting into its present comatose state.

In this edition of MAIDJAD, it is exciting to see contributors strutting their specializations. Those in the studio, report on their experiences and experiments while others in the theories, set out to debunk or reestablish existing canons, concepts and theories. The desire to document African dance through the development of comprehensible notations, seems to me groundbreaking. Would the reader like to be called "Mama Actor" or "Papa Dramatist"? Be guided by the paper on the misconception about Theatre scholarship. A particularly topical issue is raised by the paper, which laments the drawbacks encountered in the practice of Art History in Nigeria. It reads like a motivational speech to secondary school kids but it provokes excitement nonetheless. What qualifies one as a professional Art Historian? I remember being warned by a senior colleague, despite my two degrees in Art History, a Master's and a PhD, not to pander to the profession of Art History! I suppose it is the type of issue which led to the sudden departure of the legendary Kojo Fosu from the Department of Fine Art, Ahmadu Bello University, Zaria in the 1980s. The issue is definitely not limited to Art History.

There is always room for improvement in journal publication. Only one or two Professors, for instance, published in this edition and it appears that their names were added by their co-authors. Regrettably, only those seeking promotion continue to agitate to publish. The editors of MAIDJAD should therefore, strive to encourage submission of papers not only from members of institutions of higher learning but also from established artists and designers elsewhere in order to further improve the quality of the journal.

Professor Jacob Jari
January, 2019

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BODY OF ABSTRACTS

1

TAPESTRY DESIGNS: A FOCUS ON MARY DALYOP ZANG'S SELECTED WORKS

JAJI, Muyideen Adio/ ZANG, Mary Dalyop

Abstract

African artist inspired by European education and modern expression of art defied traditional methods of expression in art. Rather than copy, they employed a modern realistic, method of expression to their depictions of Nigerian landscapes in the process of achieving their dreams of representation as well as capturing and documenting such scenic landscapes. Many of these un-song artists exist in several art ventures using different media of expressions. An example is Mary Dalyop- Zang, whose works in tapestry speak volumes about her locality's undulating rocky terrain. A peep into her development will encourage other burgeoning artists to step up and give good account of themselves in their various fields of endeavor. Mary's tapestry technique of production is the main focus of this article.

Key Words: Tapestry, Designs, Selected works, Mary Dalyop Zang

2

AN ANALYSIS OF FUNDAMENTAL FUNCTIONS OF THEATRE MANAGEMENT/MANAGERS

DIAKPOMRERE, Vincent/BARDI, John Ndubuisi

Abstract

The significance of management is much more magnified when applied to the context of Theatre business or enterprise. Unlike many goods and services which are indispensable or unavoidable for many people; performances (entertainment), which Theatres majorly produce are regarded by many, especially in Nigeria, as subordinate to primary and secondary needs, which in a way is the candid reality.

Theatre managers, practitioners, teachers, students, etc., must therefore be very pragmatic and responsive to the core challenges of managing Theatre businesses posed in the current times. The situation imposes a germane need to critically analyze, study and review the fundamental functions applicable or requisite to Theatre Management (in the light of current realities). This undoubtedly will help theatre managers and operators identify and prioritize the key functions of management which are fundamental and absolutely relevant, focus action and often limited resources on them and thus, enhance results as well as contribute bountifully towards the fortunes of the ailing Theatre industry as it relates to the cultural and economic sectors and overall national development. Consequently, this study comprehensively discusses the fundamental functions of management from the perspective of the authors who have been involved with Theatre management teaching – theory, practice and research for about three decades. In terms of methodology, the secondary literary methodology was adopted and applied. The main recommendation is that theatre managers and practitioners should study and abide by the enumerated functions so as to enhance theatre management performance and results in Nigeria and the world globally.

Key Words: Management, Theatre, Functions, Fundamentals

3

DEVELOPING A NIGERIAN – CENTERED APPROACH TO TEACHING DANCE: AN EXAMPLE OF 'IGBO DESCRIPTIVE DOCUMENTATION STYLE'

NWARU, Christian

Abstract

In recent times, the teaching of dance in Nigeria to a very large extent has relied on the Western approach rather than any African/Nigerian methods. Some of the dance-teachings methods do not actually help in the advancement and development of dance arts in Nigeria and Africa. Examples of such teaching methods are the Laban and Benesh dance notation. The Laban and Benesh notation which is widely used in recording dance in the United States and Britain is not suitable for recording African dance. This is because Igbo dance, like most African dances is polyrhythmic and polymovemental in nature. The diversity of movement expression available to dancers make such a rigid framework inappropriate in the recording of a dance form based on individual and internal body movement and dynamics. This paper therefore attempts to encourage the development of an 'Igbo descriptive documentation style', which uses symbols and notes to document dance as an art form. The aim is to situate the 'Igbo descriptive documentation style' as a template for reading Igbo/African dances and also to use it as a creative framework for reproducing and re-interpreting Igbo/African dance forms and performances in general.

Key Words: Developing, Teaching, Dance, Descriptive, Documentation Style

4

THE IMPLICATIONS OF COMPUTER IN ART EDUCATION: PROBLEMS AND PROSPECTS

OHAMBELE, James Chimezie

Abstract

It is evident that our society is becoming more and more computer literate. The advent of the computer has transformed the way and manner things are done in most industries such as the transport, communication, medicine, commerce,

art and science. The traditional way of executing art is gradually giving way to art through the computer. The focus of this paper therefore, is on what role does the computer play in enhancing the teaching of art? Will the students' creative skills be enhanced or de-valued as a result of computer usage in art education? Questionnaires were used to collect data, while the simple random sampling technique was used in selecting the respondents. The information gathered was analyzed using descriptive statistics. The test revealed that one of the implications of not implementing the use of computers in art curricula is that, the art students will be well trained in the traditional media, but will become novices in the computer art. They will become incapacitated in the use of computers for educational purposes. To facilitate professional capability and efficiency therefore, students need to be orientated towards the vast opportunities computers can afford as to the execution of art in this dynamic society and how they can be effective and versatile.

Key Words: Art, Art Education, Computer, Implication, Prospects.

5

IMPORTANCE OF PUBLICITY AND MARKETING IN THEATRE MANAGEMENT IN SELECT NIGERIAN UNIVERSITIES

BARDI, John Ndubuisi/ DIAKPOMRERE, Vincent

Abstract

Live theatre patronage in Nigeria has dwindled due to certain factors which are both external and internal. The internal factors which is the concern of this study is centered around publicity and marketing in educational theatres in Nigeria. The study believes that there is no effective publicity/marketing management in educational theatres in Nigeria. In the study the survey and literary methodologies were used to gather data for the research. The survey method includes interviews and observation. The study discovered that educational theatres in Nigeria are plagued with problems of inadequate funding and facilities. Consequently, publicity and marketing aspects of the theatre are not properly funded nor carried out in the best way possible. To resolve this issue, the study recommends that resident publicity directors should be more creative and aggressive in their publicity and marketing endeavours. Ways of achieving these could be through the formulation of written proposals aimed at seeking external sponsors that could fund the theatres either in cash or in kind thus, providing alternative means of financial stability outside of the usual stipends the university authorities provide. Publicity directors in Nigerian universities theatres should be adequately trained to manage the little funds allotted to them in an efficient manner. This could be achieved through the selection of cost effective but audience attracting publicity techniques that will draw attention to the theatre and hence, improve patronage as well as income generation possibilities.

Key Words: Publicity, Marketing, Live Performance Theatre, University, Management.

6

A COMPARISON OF GROTOWSKI, BRECHT AND CONTEMPORARY NIGERIAN THEATRE PRACTICE

OLUSEGUN, Kayode Abodunrin

Abstract

Since we see things differently, so also the way plays, are written, directed and designed can also differ. There is always one style or the other to follow depending on the way one wants to convey message to an audience. The most important thing is for the target audience to get the intended message either at the beginning, middle or end of the play. This paper seeks to examine the views and styles of two playwrights, designers and directors (Jerzy Grotowski, Bertolt Brecht) and compare their styles with what is obtainable in contemporary Nigerian Theatre. This is directed at finding the best means to inform, communicate and educate the audience. The use of texts from the library, seminar papers, internet facilities, journals and other literary materials such as unpublished thesis and personal experiences garnered from the theatre as a director and designer will be relied upon for this work. In doing this, the author will basically attempt to establish some elements or branches of design being used in achieving set objectives. The article aims to investigate further the possible existence of styles or theories within contemporary educational theatres in Nigeria. For this work, representational style is relied upon as my theoretical framework. Over the years' experience has shown that the use of props, lights, scenery and other design elements has assisted greatly to communicate, educate and inform the audience in most performances. From the findings, it is observed that the styles of the two playwrights under study are still relevant in the styles of contemporary Nigerian Theatre practitioners. On the whole, it is clear that emphases on all aspects of Theatre branches are important to effective communication between the audience in plays whether of African or European origin. It is recommended that trainees be exposed to a variety of styles and theories so that they can be adequately equipped in their quest to communicate, educate and entertain their audience.

Key Words: Design, Director, Playwrights, Contemporary, Theatre Practices

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7

AN OVERVIEW OF VIRTUAL EXHIBITION AND THE GLOBALIZATION OF ART SHOWS

OSAIGBOVO, Felix Onaiwu

Abstract

The word "virtual" suggests events simulated with the computer and hosted on the internet, although it is not all virtual content that are hosted on net; this is for the purpose of accessibility and wide audience that one can reach

within a short period and at a reasonable cost as compared to other media outlets. To preserve cultural heritage as it relates to art and artifacts, online or virtual exhibitions are a good option. Apart from the preservation of our cultural heritage, virtual exhibition also plays a pivotal role in bridging the communication gap between cherished art collections and the rest of the world. This paper provides an overview of virtual exhibitions, their necessity, types, importance and pitfalls. It also treats various accompanying and related tools to create user interfaces of such virtual exhibitions. Some of the historical virtual exhibitions are also discussed. The paper concludes that, virtual curatorship and exhibition have significantly reduced the gap between visitors and exhibits as the demand for original pieces has increased because of continuous and wide reaching exposure on the World Wide Web.

Key Words: Virtual Exhibitions, Communication, Curatorship, Globalization.

8

CREATING FOR THE INTERNET: NEW DIRECTION FOR FILM DISTRIBUTION AND EXHIBITION

OSHODI, Oluwadamilola O.

Abstract

If films are made for people to see, then one cannot think of film production without simultaneously thinking of film distribution. Film production is the process of making a film, while film distribution is a system that makes the film available for people to watch either through marketing or exhibition. Film over the years has been made for and distributed through different media; such available media have over the years made distribution and exhibition opportunities very difficult and expensive for independent or upcoming filmmakers, However, the advent of the internet has changed the practice. This paper therefore, discusses film distribution and exhibition on the internet in general. It considers the internet as a new medium for filmmakers to market and exhibit their films, as well as the opportunities the internet brings to filmmakers. It looks at the idea behind making film contents such as, short films, short documentaries, and web series or webisodes – for the internet. It inclusively, attempts to shed light on the distribution system of film content on the internet and the making of monetary profits off such posted content. conclusively, this paper looks at the internet as the new direction for 21st century film distribution and exhibition.

Key Words: Creating, Internet, Film, Distribution, Exhibition

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9

A DOCUMENTARY STUDY OF CULTURAL OBJECTS IN THE COMMISSION FOR MUSEUMS AND MONUMENTS IN NORTH CENTRAL ZONE, NIGERIA

BOYI, John Mallam

Abstract

Cultural objects are ancient art products created by humans which give information about the culture of its creator or users. Cultural objects whether ancient or current have a significance because they offer insight into humans' activities of the past and the development of humans. Besides, the human value placed on these cultural objects due to their historical and socio-cultural importance, the desire to have a safe place for keeping them is what necessitated the creation of museum in Nigeria. Therefore, the problem of this study is an examination of cultural objects housed in museums in North Central Nigeria. The aim of the study is to documents the different aspects of the Nigerian cultural objects housed in the museum, also to categories, analyse and interpret the cultural objects based on their themes, styles and materials as well as their functions in the society. Relevant literature on the subject matter was reviewed. Furthermore, the study employed the descriptive and historical research methods. It involved instruments like oral interview, questionnaire, photograph and observation. After the application of the aforementioned, the data collected was analysed and categorized based on the socio-cultural significance of the cultural objects. The study reveals that museums located in the North central zone were established based on the archaeological, ethnographic, monumental and cultural discoveries of the objects in the area.

Key Words: Cultural, Objects, Museum, Monument, Documentary

10

VISUAL INTERPRETATION OF FORMS AND ELEMENTS IN KWAGH-HIR ANIMAL MASQURADES

USMAN, Musiliat Ozavize/AVAV, Joshua Aondona

Abstract

This paper looks at the visual art forms and their elements on the figure of the masquerades and will as well illustrate imbibing the Kwagh-Hir animal masquerades among the Tiv of Nigeria. Masquerade performances is an art form that represent the presence of ancestors. They exhibit the characteristics of specific ancestors and can foretell the future and perform other ritual functions in African culture. Masquerade plays very significant role in African festival. It is believed that indigenous communities in Africa, are closely associated with one form of masquerade or the other in relation to marriage, procreation, death, sacrifice, continuity, survival that span across the entire culture and religious beliefs of the people.

Key Words: Masquerades, Visual interpretation, Form, Kwagh-Hir

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11

AN ANALYSIS OF GENDER AND POLITICAL PARTICIPATION: ISSUES IN SALAMI-AGUNLOYE'S *MORE THAN DANCING*

AGBOOLA, Michael Olanrewaju

Abstract

This study examines the issue of gender and political participation in Nigerian drama, using Irene Salami-Agunloye's *More than Dancing* as a paradigm. The content analysis methodology is adopted to examine the subject of this play. This is used in addition to references to published books, journal articles, unpublished theses, internet materials and other media sources. The study discovers that the festering issue of patriarchy, though a global phenomenon, is more profound in African politics, Nigeria inclusive. Also, Nigerian dramatists since the nation's independence often caste Nigerian women in various relegated forms of identity until recently where women dramatists themselves have started to launder their own image through their cultural productions. It has equally been observed that, the signifying agency of African women in terms of political acumen, intelligence and productivity is just as strong as that of their male counterparts. It has, therefore, been conclude that, though the political space stifles women in terms of participation, it is possible to reverse such trend, as emblematic of the denouement of the play which turns out to favour greater involvement of women in politics and exertion of the agency of women. However, attainment of this will require aggressive advocacy.

Key Words: Gender; Political, Participation; Representation; Patriarchy

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12

REFRACTORY PROPERTIES OF GETSO AND DANBAKOSHI KAOLIN DEPOSITS FOR INSULATION FIREBRICKS IN NIGERIA

SHAAIBU, S./ SADIQ, Y. O.

Abstract

Over 4 million tons of kaolin deposit exists in Getso and Danbakoshi, an area in Kano State. Kaolin is the raw material needed for the production of insulation fire bricks and users are all heat using industries. Getso deposit raw nature identified slight pink while Danbakoshi is identified as little yellowish in colour. The two materials were beneficiated and then X- Rayed. Fluorescence Spectrometer (XRFS) was used to determine the elemental composition of each sample. Grog were prepared by calcining the kaolin samples to 1200°c and mechanically sieved through 14BS, 25BS, 36BS, 100BS sieve sizes. 1-2 mesh – screened charcoal was employed as fugitive to create pores within the bricks structure through burn-out process. Experimental method was used; 15 units tri-axial matrix blend technique was employed to composed the recipe of the three materials: Kaolin, Grog and Charcoal. Slip casting was used to produce the bricks which were fired to 1250^{0}c. The bricks properties such as: Apparent porosity, Bulk density and Compressive strength were investigated using ASTM C20-00 (2015). The results showed that the insulating bricks produced have properties comparable with international accepted standard for firebrick insulating material. The Getso firebricks can therefore be used as class 23 bricks of 1250°c temperature in the lining of kiln, ovens, heat treatment furnace and soaking pit. While Danbakoshi bricks were found to be suitable for 20 class bricks of 1093°c temperature range in lining of incinerators, boilers reheating and holding Raku kiln and back-up bricks.

Key Words: Refractory, Kaolin, Deposits, Insulation, Properties

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13

CHALLENGES AND PROSPECTS OF MIGRATING FROM STAGE TO SCREEN TRAINING: A CASE STUDY OF THE DEPARTMENT OF THEATRE ARTS, UNIVERSITY OF IBADAN, NIGERIA

OLA-KOYI, S. Joseph Bankola

Abstract

It is on record that theatre art has survived over the ages due to its capacity to reinvent itself by embracing, new tools, languages, styles and forms. It is a fact that when a discipline reinvents its techniques of impartation and training in line with modern demands, the standard of performances is enhanced and the quality of the practitioner is tremendously improved. Over the years, Nigerian theatrical performances had gone through many stages (i.e. ritual, court/church, traditional travelling theatre, professional travelling theatre, academic drama, radio drama, television drama, celluloid film, and video film), reinventing itself in order to keep up with the requirement of each era.

In reviewing the essence/spirit of the 50 years of Theatre in the African academy through the University of Ibadan experience, one cannot but wonder why a film school has not developed out of the old Ibadan school of drama. Or question why the central mode of training the theatre artistes in academia stick to the stage despite the various innovations that have taken place over the years. Using a post-modernist theory within a historical perspective and participatory observation approach; the paper explores the challenges and prospects of migrating from stage to video screen in academic training/practices and offers plausible solutions to some of the identified problems.

Key Words: Prospects, Challenges, Stage, Screen, Migrating

14

THEATRE SCHOLARSHIP AND THE AGONY OF MISCONCEPTION AND MISINTERPRETATION: A READING OF JOE DE CRAFT'S *SONS AND DAUGHTERS*

EKWEARIRI, Chidi

Abstract

Theatre scholarship, in Nigeria and indeed, most African countries, has been a subject of serious attack by both the informed and uninformed in the society. This has stemmed from the fact that most people see the profession as an area only good enough for the rejected and never-do-well in the society. This has orchestrated a sentimental and prejudiced stance of parents in choosing the course as a career for their children. This paper is therefore, an attempt to debunk such biased, misconceived views and misrepresentations of theatre and its potentialities to make for a holistic being; using Joe De Crafts *Sons and Daughters* as a case study. Investigations have shown that parents are usually at home with answering 'mama' or 'papa' Doctor, Engineer, Lawyer' and detest such names as 'mama' dramatist or actor. As such, they vehemently oppose any idea of allowing their ward to study theatre arts. The paper finds that, even though parents discourage their children from studying or venturing into theatre arts, they ironically are usually glued to the television set whenever a dramatic piece is going on and even keep tabs on such dramatic programmes. The paper therefore recommends among other things that theatre arts be viewed as the professional discipline that it is and should be given its pride of place alongside other humanistic and scientific disciplines.

Key Words: Scholarship, Agony, Misinterpretation, Misconception, Reading

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15

OPTIMIZATION OF AFFORDABLE ARTY TEACHING AND LEARNING MATERIALS/RESOURCES

OTOBO, Audu O. A. / IDAHOSA, Harrison

Abstract

The paper posits that there are numerous benefits which the effective optimization of arty tuition materials can bring into the education system in Nigeria. It is not adequate for the teachers / facilitators to decide to embrace the use of tuition materials in their education, there has to be a complementary support from the school administration by way of providing the necessary infrastructural support, finance, reward system and support services. There should be a consensus among practitioners for the creation of a school Tuition Materials Services Program to meet the required administrative support that can be provided. The Tuition Materials Centre should be the core of the institutions material services programme. Through the Tuition Material Centre, facilities will be planned out, made available and stored efficiently for efficient distribution and retrieval system.

Key Words: Optimization, Affordable, Arty Teaching, Learning, Resources

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16

AN ANALYTICAL NARRATIVE ON PAINTERS' EVOLUTIONARY APPROACH TO THE HUMAN FIGURE

ACHUGWO, Stephen Chinedu

Abstract

This paper is a brief history of painters' approach to the human figure, drawn from the advancement of painting from the prehistoric era to the 21st century. The desire to create art is as old as mankind itself. Since time immemorial, people have used art to communicate information, tell stories and record events. Art is one of the deepest forms of personal expression. Art began underground, in caves, tombs and catacombs. The human figure has been one of the constant subjects of art since the first stone age cave paintings. Artworks, such as figure and figurative paintings have been reinterpreted in various styles throughout history. Examining various periods in the evolution of painting, what are the contrasting sources to which artists turn for inspiration in the rendition of human figure? What are the varying purpose of human figure paintings? Across this broad timeline, what are the distinctive styles, materials and techniques of rendering human figure in painting? These questions underscore this brief narrative of painters' evolutionary approach to the human figure in painting.

Key Words: Narrative, Painting, Human Figure, Approach, Evolutionary

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17

DEMOCRACY AND SOCIO-POLITICAL DISCOURSE: SALIENT THEMES FOR THE CONTEMPORARY NIGERIAN PAINTER

AGAKU, S. Amos

Abstract

The contemporaneous happenings of different eras have always influenced the making of fine arts. The Futurist painters, a 20th century European movement, for example, emerged in the course of the World War II. Futurism was a key artistic and social development in 20th century art history, originating and most active within Italy, but also a movement whose ideas spread to Russia, England and beyond (Adams, 2009). Current issues as sectarian conflicts, kidnappings, assassination, and bad leadership has not only brought uncertainties on Nigeria's nascent democracy but

also weighed the country down economically, socially, politically and educationally. Contemporary Nigerian artists however seem to shy away from such poignant contemporary issues as democracy, insecurity, terrorism. Even when they seemingly interrogate such issues, it is always an unconscious rendition. This paper examines some recent competitions and exhibition entries whose themes and sub-themes show how participating artists interrogate and interpret the given themes and how they unconsciously/consciously end up making allegories of politics, democracy whilst unwittingly rendering social commentaries. The author believes that, current challenges within Nigerian democracy and the democratization process, offer a lot of painting and exhibition themes therein. The author also believes that essential stylistic movement(s) may just as well emerge if these young contemporary Nigerian painters would be more purposeful, consistent and better encouraged.

Key Words: Discourse, Themes, Challenges, Contemporary, Salient

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18

DRAWING CONCEPTS: A VISUAL EXPLORATION OF FISH FORMS

LAMIDI Lasisi Abdul

Abstract

Currently, drawing has taken a vast gamut of intellectualism by artists using varied materials, techniques and subject matters in its delineation. This paper surveys Lasisi Lamidi's drawings inspired by fish forms. The drawings are created with the aim of enhancing hand and brain coordination. This might serve as suitable mental exercises in improving the creative output of an artist. In this portfolio of drawings, the artist has categorised the series into three, single, double and multiple fish compositions. A total number of eighteen drawings are selected for description, while conclusion is drawn by enumerating the benefits of drawing.

Key Words: Drawing, Inspired, Fish, Forms, Techniques

19

ISSUES AFFECTING PROFFESSIONALISM IN THE PRACTICE OF ART HISTORIOGRAPHY IN NIGERIA

SAMUEL, Caleb

Abstract

Nigerian art history is as old as Nigerian art itself. Art served historical chronicler of the communities where it was produced. The methods of transmission of the history was orally via stories told and retold by experienced elders of the communities. History is the practice of recounting, recollection and transmission of facts as accurately as possible. Theories in mythologies and legends surrounding to be studied or recounted. The issue of transmission was interrupted by the many years of slave trade which engulf Nigeria alongside other African countries. The art historian of such affected communities residing in palaces resolve the issue of transmission in history and encouraged practice. On the arrival of Europeans to Nigeria, the owners of the artworks were not contacted by the European invaders called explorers, navigators, missionaries, imperialist, colonialist or consulted for their opinions. The aftermath of such gave rise to the writing of reports, books and historical accounts by visitors from Europe, people who knew nothing about the art they encountered. The wider implication of such was that, anthropologists, ethnographers, archaeologists, sociologists were left to write the history of Nigerian art. Thus the somewhat one sided or often incorrect or even biased perspectives obtained in many documents. Such issues in more recent times are found to be mostly inaccurate hence the need for articles such as this which discover and challenge the in-depth and in-balance of such art historical documents. Such are discussed in this papers with solutions suggested.

Key Words: Issues, Historiography, Transmission, Documents, Professionalism.

20

WASTE TO WEALTH: FABRICATION OF FOOT WEAR FROM JACQUARD HEAD TIES USED IN CONTEMPORARY FASHION

CHUDI-DURU, Chika Chinyeogwa

Abstract

Head ties, head gears, head scarves, handkerchiefs and turbans are seen and worn in most parts of the world as part of dressing and are becoming one of the trendiest African accessories in the global fashion industry. They are commonly used by most African women and have significant elements of symbolism in African cultures as well as various religions. In Nigeria, head ties are of different materials- some are made with the aid of machines such as the jacquard and Damask which are stiff head gears, while some are traditionally hand woven such as Aso-Oke. Such head gears are usually colourful and feature elaborate patterns which consists of floral, geometric and derived, motifs and patterns. These are mainly used during elaborate and lavish occasions such as weddings, galas, coronations, and religious ceremonies. In effect it is said that African women wear the head wrap as a queen might wear a crown. The act of head tying holds a distinctive position in the history of Nigerian dress and has never been out of vogue. Although there are different types and styles of head gears, this paper examines specifically. the crispy, stiff, jacquard scarves. Upon close observation, the author of this article discovered that after use, the Jacquard head gears lose their stiff nature. This is as a result of washing were the sizing dissolves as well as the patterns fading. The loss of its luster leads to it being discarded; hence the interest of this paper is in the possibilities of recycling used jacquards into other fashion

products/items. It looks into the possibility of recycling of these discarded scarves into foot wears. Participant observation and studio exploration were used for data collection. It was concluded that, the scarves which are made of sturdy, synthetic fibre, and are colourful with intricately machine woven designs; should not be neglected but rather remade into functional articles which can serve other benefits such as gifts or sold for economic purposes.

Key Words: Waste, Fabrication, Contemporary, Fashion, Jacquard

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21

A COMPARATIVE APPRAISAL AND ELEVATION OF SELECTED MARKET DISPLAYS AS UNCONSCIOUS ART INSTALLATIONS

DUNIYA, G. Gambo/ ADEWUMI, C. Kehinde

Abstract

We encounter different forms of displays almost on a daily basis, while going about our duties. Though the aesthetics of the displays are judged interesting and pleasing by some, others might be quite indifferent about it. Attributing this interesting displays, to the fact that, all humans have some inborn creative tendencies; this paper sets out to appraise randomly selected market place display compositions, mostly encountered around Kwangila area in Zaria, Kaduna State, Nigeria, subjecting these market displays to formal analysis. The paper attempts to elevate the displays from just mere market arrangements, to the level of art installations. To achieve this, Laurie's (2007) position on the dynamic nature of art was adopted as the conceptual framework. Conclusively, the paper holds that these displays have been seen to possess some artistic inclinations, thereby serving as a basis for attaching the artistic appellation of 'installations' to them. However, this does not mean the vendors who install them are artists; as the idea of being an artist is a conscious act and process.

Key Words: Market, Display/Compositions, Unconscious, Installations, Elevate

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22

IMPACT OF BILLBORD ADVERTISING APPEALS IN PEACE PROMOTION FOR SUSTAINABLE COMMUNITY DEVELOPMENT: A CASE OF BOKO HARAM

HARUNA, Naomi Andrew/SALIBA, James

Abstract

By relying on review of relevant literature which addresses the notion of sustainability and sustainable development, the paper explores the effectiveness of using billboard advertising campaigns to promote peace and sustainable community development initiatives. The article exposes the factors with significant influence, on the target audience while making concise decision due to advertising appeals. The paper used reliability, correlation and regression techniques with collated data presented in tables and percentages. The extraction of information from conducted interviews was used in data analysis alongside the AIDA model for effective advertising. It was found that billboards have a longer life span than other mass media; this situates it as an important tool for organizations and government institutions when targeting a larger audience.

Key Words: Peace, Promotion, Sustainable, Community, Development, Billboards, Advertising

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23

CULTURE, RECONSTRUCTION AND RESETTLEMENT OF INTERNALLY DISPLACED PERSONS IN MAINOK, KAGA, BORNO STATE, NIGERIA.

SHALLANGWA, Zainab Musa/ SALIBA, James

Abstract

As a result of violent attacks by Boko Haram Insurgents, several communities in Northeast Nigeria have been conquered leading to considerable loss of life and property with surviving inhabitants left with no other option than to flee their habitats for safety. Following the recent "defeat" of the insurgents and liberation of some communities, efforts are being made by the government at both state and federal levels in collaboration with NGOs to resettle the IDPs back to their communities. This paper explores Borno State government's resettlement and reconstruction process; using the reconstructed houses for IDPs in Mainok, Kaga LGA as a case study to find out if culture is a requisite criterion integrated in the process as it plays a vital role in sustainable development. The study employs qualitative methodology and the results of the research acquired through in-depth interviews with beneficiaries and non-beneficiaries of the housing project, Village Heads of Mainok I and II and a Director in the Borno state ministry of Reconstruction, Rehabilitation and Resettlement point to the fact that cultural considerations are lacking in the reconstruction and resettlement plan and policy of the IDPs by the Borno State Government. Recommendations are made that the international community and the national authorities may find useful while implementing future programs.

Key Words: Culture, Reconstruction, Resettlement, Displaced, Persons

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24

UPPING THE ANTE: POPULAR THEATRE AS A MEDIUM FOR INCREASING VOTER AWARENES

UKUMA, Teryila Shadrach

Abstract

The 2015 general elections have been largely adjudged successful. There are, however, indications of voter apathy in some places and in some cases total ignorance of the issues at stake in the elections. Furthermore, innovations (such as the card reader) aimed at enhancing the credibility of the electoral process were greeted with mixed reactions even as they created complexities in some places for both the ad hoc staff and voters alike. It is expected that in the next round of elections, there will be wide scale improvement and a consolidation of the successes recorded so far. This paper, therefore, articulates that voter education is key in achieving the desired free, fair and credible elections. It advocates copious utilization of popular theatre in deepening voter literacy. Drawing on the efficacious examples of how folk media, community drama and popular songs have been used in building social awareness and sensitivity on other critical issues, the paper submits that a robust voter literacy programme using popular theatre will build an educated voting population by the next round of elections.

Key Words: Voter, Awareness, Popular, Theatre, Credible

25

HAUSA DRAMA, MUSIC AND PERFORMANCE(S) AS MEDIUM OF BROADCAST MEDIA ADVERTISEMENTS IN HAUSA LANGUAGE

ABDULMUMIN, S.A.

Abstract

This study exposes the role of Hausa drama in the propagation, promotion and even development of broadcast media – namely radio and television; advertisements in Hausa language. Over the years, *Wasan Kwaikwayo* (drama) has served, and still, is serving as a medium of social criticism to expose misbehavior of stereotype individuals be it life – styles, malpractices among ordinary citizens, public officials; and injustices of rulers, judges, violation of human rights and social norms in the society. The central aim, is to purge offenders and violators of their moral laxness or remissness, anti-social behaviours, abuses and misuses of opportunity, office or privilege. Having recorded significant success in rehabilitation, reformation and transformation exercises. Hausa drama and its performing artists are now employed to render services as advertisement agents in the broadcast media. This study, specifically examines the roles of Hausa drama and performing artists in the composition, characterization and production of Hausa advertisements in the broadcast media. Methodology of this study is an eclectic one. It consists of recording and random sampling which are used in collecting and selecting the data of the study. Recording is to ease the process of transcribing the lyrics of the sample Hausa advertisements of the broadcast media.

Key Words: Drama, Music, Performance, Media, Advertisement

26

THE HISTORY AND CULTURAL FESTIVALS OF BURA PEOPLE IN HAWUL

SAMAILA, Simon Shehu/SAIDU, Amina Ramat / SHEHU, Sadiq Adeiza

Abstract

This paper investigates the history and cultural festivals of the Bura people in Hawul Local Government area of Borno State-Nigeria. The aim is to examine the background, history, the socio-political and economic organization of the cultural festivals, and the significances of such festivals to the Bura people. The historical and analytical methods were used including the use of primary and secondary sources of data. The primary sources were obtained through oral interviews, archival materials and manuscripts. While secondary sources used, include information from the media like; newspapers and magazines, text books, journals, published and unpublished materials and internet materials. The findings revealed that the geography and the history of Bura people has relevance in the history of the people of Hawul valley. The findings also revealed that the cultural festivals of the Bura people are very significant in the life of the people, and it also revealed that, the festivals are still in practice. The study contributes to the development of the history of Bura people in the area of Hawul valley. It is envisioned that through this article, the history and cultural festivals of Bura people will be brought to limelight.

Key Words: Bura, Culture, Festivals, History, Hawul

27

DESIGN AND CONSTRUCTION OF WATER FILTER CANDLE

GADZAMA, Ruth Mataba

Abstract

The use of water filter candles to purify water has been in existence for a significant period now. Filter candles are suitable and affordable medium for the separation of heterogeneous water mixture through filtration. This article centers on the development and construction of a water filter candle from local raw materials available in selected areas of Nigeria. This design and construction is meant to compliment the ongoing efforts of the water board to provide safe, drinking water. Materials involved in the construction and development of the water filter candles include, silica, sand, refractory sand (Grog) clay and well graded pore creating medium. They also include materials like kaolin, saw dust and binding materials all sourced locally in Nigeria. In this work, efforts were made to establish the right composition and proportion of the materials used, based on experimental results. More was also done in terms of establishing safe and economical methods of production and modes of approach to get the technical data, quality, strength and properties of the materials used. The operating principles of the filter candle in relation to filtration, the quality of filtrate, its efficiency and the possible life span of the filter candle are all outlined within the context of this study.

Key Words: Water, Design, Construction, Filter, Materials

28

A VISUAL DIALOGUE BETWEEN LINES AND FLORAL MOTIFS IN PAINTING

NADAMA, Mustapha Garba

Abstract

f) Flowers have captivated artists for a long while, making them models for detailed studies and a source of inspiration. Lines, on the other hand, have served as one of the most common elements used by the artist in creating forms on a two-dimensional surface. Naturally, a marriage between the two elements brings forth an exploration that highlights the different types of lines as they interact with the floral forms. Ushering an interaction that affords each, lines and floral motifs a share of prominence. This paper follows a practice-based research design that records the gradual process, which began from the known to unknown. The paper discusses the transformation of the floral form from its natural state to where lines are introduced through simple brush marks to a stage of abstraction where lines become more prominent. The paintings produced a bear visual testament to the fact that, a line can be used as a means to an end and also as an end in itself in design.

Key Words: Dialogue, Line, Floral, Motif, Painting29

CHANGE AND CONTINUITY IN EBIRA EKUECHI FESTIVAL

SHEHU, Sadiq Adeiza / SHEHU, Samaila Simon/ AJI, Lawan

Abstract

Celebration of festivals is an important event in every human society, which brings people together from all walks of life. festival mark important social and cultural events in the lives of the people. In Ebiraland masquerade festival Ekuechi is a traditional night masquerade festival that is observed by its adherents among the Ebira. This paper examines the origin of the festival, the community, the various stages that are involved in the festival as well as some major night masquerades that are features and their function. Also the paper considered the costumes and the street performance of the masquerade under the watch of its attendance. Furthermore, the paper examines the significance as well as development regarding the Ekuechi festival in Ebiraland.

Key Words: Masquerade, Change, Continuity, Festival, Ebira

30

AN IMPEDIMENT TO CULTURALLY INFLUENCED IDENTITY PROCESSING OF GRASPABLE OBJECTS: A TYPOGRAPHIC INTERPRETATION

OTOBO, Audu Omar Ahmed / WATILA, Musa Mamman, / JAMES, Lucky

Abstract

The learning examined whether interpretation acquisition has a cost for the recognition of non-multilingual visual materials based on the *neuronal recycling hypothesis* (Dehaene and Cohen, 2007). More explicitly, the learning tartan whether the ability to differentiate between mirror repeat images, which develops through literacy acquisition, impedes with object identity judgments, and whether impediment dominance varies as a function of the nature of the non-multilingual material. To this aims the learning presented illiterates, tardy literates (schooled through adult literacy classes), and early literates adults with an orientation-independent, identity-based same-different comparison task in which they had to respond "same" to both physically identical and mirrored or rotated images of pictures of familiar objects (Experiment 1) or of geometric shapes (Experiment 2) impediment from inappropriate orientation variations was dominant for with plane rotations than with mirror repeat images and dominant with geometric shapes than with objects. Illiterates were the only participants almost impassive to mirror variations, but only for familiar objects. Consequently, the process of unlearning mirror repeat images generalization, essential to acquire literacy in

the Egu-yorubas alphabet, has a cost for indispensable function of the ventral object recognition stream, i.e., identification of familiar objects. This demonstrates that neural recycling is not just an alteration to flexible-use but a process of at least partial exaptation.

Keywords: Visual objects recognition, mirror repeat images, enantiomorphism, typographic acquisition.

31

EXAMINATION IRREGULARITIES: A VIEW INTO FINE ART AND INDUSTRIAL DESIGN UNDERGRADUATE STUDENTS OF AHMADU BELLO UNIVERSITY, ZARIA

AMSAMI Bello Usman / SALEH, Hamsatu

Abstract

In any academic setting most especially one like Ahmadu Bello University Zaria, there must be checks and balances this could either be through examination, tests, assignment or exhibitions. The examinations vary –examination for art studio or Laboratory and for theory courses. The essence of examination either in the art studio or theory courses is to evaluate the entire teaching and learning processes, to ascertain the progress, knowledge ability and competence the students have attained. The issues of examination irregularities are similar to examination malpractice as it relates to both Fine Art and Industrial Design. Examination irregularities leads to certification of incompetent and uncreative artists to be, or industrial designer to be, who cannot initiate artistic ideas on their own and resort all the times to copy or pirate someone's artwork/design. This situation leads to low productivity among graduates of art and design. This paper discusses the concept, causes of examination irregularities and role of teachers in curbing the unwanted ordeal of examination irregularities at the university level. the role of teacher includes proper guidance and counselling, avoidance of unethical practices like social relationships of teachers with students, intimacy between examiners and examinees, extortion, lobbying, generosity in marking and reckless invigilation by examiners and so on.

Keywords: Examination, Irregularity, Art and Design Undergraduate Students.

32

TOWARDS BEST PRACTICES IN METAL CASTING: INTEGRATING THE INDIGENOUS APPRENTICESHIP SYSTEM OF 'IGUN STREET' IN THE UNIVERSITY OF BENIN ART SCHOOL

EMERIEWEN, Kingsley Osevwiyo / OMATSEYE, Bridget. O. J.

Abstract

"Igun Street" in Benin City is synonymous with metal casting which dates back to the old Benin kingdom. Overtime, numerous brass castings have been churned out of there, not only for local appreciation but internationally, too. Significantly, this has contributed to the prominence of Benin Kingdom on the world map. Even though "Igun Street" may not be aptly described as a typical formal art school, brass castings made there have been described in some quarters as technically proficient. This brings to bear, the essence of effective ways of achieving desired results in creative tasks. Metal casting also called Foundry Practice is a very important component of the Fine and Applied art curriculum of University of Benin Art School. Over the years, students specialising in Metal Design and Sculpture from the University of Benin have had reasons to go to Igun street to privately complete their metal casting exercises. The reason for this interface may not be farfetched. Essentially, in this article, while appraising the metal casting of University of Benin Fine Art Department, the need to integrate the indigenous apprenticeship system of acquiring skills as is typical of Igun street is articulated. Against this background, it becomes imperative to examine the casting style of 'Igun Street' brass casting guild and the benefits it holds for the University of Benin art school students. It is however hoped that such integration will afford the students opportunities to perfect their skills. Also, broaden the scope of metal casting curriculum content in the art school indeed a synergy of this nature may also translate to best practices in foundry practice.

Keywords: Metal casting, Metal design, Best practices, Apprenticeship system.

33

IMPROVING TRADITIONAL TECHNOLOGY: A CONSTRUCTION OF ELECTRIC POTTER'S WHEEL FOR TEACHING AND LEARNING PRODUCTION OF CERAMIC WARES

LAWAL, Lamidi Aduozava

Abstract

Educational system in Nigeria is gradually drifting towards pragmatic system of education that encourages acquisition of functional skills that will make an individual to be useful to himself / herself and the society he /she belongs. Inherent in visual art education, is ceramics as a vocational course. It is obvious that, most of the needed equipment for the teaching and learning it are not locally made in Nigeria. To acquire such equipment like; electric potter's wheel, requires a lot of money since dollar has appreciated so-much above naira to import it into the country. The high cost of the equipment has become a problem to the teaching and learning ceramics because only few schools can afford to import

it. Consequent upon this, this research seeks to improve on the traditional technology of pottery and ceramics production by fabricating electrically propelled potter's wheel for the purpose of encouraging entrepreneurship, enhancing teaching and learning, and reducing the cost of importation of the machine.

Key Words: Potter's Wheel, Importance of Potter's Wheel, Advantages of Electric Potter's Wheel, Significance of Fabricating Electric Potters' Wheel and Fabrication and Construction Processes.

LEAD ARTICLE

INTEGRATING ART, SCIENCE AND TECHNOLOGY IN EDUCATION

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ABSTRACT
This article examines how art, science and technology can be effectively combined for industrial development. It focuses on making explicit connections within each subject area by combining one topic, one skill, one concept to the next. Efforts are made to relate ideas and concepts within the discipline, rather than assuming that planners, teachers and learners will automatically understand the connections. It views how the subjects can be effectively combined through inter-disciplinary topics rearranged around overlapping concepts, emergent patterns and designs which could be considered and lead to technological development. This paper could therefore become a working material for educational planners to use and combine the areas into an integrated study needed to achieve technology.

Key Words: ***Integration, Art, Science, Technology, Industrial Design, Education***

Introduction

Education is the act or process of imparting or acquiring general knowledge, developing the process of reasoning and judgement, and generally of preparing oneself or others intellectually for mature life. It is a process of imparting or acquiring particular knowledge or skills as for a profession. It is a result produced by instruction. Education is the acquisition of knowledge, skill, values, beliefs and habits. Art is a product or process of deliberately arranging symbolic elements in a way that influences and affects the senses, emotions and intellect. It is the expression or application of human creative skill and imagination to produce works such as paintings, sculptures and drawings to be appreciated primarily for their beauty or emotional power. Such class of objects are subject to aesthetic criteria or qualities. Technology is the branch of knowledge that deals with the creation and use of technical means and their interrelation with life, society and the environment. Technology draws upon such subjects as industrial arts, engineering, applied science and pure science. Science can be defined as a process or method of finding out or discovering our world. Scientists spend time trying to find out about things around us, things that have been living at some time and things that never have been alive by observing them properly and closely. They do this through the senses. They look at objects, touch them, smell them, listen to them and in some cases taste them. To pass on their discoveries to other people, scientists must write down or draw what they do in their experiments and what they observe. They also have to do this to remind them what they have done. In most experiments the scientist will be asked to write down what is done, what is seen and what is discovered or perhaps draw pictures showing these things. The definitions of the words show there are salient similarities between them, which form the basis for inter-disciplinary teaching and learning in this age.

The relationships between art, science and technology demand some clarifications. Science has continually fed the artist with accurate knowledge of the nature of objects that he represents and better materials and tools with which he executes his work. Scientific principles of receding objects are applied to drawing and painting and all forms of art. On the other hand, it is on record that it is through the drawings and paintings of Leonardo de Vinci that man discovered the human body. Innovators and keenest minds in science like Charles Darwin made full use of aesthetic modes of thought, visual images and imagination. All industrial products are first drawn on paper prior to the mechanical mass production. Just as scientific input goes into the working function of utilitarian objects so also does aesthetic input into what we call their design. In industrial process the artist indicates the possibilities of a new product through his creative skills or powers, the scientist creates the knowledge of its realization through the systematic study of natural phenomena and the engineer deals with organized skill to solve the problem of producing the object. It could be said that science is the “knowing” and art is the “creative act” involved in making an object. Art evolves, science involves and technology brings into reality. The three areas work hand in hand and are all necessary in industrial development.

Science and technology have failed to practically show the symbiotic relationship between art, science and technology. Technology does not only require the knowledge of science and mathematics as portrayed by our educational planners. Art or design is required in technology to create images of what will be produced technically. It is only the artist who can create images which do not exist. Science can make different input in technology. Engineering can also make a separate input which science cannot make. If science and engineering are only used, the industrial products will not have beauty or aesthetic effect. In industrial production art, science and engineering are complementary.

Another relevant question is: Does technological innovation necessarily require only the knowledge of science and a mastery of mathematics? It is said that science owes more to the steam engine than the steam engine owes science. The famous inventor at times prefers trying hundreds of substances one by one than the more abstract approach of deducing the qualities required in the correct substance. People are apt to learn the hard way by trying out potentially successful responses not symbolically in their imaginations but physically. In some situations, such trial and error thinking is the only kind practicable.

Technology employs tools derived from science. Some of the advances made in pure science have emerged from industrial and technological research e.g. such discoveries as those concerned with the diffraction of electrons, radio, astronomy and information theory have formed the basis for technological innovations. Maxwell’s physics paved the way for radio engineering. The works of engineer in building bridges is supported by theories of applied science. The methods peculiar to technology (trial and error, invention, experiment, intuition) have merged with those of applied science for the purpose of obtaining desirable practical consequences (Down, 1984). Industries are based on manufacturing processes which merely reproduces on a large scale effects first learned and practiced in a scientific laboratory. The manufacture of gasoline, penicillin, electricity and oxygen were never developed from technological procedures, but depended on works first done by pure scientists. Science plays a

predominant role in industries like steel, aluminum and petroleum, pharmaceutical industry, biological industry, machine and husbandry.

The traditional practice of organizing subjects dictates separate and distinct disciplines with focus on a single discipline. Each is seen as a pure entity in and of itself. The disciplines are taught by different teachers in different locations. Each encounter has a distinct cellular organization, leaving students with a fragmented view of knowledge. In elementary schools the teacher says: "Now put away your mathematics books and take out your science". The daily schedule shows distinct time slot for each subject, but topics from two areas are only occasionally related intentionally. In the traditional system students know that mathematics is not science, science is not English and English is not history. The idea of integration focuses on making explicit connections within each subject area connecting one topic, one skill, one concept to the next. There is deliberate effort to relate ideas within the discipline, rather than assuming that learners will automatically understand the connections. Experts help learners make connections by explicitly making links between subject areas. Integration views the subjects through inter-disciplinary topics arranged around overlapping concepts, emergent patterns and designs. Using cross-disciplinary approach, the disciplines are blended by finding overlapping skills, concepts and attitudes in all. The integration sprouts from within the various disciplines, and teachers make matches among them as commonalities emerge. Shoemaker (1989) defines integration as:

> …education that is organized in such a way that it cuts across subject matter lines bringing together various aspects of the subjects into meaningful association to focus upon broad areas of study. It views learning and teaching in a holistic way and reflects the real world which is interactive (P. 5).

It provides a unified view of commonly held knowledge, motivates and develops learner's power to perceive new relationships and thus create new models, systems and structures. It applies methodology and language from more than one discipline to examine a central theme, issue, problems, topics or experience (Jacob, 1989).

It is taken for granted apparently, that in time learners will see how things fit together. Unfortunately, the reality of the situation is that they tend to learn what we teach them. If we teach connectedness and integration, they learn that. If we teach separation and discontinuity, that is what they learn (Humphrey et al, 1981). Fragmented teaching lacks connections and relationships among disciplines. Schools are moving away from teaching isolated facts. This view finds its basis in the works of Piaget, Dewey, Brunner and others who hold a holistic view of learning. Each of these theorists is concerned with understanding of concepts and understanding structures. Advocates of the education movement of the 1930s advocated an integrated subject (Var, 1987). Integration is a move from memorization and recitation of isolated facts and figures to more meaningful concepts and connections between concepts. The 21st century requirement of a flexible use of knowledge goes beyond a superficial understanding of multiple isolated events to insights developed by learning that is connected or integrated. Concerns about national development have put the spotlight on any educational changes that can lead to increased success. In addition, there is a body of research related to how students learn that supports integration. The brain organizes new knowledge on the basis of previous experiences and meaning that has developed from these experiences. The human brain actively seeks patterns and searches for meaning through these patterns (Shoemaker, 1991). The brain may resist learning fragmented facts that are presented in isolation. Learning is believed to occur faster and more thoroughly when it is presented in meaningful contexts, with an experiential component. The brain searches towards inter-disciplinary learning, thematic teaching, experiential education, and teaching that is responsive to student learning styles. The movement towards a global economy and international connections, as well as the rapid changes in technology are pushing education towards integration. The ability to make connections to solve problems by looking at multiple perspectives, and to incorporate information from different fields will be an essential ingredient for success in the future.

Bases and Interplay of Art, Science and Technology

From history art had influenced science and engineering. The Cubism movement exerted great influence on international architecture and industrial design in modern times. From adoptions of African traditional art, the style carried the ideas of the unity of the two dimensional picture surface by way of analysis of forms and their inter-relationships as ends in themselves. Structure and its position in space were combined from several view points and supper imposed to express an idea of an object rather than from one pictorial view point. The breakthrough allowed itself to be adapted to simplify endless variations in architecture and industrial design. Prior to the advent of Cubism, Art Noveau was an art movement that spread across western world. Based on the patterns of plant forms, the art exerted great influence on architecture, interior design and industrial design. The Bauhaus of Germany in 1930s, spearheaded by Walter Gorpius, was a deliberate attempt to combine art, architecture and

engineering to upgrade product design. He invited top architects, artists and engineers for this purpose. Mohol-Nagy, a Russian artist in Chicago in the 1930s also set up a new Bauhaus. The high level of product design achieved by these two countries owes much to the pioneering efforts of these two schools. Nigeria can emulate the Bauhaus by involving in such inter-disciplinary interaction. Art is part of science and technology based institutions like the College of Art, Science and Technology.

Despite the significant strides in the teaching of science and engineering, there is little to show in terms of industrialization. We still rely on foreign technical experts and assistance for survival. People still patronize foreign goods more. Policy makers have failed to channel our education to achieve the desired technology because artistic creativity is not properly involved in the application of science and engineering. Just as mathematics is not exclusive domain of any subject, so is artistic creativity not limited to visual arts. Creativity is applicable to science and engineering. We have great brains in science, but woes in contemporary technological advancement partly due to the down play of an important aspect of technology (creative arts) in basic education. In order to catch up with the Asian tigers in technological development, a radical step has to be taken by educational planners. Art teachers must be produced in large number. Art, design, science and engineering must be taught concurrently (integration or inter-disciplinary approach).

Since the beginning of times mankind has been dependent on drawing and painting. The first alphabet was evolved from picture symbols and before the inception of writing, drawing was the only means of recording events, dates and forms. Until the invention of printing, hand written books were illustrated. Even the initial letters at the beginning of the chapters and paragraphs were ornamented with scenes or portraits, comic strip magazines and ornamental cartoons occupy screen (Delaquis, 2003). At the beginning of the 2nd world war, in order to cut down casualties in the fight against Russia, Hitler employed artists to design the camouflage uniform for the first time. It is still in use by all armies of the world. Since the 1st world war artists have been hired by Navy and Air force to apply their expertise in illusion of form and colour to camouflage ships and airplanes to confuse the enemy in a shootout. NASA still applies simple pictorial devices like frottage and others developed by the Surrealists painters to determine the mental makeup of astronauts and their susceptibility to hallucinations when confronted with unusual visual phenomena in outer space. Psychiatrists also use these Surrealist devices a lot in their practice. Accurate rendering of activities of court cases behind closed doors are carried by artists because camera is barred in courts. Artists have recreated the dinosaur, same applies to outer space even before man first walked on the moon. Without the medical illustrator, the study of medicine would not be envisaged. Just as a car designer must have both engineering and art competencies, so must the qualified medical illustrator have both biology and art qualifications, rare combination for Nigerian education system (Delaquis, 2003).

The design of stamps, coins, badges, trademarks are wholly dependent on the skill of artists and draughts men. Without publicity through commercial arts, mass production and the process of industry could be impossible. No matter how excellent a product might be, it would not compete in the industrial market if the packaging and the label are not aesthetically satisfying. Some products are even better than those imported but are not patronized because of lack of aesthetic input in the making, packaging and labeling. Buyers are naturally attracted to products which are presented beautifully, assuming that the inside products would be as good as the outside. In education, good teachers always seek to develop visual aids for the instruction of all age groups. Illustrated books have more interest for children and adults. A more successful teacher is one who can illustrate his geography or biology lesson with a sketch on the magic board. The engraving on money is executed by an artist. The coins we use are miniature sculpture piece created by hands of an artist. The belt buckle, the designer dress, the ear rings and the bangles, the designer shoes, eye glasses, car are all amalgamation of artistic skill and technical craftsmanship. Today designer product implies that someone sat down, took extra time, composed, formulated or manipulated form, texture, and colour till an aesthetically satisfying synthesis was achieved in the product. The product is in all cases extra-ordinarily beautiful of its kind.

A lot of investigations commence as mental images in the mind before transmission into mathematical formulae and into mechanical device. Often ideas pass through the medium of sketches. Great architects, from Renaissance to modern times, always initially formulate structural ideas in free hand drawing before putting them in scale. The sketches of the architects reveal that they cultivated imagination through drawing and this raised aesthetic considerations. Top car designers, interior decorators, industrial designers all initially pictorialize random ideas through quick sketches before crystallization into actuality. The interplay of technology and art is more apparent in car designing. The computing of outer body realization passes through the whole gamut of art. From preliminary freehand sketches to detailed, scaled drawing studies, to sculpture and ceramics in clay, to sheet metal adaptation,

then through air tubes to streamline drag and further adjustments, then priming and pigment mixing that is not very different from the procedures that an artist goes through preparing canvas.

Newton first explained the dispersion of light in 1666 and the significance of his discovery to painting was later fully appreciated when it was realized that white light is made up of many colours and two colours may blend to form a third colour. Varying wave lengths of the rays of light are responsible for the sensation we perceive as colour and each colour has its own wave length. Objects have no colour in themselves. According to its nature an object absorbs part of the colour ray which compose white light. The colour which an object appears to be is the ray which is not absorbed (due to the nature of the object) and which therefore reflects and bounces off. Thus an object which appears to be orange has absorbed all the rays of the spectrum except orange ray which it reflects and you are given the sensation. The two extremes are black and white. An object which absorbs all the rays of the spectrum will appear black, because it does not reflect any ray of the spectrum. One which absorbs no ray will appear white, because the rays will recombine to make the white light again. The implication of the scientific discovery of colour to painters is that the colour of objects in a composition is subject to the circumstance in which you see them. Colour is never a constant thing. It is a phenomenon which changes with the variable circumstance in which it is seen. It is purely an arbitrary circumstance whether lemon is yellow or not.

The old masters were deeply involved in drawing of natural objects. The study of plant life in science involves the combination of nature study with drawing. It is possible for those who have no taste for art to gain from the art class by acquiring interest in nature study or in biology. By being engaged in drawing of leaves, flowers, skull, painting landscape or other natural forms, you will definitely acquire the knowledge of plants growth and its structure and thus develop interest in the world around you. The scientists who studied the evolution of man (e.g. Charles Darwin) and the early explorers (e.g. Leo Frobenius) relied very much on drawing of natural objects as forms of record. Observation, one of the basic steps used by science is also a major source of getting accurate drawing. Observational drawing and firsthand experience with objects as stimuli for art proliferated in the 1970s as forms of inquiry, means of awareness and fostering inquisitiveness. Objects for direct sensory experience stimulate the learner's vision and feed his imagination. Sensory experiences nourish mental, emotional and imaginative growth. They provide the brain with the material required for the maturation of perceptual, cognitive and sensory processes.

In industrial production, science is the knowledge and art is the creative act involved in the making of an object. Art evolves and science involves. While science deals with the principles by which ends are attained, art deals with the ends themselves and how to achieve them. Even during the early civilization art and science were not separated as they are today. The early man understood the world through unified study of artistic, logical and religious elements. Art, science and religion were combined or integrated. Art cannot develop without science, neither can science advance its investigations without the use of art. Art requires broad and scientific knowledge of the elements represented and scientific findings must be recorded through artistic images.

William Harvey (1578 – 1657), who had a degree in Fine Arts, discovered the circulation of blood in human body. The earliest known anemic drawing was Aristotle's drawing/diagram of the male urogenital system. It was through these art works that contemporary scientists gave serious attention to the study of human anatomy. The early sculptors and artists in general were better surface anatomists than men of science and the rise of naturalism in art during the Renaissance period led them to take an intense interest in human form. They took their art illustration into anatomy and thus laid the foundation of medical sciences and medical illustration technology. The use of animation graphics to illustrate the science of how the human body works had led to exposition of some physiological puzzles which is of immense interest to medical scholars and practitioners. What may begin as art activity could become a scientific investigation. The discovery of circulation of blood in human started as art exercise.

It has been discovered that mentally retarded and backward children learn more effectively through art opportunities. Music is used in physical exercise, work, military parade, traditional faming to enhance performance. Displaying art works in hospitals could help patients psychologically. Music, dance or drama provides a kind of satisfaction to patients who are restless. They enable them relax, rest and pay attention and send them into a state of composure and they forget that they are hospitalized. What many patients need is not drug, but opportunity to relax and re-channel their minds.

From the available literature on technology, we could develop some basic facts about it.

1. Technology is developed and not necessarily transferred as many people think.
2. People develop technology when they improve their knowledge, skills and procedures of making and doing things.

3. One of the conditions most favourable to invention is to accumulate knowledge and experience in art and creativity.
4. Art is the basis of all disciplines and the foundation of discovery.
5. There is need to provide integrated knowledge of art, science and engineering for industrial development.

Industrial products are first drawn or sketched on paper before their mechanical mass production. The artist indicates the possibility of a new product through his creative powers. Leonardo de Vinci was the first to suggest graphically the idea of a flying machine and it had taken science and engineering many years to catch up with him. All objects of our daily use show a recognizable style of art form. There are design elements in architecture, television sets, bridges, chairs, clothes, utensils, machineries, tables, chairs, cars, airplanes etc.

Industrial Design

1. Finding and investigating problems

g) Finding problems to tackle is the starting point for all design activities.

Design problems exist everywhere you look, for they are concerned with how people live their lives and how products and systems help them do it. Imagine or think about what people are trying to do, how they are doing it, what systems or products they are making use of and how they might be improved. You will certainly find lots of design problems to tackle.

You spend a lot of time at home and at school, so these are good places to start when you want to look for design problems. Visitors are always coming to the school, but they can't find their way around. How could you help? You can design a corporate identity for different departments. At home think about your leisure, your transport, how to carry things by hand or on a bike, and how you leave messages. A great many design problems are concerned with containing things which are perishable like food, drink, people and livestock; dangerous like chemical and drugs; precious like money, documents and jewelry and numerous like marbles, pencils and stamps. Usually these items are being contained because they need to be stored safely until needed, quickly identified, easy to transport, protect and made accessible. Drink cartons, crisp packets, clothes and handbags are just a few examples of containers. The design of a container has to be carefully matched to the situation and environment in which it will be used, and visual clues are needed to help identify its contents and how to open and close it. Information design is concerned with developing two-dimensional graphic work to provide ideas or information. Record sleeves, magazines, sign systems, posters, timetable and instruction leaflets are typical products in this area. When the message is intended to sell or promote something, visual images are used to make a product seem extremely desirable and memorable. To make a message memorable:

1. make it strange or puzzling,
2. distort its proportion,
3. make it dynamic (i.e. make it carry out an action),
4. exaggerate the number,
5. make it brilliantly coloured.

Brochures, record sleeves and book jackets show effective use of such devices. The corporate identity provides a quick and easily recognized way of labeling products and services, and helps to reinforce public awareness of them. Corporate identity systems might involve logo or symbol that can be used on a letter head or business card. Packaging, products, instruction leaflets, invoices, advertisements, uniforms, delivery vans, carrier bags and retail outlets can be unified under the banner of the corporation.

You only have to open your eyes to see a design problem, but seeing the problem is only the first step. The next important activity is to get as much information as possible about the problem. You need detailed information about the people involved, the activity they are involved in and the situation of the activity. Ask yourself various questions about each element of the problem.

The people: Who? How many? When? How often? How big? Why?
The activity: What? When? How? How often? What is the difficulty? What is the cost? How long does it take?
The situation: Where? Why? Where else? What environment? What cost? What is the difficulty?

Think about how you can best get hold of and record the information that you need. Is it by talking to people, by watching people, by listening, or by writing to people? Collecting information under people, activity and situation, should enable you to summarize your particular design problem clearly and in detail.

6. Developing ideas of your own

Thinking for yourself is something you need to do through all the stages of your project.

Good ideas are very rarely completely new or original. They are usually existing ideas put together in different ways or applied to different situations. Brainstorming is a very useful activity, in which you try to come up with as many ideas about a problem as you possibly can. Let your mind wander freely around the problem. Put down as many ideas as you possibly can but do not judge them. No one is allowed to say whether an idea is silly or impossible or anything else. The point is to get ideas out of your head as fast as possible. Look for connections between things and ways in which usually unrelated things can be combined. Record all the ideas using words, sketches or both.

Everybody, without exception, has the capacity to think imaginatively. It is a basic human ability that we all possess. But like many other abilities, if we don't practice it, it won't develop very much. There is nothing worse than sitting starting at a blank sheet of paper waiting for ideas to suddenly happen. Your mind will generally go blank as the paper. You should begin by putting down whatever your first thoughts are however basic or unlikely they might seem. You could start by doodling and see what happens. No one expects you to come up with a brilliant idea in your first sketch and if you do they might be suspicious of where it came from. Some of the best things seem to happen by chance so try to encourage some happy accidents. Evaluate your ideas. Some will be too costly or too difficult to make or perhaps socially undesirable in other ways. Check back with the original specification and see which ideas best fit the problem.

Having your own idea is not easy. It often takes courage to begin with, but in the end you can look back and see that your project is different from other people's. In some way it is individual and yours. Believe in your ideas even if they need a lot of developing before they can be used successfully. Always remember that having good idea involves trying things out, not worrying if things aren't always right first time, letting go of being a perfectionist, making the most of whatever happens, being patient, long hours of struggle and real sense of achievement.

7. Communicating ideas and information

However good your design ideas are they will be worthless if you cannot communicate them effectively to other people. Good communication will help you to retrieve and record important information about your design problem, discuss as they develop, convey the details of your solution to whoever will be involved in making or carrying out your ideas and convince your teacher and the examiner of the quality and quantity of your ideas.

In all types of messages, the impact of visual communication is very important. A picture can tell a thousand words, but drawings by themselves are unlikely to be completely sufficient to convey your ideas. Effective communication usually involves a mixture of words, pictures, numbers and even physical gestures and actions. Both written and spoken words are probably the most commonly used form of communication. Visual images or pictures dominate our lives far more than we realize through signs, trademarks, drawings, photographs, film and television. Surprisingly though people are generally much less fluent in using these forms of communication than they are with words. It is easier to fudge issues with words, but designers can't afford to fudge things. Numbers are particularly efficient for communicating details of quality of such things as time, cost, weight, size, strength and location.

8. Modelling ideas

You can represent your ideas by a means of a series of two- and three-dimensional models. Models are simplified versions of the intended real thing. They allow you to explore your ideas in detail. The sketches, drawings and numbers are all types of model as well. The most sophisticated modeling tool you have is your brain. In your mind's eye you can create and change ideas that combine 2D and 3D images, words and numbers. Choose the right types of model to test the particular ideas that you are interested in. Often models will have to use a combination of change of scale, material and form. Make real models to explore your thinking. Getting your thoughts out of your head and onto paper and into modeling materials will help you to sharpen and clarify the ideas.

9. Making what you have designed (prototyping)

The stage at which you want to make the product is called realization stage. You need a working drawing which contains construction details, size, materials and finishes as well as cutting list or parts list. The realization can be divided into two stages: a) Preparation. Plan your approach to the manufacturing stage. Work out the procedures to be followed and indicate amount of time available for each part of the procedure. Keep your schedule as closely as you can. Another aspect of the preparation is the practicing of any techniques which you are unfamiliar. Select and collect together the materials which you require. Check the materials against your specification and choose materials of good quality b) Manufacture. Work carefully and methodically and work precisely. Use your design folio as a reference during the realization stage. It is quite usual and perfectly proper, for modifications to develop during realization.

10. Weighing up the pros and cons (Evaluation)

Once your design has been realized you should make your evaluation of your project. Treat it as an initial prototype or provisional solution. There are four areas to evaluate.

1. performance against the original brief,
2. appearance and aesthetics,
3. the accuracy of the realization against the initial design,
4. personal feelings.

The first two evaluates the outcome or product of your design. The last two are evaluating your design as a process. The appearance of the realized idea is an important consideration and an evaluation of it is vital. Think of the best form of collecting information for your evaluation. This might be a test, questionnaire, a book, a tape recording, or photographs, or combination of all of these. Your evaluation should take the form of written report or it might form a part of a display, visual approach with drawings, photographs and charts. Kimbell (1987) provides evaluation questions. They are:

1. Have you tested your realization in its intended setting?
2. Does your realized idea work in the way that was intended?
3. Have any difficulties with the operation been noted?
4. How could you improve the function?
5. Is your realization well produced?
6. How could the standard of manufacturing be improved?
7. Have you used the best materials and construction for the object?
8. State the best features of your realization, such as finish, accuracy of construction, etc.
9. Is it possible to compare your project with a commercially produced item?
10. List the comments which other people have made about your work and. Who did you ask to comment and why?
11. Does the realization match the idea presented in your design folio?
12. State the reasons for any differences which have occurred.
13. Where did the idea for your design come from?
14. State the best features of your idea, such as novelty, values, simplicity, etc.
15. Have you presented your design folio?
16. Did you complete the realization in the time available? If not, why not?
17. With what did you need most help and where did the help come from?
18. Which aspects of the project did you most enjoy?

Conclusion

h) Science and engineering will be required to bring the designed product into reality.

i) Whenever there are moving parts in something, there is a mechanism. Mechanisms are designed to achieve any movements that are required. Industrial development requires the interplay of art, science and engineering. The formation of a product requires art skill. Products have to be designed by artist if they are to physically appeal to the public. The development of technology requires knowledge of art, science and engineering combined. Victor D. Amico (1960) said" … in the age of science, art may be the salvation of modern man, but only if children have the benefit of true aesthetic experience". The developed countries are aware that one of the conditions most favourable to invention is to accumulate knowledge, skill and experience in art and creativity.

Technology springs from a soil prepared by technical training, knowledge of physical science and symbols acquired through interaction and integration of art, science and engineering. Such training should start in primary and secondary schools. Subject areas can be connected through topics, skill and concepts. Ideas within the disciplines can be linked. The idea of teaching the subjects separately will not achieve our desired objective.

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TAPESTRY DESIGNS: A FOCUS ON MARY DALYOP ZANG'S SELECTED WORKS

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Abstract
African artist inspired by European education and modern expression of art defied traditional methods of expression in art. Rather than copy, they employed a modern realistic, method of expression to their depictions of Nigerian landscapes in the process of achieving their dreams of representation as well as capturing and documenting such scenic landscapes. Many of these un-song artists exist in several art ventures using different media of expressions. An example is Mary Dalyop- Zang, whose works in tapestry speak volumes about her locality's undulating rocky terrain. A peep into her development will encourage other burgeoning artists to step up and give good account of themselves in their various fields of endeavor. Mary's tapestry technique of production is the main focus of this article.

Key Words: Tapestry, Designs, Selected works, Mary Dalyop Zang

Introduction

The Textile Arts Section of the Department of Industrial Design, Ahmadu Bello University, Zaria has contributed immensely to the production of both professional and academic textile artists in Nigeria. Many of whom are lecturing in different universities, producing their types all over the country. A few have set up private studios in different parts of the country, while some are employed by textile industries. Over the years, there has been consistent lack of interest in the production and exhibition of colourful tapestry as elucidated by the students' yearly exhibitions in recent times. Works in tapestry were either few or nonexistent in some stands and where they existed, they were small, undefined and shabbily executed and presented. When asked why, they complain of its time consuming nature.

Their expertise in other weaving activities like rugs, mats, basket weaving, tie-dye, batik and prints is most revealing. These are exhibited with pride and great attachment to the products in different decorations and designs. One then wonders why it is not the same with tapestry. Tapestry is not a new technique in weaving neither does it engage the use of new materials. It is more of painting with thread using the weaving technique. It is an intricate interlacing of threads with different values.

In the Department of Industrial Design during the 2015/2016 academic session, a Master's student dared this and came out with impressive designs that attracted the attention of several people in the university. When asked why she ventured into an area that seems to have been abandoned for a very long time, she was fast to respond by saying that it was due to lack of interest and innovation observed over the years of her training in the department that motivated her to venture into the production of a variety of woven landscapes with notable innovation for embellishing the interior. She is of the view that tapestry can as well be used to embellish public and private spaces such as government parastatals, hospitals, libraries, municipals, corporations, institutions, theatres, banks and residences.

Through her tapered works she was able to prove that there is no controversy over the relative merit and aesthetic status of works in tapestry as opposed to other weaving techniques. She produced interesting landscape compositions of famous rock formations in Plateau State, which includes Riyom rocks and its environment in tapestry. This paper looks at the artist's life, works and style of execution for the benefit of knowledge and humanity.

Concept of Tapestry

According to Zang (2016), tapestry is a technique of weaving that combines the interlacing and interlocking techniques to produce various forms of designs on items such as cushion covers, rugs, backdrops, bags, caps, belts, shoes, cloths and so on. It involves the weft coming from opposite direction of the warp and turning around adjacent warps leaving an open space. Campbell (2000) technically sees it as figurative weft-faced textile woven by hand on a loom. Historically, it is not a new technique in weaving. The Egyptians are said to have used it between 1483 and 1411BCE as evident by its fragments found in the tomb of Thutmose IV and Tutankhamen. It is said to have also been practiced in China before it began in Europe (The Victorian Tapestry Workshop, 2007).

Tapestry designs cannot be produced without the designer having basic knowledge in drawing, painting and weaving in order to develop and stimulate patterns to be artistically expressed, bearing in mind the basic elements and principles of design.

Techniques and Materials for Production

Tapestry varies in many ways and there are materials and different approaches in its production. It also differs from culture to culture.

Techniques in tapestry include:

* **Interlacing** – the weaving of two or more things together often in a pattern
* **Interlocking** – interweaving by connecting two or more ends together to form a pattern
* **Needlepoint** – hand embroidery done with thick coloured threads on canvas
* **Applique** – stitching pieces of cloth on a large canvas or plain cloth
* **Fingernail** – the weavers working the weft with their fingernails
* **Eccentric** – adding fanciful and imaginative ways to enhance patterns.

Convey (2015) opines that, the techniques used by textiles artist vary; they weave, crochet, knot, twine, braid, knit, spin, stitch as well as print, tie and dye. Tapestry is a method of creating pictorial designs by interlacing two sets of yarn threads called warp and weft. The warp threads form the base for the entire weaving, that is arranged parallel to one another and is held in equal tension on the loom. Tension is created by pulling the warp-ends so tight that, the design becomes taut without shrinkage. The weft can be single or double or more so that they can pass over and under the warp stripes in a systematic manner thereby creating a solid piece of design. A hand-woven appearance is achieved due to the weft shuttles being inserted by hand which gives rise to variable tension needed.

Processes of Producing Handmade Tapestry

Production of handmade tapestry is a labor-intensive process requiring the designer to engage in critical observation, making working drawings of different pictorial views, study colour theory, and the interpretation of colours in the execution of large projects to be framed for use as decorative designs. A large tapestry is easily manipulated due to enough working space which helps in getting the right proportion. Weaving of smaller designs is difficult to achieve because of space and how to deal with the rigidity of the motifs to be laid on the vertical warps (Zang, 2016).

Tapestry differs from other forms of weaving because it has no definite patterns and involves a lot of time in the observation, preparation and selection of yarns for the production of images from the working drawings, swatches and photographs. Kparevzua (1983) opines that the simplest technique involves warps stripes which are set up during the process of warping up the loom. In this study, the warp stripes were used to form the base for the design and to achieve equal tension for good patterns in order to avoid having loose weft threads in the process of weaving. Discontinuous wefts are used in order to create pictorial designs that are deliberately copied by the designer (See Figure 1).

Fig. 1, The path and the steps in discontinuous weaving (interlocking) by Zang, 2014, Medium: Synthetic wool on loom, Source: Studio work by Zang

The production of tapestry design is such that the wefts are more than the warps, or vertical strands, which are not visible in the finished design. The horizontal threads (wefts) are manipulated over the vertical strands (warps) covering them by copying the cartoon to form the woven patterns desired.

Practical Encyclopedia of Crafts (1973) states that, ''after forming of taut threads called the warp, the weaver goes over and under the warp threads at right angles with threads known as the weft. ''Similarly, in plain cloth weaving, the wefts pass over and under alternate warps strands with each passage just as in tapestry weaving. The number of the weft determines the thickness of the woven fabric as produced in this study. ''In most pattern weavings, the loom is first strung with warps strands, and then the pattern is woven in with weft threads carried on a needle''. An example is shown below.

Fig. 2, weaving with weft threads and needle, Zang, 2014, Title: Riyom rocks (weaving) 2014, Medium: Wool on loom, Source: Studio work by Zang

Designs can be produced either from direct interpretation or from inspiration. Jones, (1977) opines that, '' There is so much to learn from the past, in design, in accomplishment, but most of all in the fact that it used to be considered necessary to provide the untrained designer with well devised and well-constructed patterns'' The designer needs to be guided by certain principles in order to accomplish his or her goal. Jones' opinion is that, ''True tapestry is woven on a loom, a woolen weft on linen or woolen warp" This study discusses the production of tapestry using synthetic wool as weft and twine as warp on a loom in a variety of landscape designs.

Mary Dalyop Zang's Background and Educational Development

Mary hails from Jos metropolis in Plateau state of Nigeria. She is from the tribe called Berom. The father was a clergyman and the mother was a traditional cloth weaver. Like every humble home with regard for education then, they put their daughter Mary in the Local Education Authority Primary School, Gyel. Her mother, being a literate weaver with drawing ability, used her knowledge to illustrate with diagrams some biblical stories for members of her church when Mary was growing up. This rubbed off on little Mary, and by eight years old, she was assisting senior classes in drawing maps on the blackboards. A scenario that found her placed on desks or tables at times in front of the class for her hand to reach the board.

On completing her secondary education in Government Teacher's College, Amper, she picked-up an appointment with the Roman Catholic Missionary Primary School, Gyel. After teaching for a year, she proceeded to Ahmadu Bello University Zaria for a Diploma in Fine Arts. This dream of having a tertiary education was truncated by marriage in 1985 and consistently suppressed until 2003 when she gained admission into the Fine and Applied Arts Department of the College of Education, Gindiri.

In 2008, with the zeal to prove to the doubting Thomas of her ability to excel in the arts, she honored the admission into the Industrial Design Department of Ahmadu Bello University, Zaria where she obtained her first degree in Industrial Design (textile option). With the same aggression and the desire to fulfill her dreams, she followed it up with a master's degree in the same field. She is currently concluding a Doctor of Philosophy (PhD) in Industrial Design, specialising in Textile Design.

She holds several part-time teaching positions in the College of Education, Gindiri, the Department of Industrial, Ahmadu Bello University, Zaria and at the University of Jos. She is a prolific draftsman, an accomplished textile designer, book illustrator and a painter. She is married with three children.

Mary Zang's Method of Handcrafted Tapestry Technique

After constructing a rectangular loom of wooden frame, consisting of nails arranged with equal spaces between them at both the top and bottom of the frame, Mary employs the use of industrially spun threads and twine as the principal material for producing handcrafted tapestry. Other materials used include: synthetic yarn of different colours and tools such as tapestry needles (big), small, needles, scissors, masking tape, marker pens, pencils and colour pencils.

Mary produces sketches of what she intends to design before embarking on weaving. According to her, a design may be produced from imagination or direct interpretation or from inspiration. She uses marker pens for inking on the warp and swatches that were produced with colour pencils or charcoal. (See figure 3)

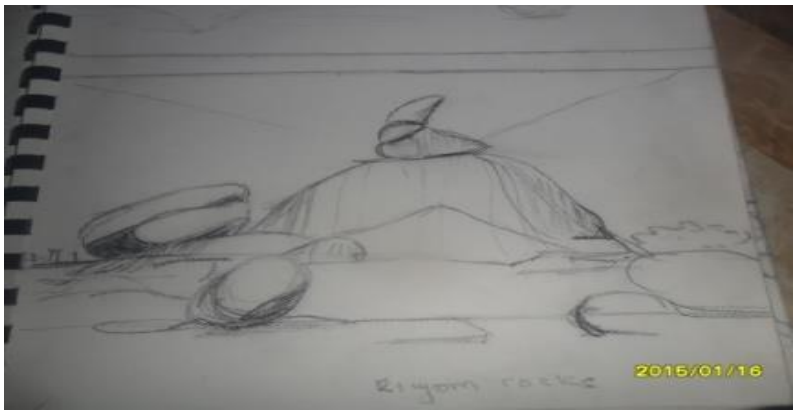

Fig 3. Charcoal sketch on cardboard by Zang, 2014, Title: Riyom rocks (sketch) 20 14, Medium: Charcoal on cardboard, Source: Studio work by Zang

She constructs the warp by running twine up and down hooking the nails arranged on the loom. The application of tapestry needles for designs begins with the selvage which Mary refers to as the beginning of weaving after warping of the twine on the loom. She employs continuous weaving approach that is often referred to as interlacing technique. She uses small needles at times in the rendition of delicate and intricate parts of the designs with several weft threads in the weaving process, looping the weft to achieve pigment variation in the pictorial composition instead of knotting.

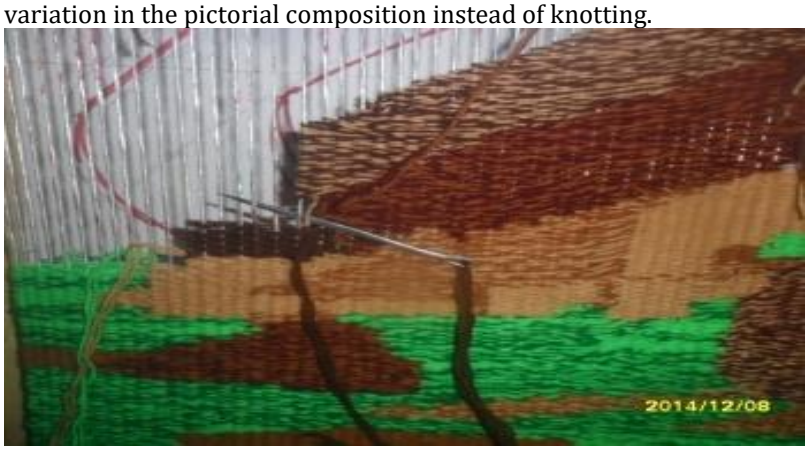

Fig 4. Interlocking the wefts with tapestry needle to achieve the overlapped rocks, Title: Riyom rocks, Medium: Wool on loom, Source: Studio work by Zang (2014)

Sometimes, she uses a repeat design where she starts weaving from the reverse side, showing the opposite side of the normal form in the production of tapestry design.

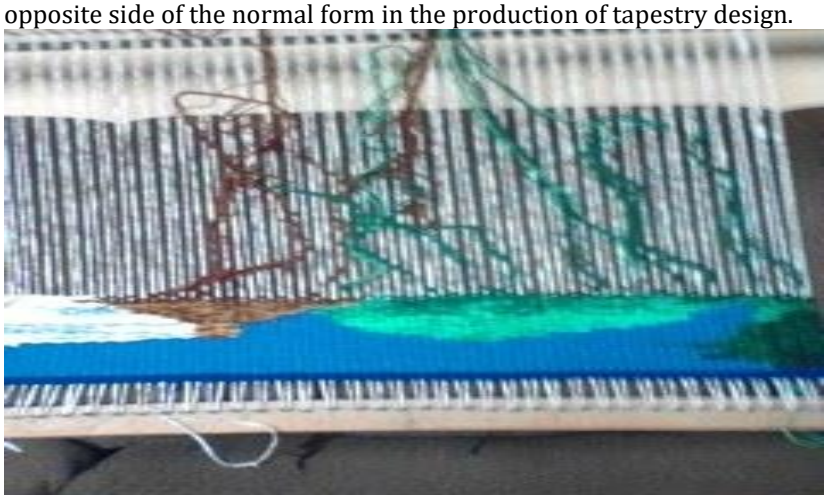

Fig 5. Showing the early stage of woven patterns from the reversed design, Title: Reflection (imagination) 2015, Medium: Wool on loom, Source: Studio work by researcher

She starts her finishing by trimming and tying of all the warp strands carefully and also measures the finished design for framing according to the sizes of the projects. The introduction of glass in her frames has added another dimension to the finishing of the tapestry designs. She uses materials like fibre, frames, glass, evostic gum, screws, nails, straw board, ceiling board, masking tape and brown paper.

In the exposition of her works on tapestry of the undulating and jaggy, stony terrain of Jos in 2016 at the Fine Arts Department Zaria, she proved to be an exponent of the minimalists. Her draftsmanship was handy in her designs; her painterly experience was not left out in the rendition of the works exhibited in her solo-exhibition. Using her virtuosity in painting and drawing, she created incredibly detailed compositions of landscapes of her locality. Two examples of such compositions are found in figures 6 and 7 showing Riyom Rocks and Sun Set compositions when completed.

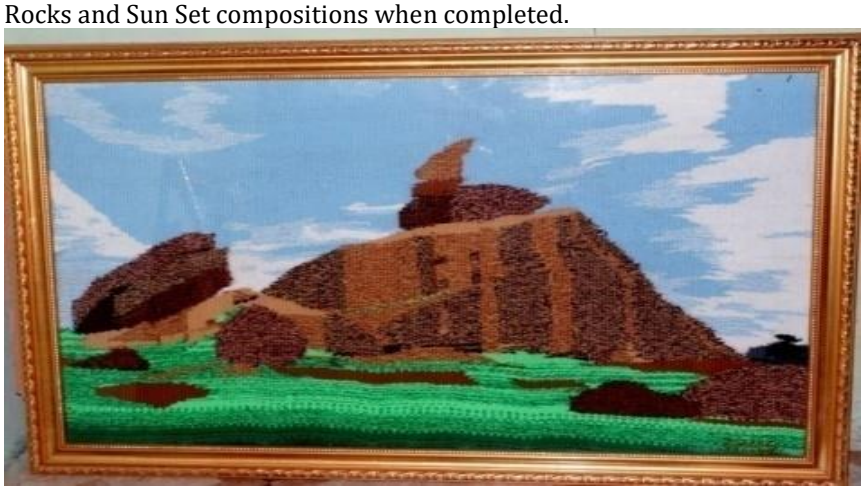

Fig 6. Riyom rocks by Zang M. D.; 120cm x 90cm; Tapestry 2014.

Riyom rocks are located in Riyom, along Abuja road 25km away from Jos, the Plateau Sate capital. The green plains surrounding the rocks are achieved with a variation of green threads on the foreground; this creates a contrast with the rocks and further enhanced the beauty of the landscape formation. The rock formations are also achieved through a skillful interlacing and interlocking of various shades of brown thus creating the illusion of depth and solidity. The clear blue sky is achieved in a minimalists' style with single shades of white and light blue in an uneven pattern that mimics cloud formations on a clear day. This enhances the clarity and identity of each object within the composition and alludes also the artist's skill and dexterity with the needle and thread. Aesthetics is achieved by the neatness and precise nature of achieving and representing the landscape.

Fig 7. Sunset by Zang M. D.; 67cm x 36cm; Tapestry (2014)

The Sun Set composition was inspired by the setting of the sun and rendered in bright and dark hues as observed by the artist. The composition combines orange, yellow and shades of brown wool to achieve the wave of patterns. The work is inspired by the dry seasons, as evidenced by the predominant use of earth tones depicted in varying values of brown and yellow ochres. The composition reveals the gradual gradation of the setting sun in dry season. The left side of the composition is occupied by a variety of tints and tones, which creates a perspective effect on the design, making it suitable for interior embellishment. The composition seeks to highlight the unique skyline of the dry season where the sky seemingly meets with earth's surface.

Conclusion

The preceding discussions, revealed that Mary is one of the numerous unsung accomplished textile artists in Nigeria who has a flair for tapestry. For daring into an area that is said to be cumbersome and time

consuming, one can conclude that she is a hardworking lady inspired to create composition with hanging rocks, brilliant sunsets and reflections in the river watching all dissolved into each other as she progresses in her weaving. She uses brilliant colours in her works and often combines minimalists' style with impressionism in rendering her scenes. Her works, although colourful, are made up of forms which exist in a quiet, timeless light rather than in the glancing sunlight of normal painting. In her words, "she focuses on creating a peaceful quiet and comfortable natural environment that is devoid of noise and violence for people to appreciate nature". She models her masses with a series of weft threads to reveal solidity in her composition and also to make the work faster, heavier and with more textures.

She is a teacher par-excellence, whose interest in disseminating knowledge is high. She is a very good influence, capable of rubbing her positive influence on students and the society at large. The students of industrial Design Department in Ahmadu Bello University, Zaria, are presently benefiting from her expertise in textile design through a part-time teaching arrangement which may elude them if they are not fast in absorbing her as a permanent staff before she completes her Doctor of Philosophy.

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2

AN ANALYSIS OF FUNDAMENTAL FUNCTIONS OF THEATRE MANAGEMENT/MANAGERS

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Abstract
The significance of management is much more magnified when applied to the context of Theatre business or enterprise. Unlike many goods and services which are indispensable or unavoidable for many people; performances (entertainment), which Theatres majorly produce are regarded by many, especially in Nigeria, as subordinate to primary and secondary needs, which in a way is the candid reality.
Theatre managers, practitioners, teachers, students, etc., must therefore be very pragmatic and responsive to the core challenges of managing Theatre businesses posed in the current times. The situation imposes a germane need to critically analyze, study and review the fundamental functions applicable or requisite to Theatre Management (in the light of current realities). This undoubtedly will help theatre managers and operators identify and prioritize the key functions of management which are fundamental and absolutely relevant, focus action and often limited resources on them and thus, enhance results as well as contribute bountifully towards the fortunes of the ailing Theatre industry as it relates to the cultural and economic sectors and overall national development. Consequently, this study comprehensively discusses the fundamental functions of management from the perspective of the authors who have been involved with Theatre management teaching – theory, practice and research for about three decades. In terms of methodology, the secondary literary methodology was adopted and applied. The main recommendation is that theatre managers and practitioners should study and abide by the enumerated functions so as to enhance theatre management performance and results in Nigeria and the world globally.

Key Words: Management, Theatre, Functions, Fundamentals

Introduction

The importance of analyzing the fundamental functions involved in Theatre management practice cannot be over-emphasized. Management, by nature, is dynamic and universal. Its core elements and vital practices are therefore constantly changing in response to contemporary conditions, realities, situations and trends.

Besides the dynamic nature of management and Theatre management, more and more people every day, are getting involved as directors, managers, producers, etc, in the practice of Theatre as a business, discipline, profession, and vocation. It is very certain that not all of these participants; including even some who may have been in the terrain for some time have an in-depth knowledge of the fundamental functions involved in managing theatre and allied businesses or organizations. An analytic discourse of the fundamental functions involved in Theatre management such as this is therefore meant to proffer an in-depth knowledge of the requisite functions of Theatre management to all who are in a position to benefit from it. The analysis is done discriminately and selectively with regards to standard time-tested Theatre practices and prejudice to current challenging socio-economic realities in Nigeria.

For the sake of proffering strategies that can be applied in dealing with problems presently, plaguing the sector as well as increase the prospects of the theatre industry in general; it is expedient to ask the crucial question of what is the impetus behind the study? the authors feel not just inclined, but obligated to carry out a detailed study of the fundamental functions of theatre management for various reasons. One of such reasons is to clear and erase prolonged assumptions, confusions, doubts, misconceptions, speculations as well as erroneous preconceived notions about the fundamental functions involved in theatre management; which have undoubtedly militated against the theatre discipline, business and profession in terms of retarding its performance as well as its attainment of remarkable results. Secondly, besides erasing and expelling the confusions and doubts which exist in the minds of various people, which unarguably detracts the course of good theatre management, theory and practice; there is a much more fundamental need to state clearly and analytically; the fundamental functions of theatre management in widely circulated and consulted textual publications, so as to serve as a knowledge repository (a form of manual), serving as a reference point and as a guide to all those who engage in theatre management and operations.

Furthermore, in about three decades of involvement with theatre management research, teaching and practice, one is constantly presented with divergent reactions and scenarios of people displaying shallow or half-baked knowledge/information about what theatre management essentially is. Some of such

scenarios give cause for concern; while others are just simply amazing and sometimes surprising. One has been confronted severally over the years with questions from students, departmental colleagues and even faculty members; asking questions like "what is your work as a Theatre Manager, when you are not the Head of Department?" Some ask whether theatre management is really important, in comparison to areas or courses like Drama, Music or Acting and Directing?" "Is it advisable to specialise in theatre management; precisely, is it lucrative to be a theatre manager in the theatre when you can become something more prestigious and profitable?" "Can one ever really be fulfilled or satisfied working as a theatre manager? "Another question frequently asked is "does theatre management have unique functions as a distinct area of theatre; just like Media, Acting or Directing?"

With many near appalling and disappointing questions being asked repeatedly, one has had to be very careful in responding so that, the ones innocently engaging in the questioning are not unnecessarily or prematurely discouraged; knowing that the questions are rooted mainly in ignorance, misinformation, knowledge gap and uncertainty as to what theatre management as an area of theatre comprises. Moreover, these questions all but reveal that not so many even within theatre, though especially outsiders have adequate or detailed knowledge about the intricate and important functions of theatre management. The authors therefore perceive that there is a fundamental need, in fact an obligation to engage constantly in research studies leading to increase in publications designed to increase awareness, enlightenment and detailed knowledge of the fundamentality of theatre management. Additionally, the study is also intended to erase the negative misconceptions as well as attract prospective future theatre managers who otherwise may be lost as well as their potentials and skills. This is definitely most unfortunate, regrettable and should be avoided by all efforts; a cause to which the authors are dedicatedly poised. By providing this exposure regularly and increasingly on a continuing basis; hopefully, more and more people will receive the knowledge and information that would help them to understand the nitty gritties of the fundamentals involved in theatre management as well as the importance and indispensability of the sub-discipline altogether.

Analysis of Main Terms and Concepts in Theatre/Management

What is Theatre?

Theatre is widely acknowledged to have originated in Greece by the 5thc. It has received various expressions, interpretations; even adaptations across the ages in different climes. In Africa – Nigeria, Theatre has been part and parcel of the evolutionary process of various ethnic groups and nationalities. The Yoruba Alarinjo Itinerary (travelling) Theatre tradition is widely acknowledged as one of the earliest, robust traditional/ethnic theatrical manifestations in Nigeria; just as the late veteran doyen of popular cum modern entertainment, Chief Hubert Ogunde is widely acknowledged as the pioneer and father of modern theatre practice and management in Nigeria.

As for its definition, Cohen, (1994: 5-6) gives a comprehensive definition which is suitable for the purpose of this article, due to its detailed overview of the Theatrical concept. His very detailed definition connotes, collates and summarizes the various approaches, meanings, dimensions and types of theatres as well as their distinctive manifestations or operations over the ages. His definition goes thus:

> Theatre is the most natural of the arts. There is no culture that has not had a theatre in some form, for theatre, quite simply, is the art of people acting out, and giving witness to their most pressing, most illuminating, and most inspiring concerns. Theatre is at once a showcase and a forum, a medium through which a society's fashions, moralities, and entertainments can be displayed and its conflicts, dilemmas, and struggles can be debated. Theatre has provided a stage for political revolution, for social propaganda, for civil debate, for artistic expression, for religious conversions, for mass education, and even for its own self-criticism. It has been a performance ground for witch doctors and priests, intellectuals, poets, painters, technologists, militarists, philosophers, reformers, evangelists, prime ministers, jugglers, peasants, children, and kings. It has taken place in caves, in fields and forests, in circus tents, in inns and in castles, on street corners, and in public buildings grand and squalid, all over the world. And it goes on incessantly in the minds of its authors, its actors, its producers, its designers, and its audiences. (Cohen, 1994: 5-6).

After this very detailed explanation on the nature, meaning, purpose and application of Theatre over the ages, Cohen caps it up with a declarative conclusion, expatiating that…

> For Theatre is, above all, a living art form – a process, an event that is fluid in time, feeling, and experience. It is not simply a matter of "plays", but also of "playing", and

> a play is composed not simply of "acts", but also of "acting". As "play" and "act" are both noun and verb, so theatre is both a "thing" and a "happening." (Cohen, 1994).

In closing his detailed definition and explanation on what theatre has indeed been and symbolized at various times and places to various people across the ages; Cohen outlines a number of fascinating classic paradoxes that distinguish theatre from the more static arts, which include that Theatre is…

> Unique to the moment, yet it is repeatable. It is spontaneous, yet it is rehearsed. It is participatory, yet it is presented. It is real, yet it is simulated. It is understandable, yet it is obscure. The actors are themselves, yet they are characters. The audience believes, yet it does not believe. The audience is involved, yet it remains apart. (Cohen, 1994:5-6).

With this detailed and analytic insight presented into the What is presented, by Whom, Where, How, When, and Why on the nature, meaning, manifestations and applications of the term Theatre by Cohen, the next concept to be explained is management.

What is Management?

Unlike the term Theatre which to a great extent consistently promotes the same specific meaning; management often connotes different things to different people, especially the layman. Administrators, Managers, Scientists, Artists, Economists, Psychologists, Philosophers, Sociologists, Anthropologists, Educationists, Politicians, Religious Zealots, Militarists, Medical and Legal Experts, etc, have characteristically imposed disciplinary or professional biases and slants in their assertions, conceptions or perceptions of what management essentially portends.

However, management has become widely acknowledged in recent times as a dynamic and universal phenomenon; an activity with a consistent and distinctive proven character; marked by consistently unique principles; which produces routinely outstanding results in every context, when well applied diligently or meticulously (methodologically) in the same way. Management has also become widely acknowledged as being comprised of art and science. The science comprises the theory or technical know-how, while the art comprises the (practical) application of the scientific and technical know–how in producing desired results of any kind, but especially in terms of products which are economically or commercially marketable and valuable goods or services relevant to people far and wide such as a good musical, dramatic or variety theatre performance or production of any genre. Furthermore, the art and science of management culminate in management processes and systems. A system or process infers an organized procedure of operations. Managers of all kinds, regardless of their specific aptitudes, callings or skills carry out interwoven, interdependent or interrelated coordination, organizational or supervisory functions in different institutions and enterprises.

Stoner and Freeman (1989:4) define management as "the process of planning, organizing, leading and controlling the efforts of organization members and of using all other organizational resources to achieve stated organizational goals". This definition has great similarity in terms of distinctive features with that offered by Robbins and Coulter (1999) on the vital nature and purpose of Theatre Management.

Additionally, Koontz, O'Donnell and Weihrich (1980:1) opine that: "The task of all managers is to design and maintain an environment conducive to the performance of individuals who are working together in groups towards the accomplishment of some preselected objective".

Donelly, Gibson and Ivancevich (1984: 2-4) propound that, "management is the process undertaken by one or more individuals to coordinate the activities of others in order to achieve results not achievable by one individual acting alone". Donelly et al strongly advices that, "the process of management should be studied by anyone planning to become a successful manager". Dessler (2001) as well as Weihrich, Cannice and Koontz (2006) equally offer definitions of Management of great similarity as Donelly et al.

Leaving foreign authors and a little more recently, Awodiya M.P. (2006:146) observes that, "Management harnesses human resources and coordinates the activities of people so that individual objectives become translated". He further avers that, "all managers, regardless of their particular aptitudes or skills, engage in certain interrelated activities in order to achieve their desired goals. The four basic activities Awodiya identified in which managers are typically involved are– planning, organizing, leading and controlling. All of these activities and more are aptly recognized as principles of management by many scholars "can be applied in managing Nigerian arts, culture and tourism to attain a productive economic benefit". (Awodiya, 2017:120).

The definition of management by Awodiya (2017) could actually have been ended at the point of the first sentence which ends with "their desired goals". The inclusion of the last portion into the scheme of the definition is informed by his statement of the four basic activities, (which can alternatively be called principles, skills or strategies) by which managers achieve desired goals; which are planning, organizing, leading and controlling. The inclusion is more importantly however due to Awodiya's proposition that

these specific principles be applied in managing Nigerian arts, culture and tourism; according to him, in order to; "attain a productive economic benefit" (Awodiya, 2017:120). The implication of the above is that Awodiya is very confident of the definition of management he has given. He therefore recommends its application in managing Nigerian arts, culture and tourism sectors in order to attain very hopefully or optimistically; unprecedented results. From the foregoing definitions proffered, the essential nature, meaning and functions of the term management can be adequately deduced. Next is:

What is Theatre Management? (The University of Benin Theatre Context)

Theatre management which is the deliberate and purposive coupling, welding or unification of the two terms discussed earlier is geared towards creating environment conducive for managing theatre, arts and cultural institutions towards optimally achieving preselected aims and objectives par excellence. Thus, the umbrella term - Theatre Management basically is an all-pervasive function that affects or involves all the sections or units of a theatre institution.

Over the years, in the University of Benin Theatre Arts Department, the term and the course "Theatre Management" has been narrowly applied to fundamentally the business and commercial aspects or dimensions of production or performance functions to the exclusion of other units of the Theatre which directly come under its purview going by its very distinctive nomenclature. This anomaly can be explicitly deduced from the course contents and descriptions of the course which have been concentrated on front-of-house, box office, publicity, advertising, house management as well as ushering functions. The scope of the course should address the range of functions or activities that are circumvented within the broad process, system or spectrum of managing a theatre organization totally. Theatre and management therefore connote and fundamentally imply the deliberate and skillful application of the principles, processes, dynamics and skills of management towards enhancing and facilitating every aspect, unit or department of a theatre organization. Theatre management is defined in the light of the understanding canvassed above by Nwamuo cited by Evbodaghe Jennifer, Offor Prudence and Orji James (2018) in a theatre management class seminar thus:

> "theatre management is the art and science of planning, staffing, organizing, motivating, directing and controlling human and material resources in the arts of the Theatre and their coordination in order to achieve predetermined objectives.

In a similar vein, Awodiya (2006:43) opines that Arts, Theatre or Culture Management "is the organization and coordination of the various people working together in order to achieve the arts institution's goals and objectives". In summary, specifically, the authors (Nwamuo and Awodiya) in their submissions on what Theatre management as a concept implies that:

> "Theatre management is essentially a programme or process which enables the application of the fundamental principles of management to the fundamental processes involved in managing Theatre organisations, vis a viz productions (performances), economic and commercial operations, etc; in order to enhance smooth running and optimum achievement of preselected aims and objectives in theatre enterprises or organizations (Diakpomrere and Bardi, 2018).

In the light of the foregoing, what are the specific fundamental functions of Theatre management that can be referenced?

Fundamental Functions of Theatre Management

Langley (1980:24) identifies four (4) principal elements by which theatre functions and to which the principles of management are, or can be applied in a typical theatre organization. They are Performance (the idea), the performers (the cast and crew), the place of performance (the theatre or venue of a performance) and the audience (the people) that watch the performance.

This view by Langley is supported by Adedokun (2001:32-55) who in his discourse on the functions of theatre management asserts that, the theatre manager is the coordinator "of the several aspects of a theatre production", where management is "the process by which managers create, direct, maintain and operate purposive organizations through systematic, coordinated, operative human efforts". (Peters, cited in Adedokun, 2001:34).

However, our perspective in this study is that the following functions can be considered as the expedient and fundamental functions of theatre management (especially under distressing and challenging conditions or situations), whilst acknowledging that this least may not be exhaustive:

1. Trained, competent and experienced Theatre managers formulate realistic, realizable, productive, profitable, measurable and adjustable goals aimed at attaining peak performance in a theatre organization.

2. Theatre managers (such as described above and implied throughout hereunder subsequently in this section) create an environment that is conducive for efficient and effective operations, thereby establishing operational structures that enhance as well as assure maximum productivity and overall achievement of the goals of a theatre organization.
3. Additionally, theatre managers provide/perform day to day administration and direction, thus driving the theatre organization in achieving its fundamental aims and objectives; as well as fulfil the lofty dreams/ideals which sustain the theatre organization.
4. Similarly, theatre managers by fulfilling their core and statutory functions enhance the credibility, performance, presentation, promotion and preservation of the fundamental objectives of a theatre organization.
5. Because they are trained and passionate about it, theatre managers promote the image and uplift the identity of the theatre they belong to through consistent devotion and dedication to upholding ideal, time-tested theatrical conventions and standards.
6. Theatre managers ensure that the artistic, administrative, economic and commercial activities or duties are carried out skillfully and vigorously to ensure financial well-being of the theatre organization through the careful selection and appointment of skillful and specialised labour/personnel.
7. Theatre managers ensure a continuous system of play production and presentation in order to fulfill the artistic, administrative, technical and training (in educational theatres) needs of the theatre organization.
8. Theatre managers skillfully and systematically arrange and coordinate pre-production, production and post-production processes to ensure that productions are executed perfectly, proficiently, profitably and sustainably.
9. In times of economic recession, social insecurity, severe competition, unhealthy rivalry from disadvantaged competitors, unfavorable governmental policies, unbridled inflation resulting in spiraling production and overhead costs, diminishing productions and patronage; trained, competent and experienced theatre managers are inevitable and indispensable antidotes for providing the much needed panacea that would keep the theatre organization afloat.
10. Besides rescuing the theatre organization in troubled times, theatre managers help in planning, organizing, providing adequate as well as relevant personnel (staff), formulating policy, providing direction, leadership, controlling, guiding the theatre organization in the way it should go, propelling it in the way forward.
11. Theatre managers, oversee key life-wire non-artistic functions such as overseeing the box office, front-house, creating and implementing accurate advertisement and publicity schemes, carrying out human and public relations to sustain a positive image for the theatre organization, overseeing house management, ticketing, ushering and ensuring a balanced, healthy and progressive Theatre Organization.
12. Theatre managers help in ensuring that the theatre personnel (cast and crew) are adequate, competent, focused, controlled, hardworking, motivated, diligent, creative and resourceful, through careful recruitment and in-house training.
13. Theatre managers ensure that the theatre as an organization is abreast with the latest trends and developments in theatre and cultural industry.
14. Theatre managers help their theatre to adopt state of the art, best practices, cutting edge technology, quintessential finesses as well as other lofty human relations practices that put the theatre organization ahead of others.
15. Theatre managers help to create excellent marketing plans and recruit sagacious aggressive sales-force who sell the theatre and its products, programmes and activities to ensure the theatre makes reasonable profit at all times.
16. Theatre managers help in talent hunt, talent discovery, recruitment, placement, promotion, training and helping generally in discovering, preserving and encouraging those with a genuine flair for the arts.
17. Theatre manager with the competence or through specialized personnel under his direction helps in preparing budget estimates of projected income and expenditures, creating ledgers and balance sheets for financial transparency, ensuring that production tickets are sold out, that productions break-even, creating unique selling points, creating additional revenue generating options, ensuring remunerations are paid promptly and well deserved, that dividends are well declared and that shareholders/trustees/board members are properly catered to.
18. Theatre managers, help in keeping inventories of theatre organization facilities, furniture equipment and materials, ensuring that they are constantly maintained, upgraded, preserved and kept from becoming obsolete or moribund.

19. Theatre managers ensure that the publicity director (if separate) carries out press releases, chats, linkages, etc, to keep the theatre organization in the eyes of the community and in their continued good will.
20. Indeed, good theatre managers are committed and devoted to every course that will take their theatre organizations to a place of envy in the highly competitive global arena.

This list which as earlier stated may not be exhaustive, reveals the enormity and diversity of fundamental Theatre management functions. Suffice it to say that Theatre managers are the heart and soul, of a Theatre organization.

Unarguably, such personnel (theatre managers) are indispensable to any theatre organization, which is why serious attention should be given to training and equipping theatre managers, because quite simply, the theatre cannot exist meaningfully without theatre managers. The invaluableness of Theatre managers is incontestable because without them, there can be no successful theatre enterprise, industry or organization of any sort.

Findings

The study has revealed that, there are fundamental theatre management functions which are crucial and indispensable to the success and sustainability of any worthwhile theatre enterprise.

It discovered that, it is very crucial and paramount for those engaged, or venturing into a theatre business as well as teachers, trainers, students and other theatre practitioners to have an in-depth knowledge of the fundamental functions of management with which they may be directly or indirectly saddled so that they can deploy them correctly, efficiently and effectively.

Another finding which is also supported by the earlier ones is that, theatre managers who are well trained, competent and experienced are of extreme importance to the smooth running and optimum achievement of preselected aims and objectives. More importantly, in a time of depression or recession when a theatre is facing rigorous challenges, a detailed understanding of the functions involved in theatre management will become an undisguised asset which can help theatre managers prioritize functions as well as allocate action and limited available resources, time and effort to them frugally.

Recommendations

This study has revealed that it is imperative for all theatre managers to be well grounded in the details and peculiarities of the fundamental functions and roles involved in theatre management. Only those who have good training, proven competence and versatile experience should engage in the management of any theatre enterprise so as to enhance goal achievement as well as the well-being and development of the theatre entertainment business and its contributions to the nation's artistic, cultural, economic and educational advancement.

Conclusion

It is clear from this study that a detailed understanding of the fundamental functions involved in theatre management is most important to theatre managers and indeed all those engaged in the theatre business or enterprise.

Without having a clear knowledge and understanding of the fundamental functions and their roles, theatre managers will engage in mere trial by error and failure and the practice of success by chance approach in managing the theatre, which will unarguably increase the chances of them jeopardizing the theatre business, making things bleak and uncertain.

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3

DEVELOPING A NIGERIAN – CENTERED APPROACH TO TEACHING DANCE: AN EXAMPLE OF 'IGBO DESCRIPTIVE DOCUMENTATION STYLE'

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Abstract
In recent times, the teaching of dance in Nigeria to a very large extent has relied on the Western approach rather than any African/Nigerian methods. Some of the dance-teachings methods do not actually help in the advancement and development of dance arts in Nigeria and Africa. Examples of such teaching methods are the Laban and Benesh dance notation. The Laban and Benesh notation which is widely used in recording dance in the United States and Britain is not suitable for recording African dance. This is because Igbo dance, like most African dances is polyrhythmic and polymovemental in nature. The diversity of movement expression available to dancers make such a rigid framework inappropriate in the recording of a dance form based on individual and internal body movement and dynamics. This paper therefore attempts to encourage the development of an 'Igbo descriptive documentation style', which uses symbols and notes to document dance as an art form. The aim is to situate the 'Igbo descriptive documentation style' as a template for reading Igbo/African dances and also to use it as a creative framework for reproducing and re-interpreting Igbo/African dance forms and performances in general.

Key Words: Developing, Teaching, Dance, Descriptive, Documentation Style

Introduction

Generally, teaching methods comprise principles and techniques used for instruction which are meant to be implemented by teachers to achieve the desired learning or memorization by learners. These strategies are determined partly by the subject matter to be taught and partly by the nature of the learner. In this case, the author analyses the documentation of dance through the notational system with the aim of developing a notation that can be suitable for documenting African dances. According to Ugolo (2006):

> Dance documentation basically has to do with the collection and classification of information related to the performance and practice of dance. Dance preservation on the other hand, attempts to keep safe and maintain the performance and practice of a particular dance form and style in the existing state to prevent adulteration and extinction. Dance notation is another method of documentation (P. 48).

The need to create a notational system for African dance cannot be over emphasized; considering the fact that, the popular and workable dance notations (Laban Notation and Benesh Notation) are mostly used in noting American and European dances. Nikolais (1976) notes,

> It is of course, impossible to compensate for the neglect of centuries, but in our present knowledge there is no reason why we cannot use some system of writing in other to begin to create a library of choreographic records of our own day (P. 146).

The dance notation system developed by Laban and Benesh is considered unsuitable by the author in the documentation of African dances. This is due to the polyrhythmic and polymovemental nature prevalent in African dance forms.

Green (2012) posits the need for developing an African dance notation thus:

> Any society that is totally dependent upon oral communication for the transmission of its culture between generations is doomed to failure because of outside interpretation and the breakdown of the human memory over the course of time (P. 7).

Ugolo (2006), a renowned dance scholar in Nigeria notes the difference between dance documentation:

> "the collection and classification of information related to the performance and practice of dance' and dance preservation 'to keep safe and maintain the performance and practice of a particular dance form and style in the existing state to prevent adulteration and extinction" (P. 48).

Dance notation is a method of documentation that scores functions like musical scores (perhaps with slight differences) and provides a stable written record based on codified symbols that can be used to recreate

or study the work. The notation of dance art may include recording its form and style in an accurate manner (Dance Heritage Coalition, 2006), making it accessible to dance researchers and performance groups that may want to reconstruct and perform it.

Since dance is a performing art, the survival of any dance work depends either on its being preserved through physical practice, oral retelling or by written notes, recorded on film, or a combination of all the aforementioned formats. Traditionally, preserving dance especially in Africa came about by practicing and memorizing the dance steps and movements whilst passing them orally and physically (practice in form of training or teaching) from one generation to another. Paz and Hart (2009) observe that in the past, the memorization of dance steps was common with those who approached the lesser complex Argentine ballroom tango. Memorizing the way two feet move, with relation to body alignments and sense of direction, lasts a day or two before all is forgotten. With the aid of festivals, traditional African societies have been able to preserve some of their dances, although this method has its limitations. For example, since dance is an ephemeral art, some movements can easily be forgotten over time. Moreover, the death of the choreographer or dance leader may lead to changes in some dance movements, since members may have relied on the choreographer or dance leader to remember the dance steps.

On preserving dance art through written works, Burtner (1978:128) observes that, "of all the records of art forms of the past, that of the dance, which has movement for its medium of expression, comes off least well; in fact, hardly at all". Dance notation aims to document choreography for preservation (Ugolo, 2006) and this article aims to creating a notational system for reading, documenting and preserving African dance with specific focus on Igbo dance forms. Dance notation is to dance what musical notation is to music and what the written word is to drama and literature. There is nevertheless, a growing body of dance records and recordings, although the majority of African dance forms and choreographic practices have remained on the peripheries of documentation or of being recorded on video without being notated in either African or European languages or forms; so they remain subject to the ravages of chance and change.

A look at some of the historical works on dance notation will help in justifying a new method of documenting dance in Nigeria. Records of dance notation go as far back as ancient Egypt, showing that notations have transformed over the centuries according to the development of dance techniques and the role and function of dance within a society, such as the notation of mainly floor plans and single hand and foot gestures around 1700 through Raoul-Auger Feuillet.

History of Dance Documentation through Notation

Safra (2003:943-944) gave evidence of dance records dating back to the ancient Egyptians, who used hieroglyphs to represent dance movements.

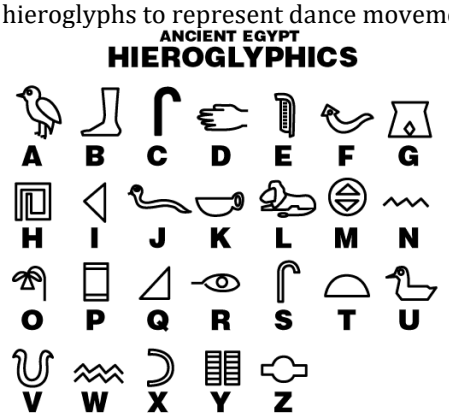


Figure 1. The ancient Egyptians hieroglyphs used to represent dance movements, (Laukens, 2015)

Similarly, the native Indians codified dance into a series of rules by depicting the gestures to highlight different themes and emotions. Thoinot Arbeau's (1588) *Orchesographie* provided valuable descriptions of the dances in that period, placing the names of the dancer's movements next to the vertically arranged music. The French dancer and choreographer Arthur Saint-Léon, recorded a notation using stick figures, the first of which was La *Sténochorégraphie* 'The Art of Writing Dance', published in 1852. This system however, could not record the timing or musical coordination of movements. In 1928 Rudolf Laban developed *Labanotation*.

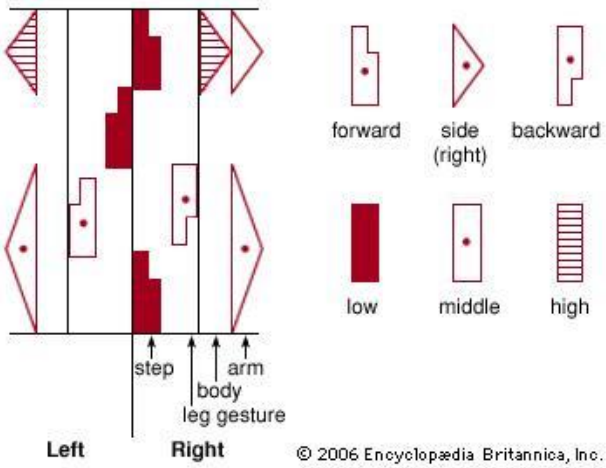


Figure 2. *The* ***Labanotation used in recording dance movements developed by Rudolf Laban (Guest, 2005)***

The Laban system is an 'alphabet' system in which symbols represent movement components through which each pattern is spelled out. Everything that occurs can be notated – the movements and direction in space, the floor pattern, the tempo, rhythm and meter, dynamism and flow. Inclusively choreology, developed by Joan and Rudolf Benesh in 1955, is based on a clearer visual rather than symbolic forms of notation.

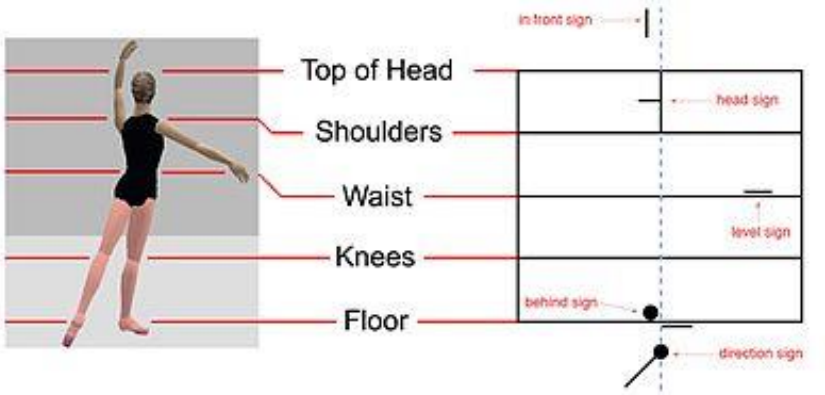


Figure 3. The Choreology used in recording dance movements developed by Joan Rudolf Benesh (FI Chor,2017).

It is written on a five-line stave, recording the dancer's position as viewed from behind. The top line shows the position of the top of the head; the second, the shoulders; the third, the waist; the fourth, the knees; and the fifth, the feet. It is particularly used in Britain by the Royal Ballet of England. Ann Hutchinson's Motif Notation (1970), also known as 'Motif Description' and 'Motif Writing', is closely related to Laban notation. Both practitioner-theorists use most of the same symbols and terminology; have a similar format, and both record fundamental components that are found in all styles and forms of movement (Brown, 1998). The main difference between Laban notation and motif notation is the type of information they communicate. Laban notation gives a literal, all-inclusive, detailed description of movement, so it can be reproduced exactly as it was performed or conceived. In contrast, motif notation depicts just core elements. A motif score might convey the overall structure and intention of a dance improvisation, but allows the individual performing the movement to decide how that movement should be carried and therefore allows for a creative approach in dance notation.

Some attempts have been made towards the notation of African dances. Green, an ethnomusicologist, created 'Greenotation' (though mainly used to record African music). Kariamu Welsh Asante developed 'Unfundalai' techniques. Peter Badejo's recent effort to reconstruct, document and notate Yoruba 'bata dance' is also worthy of note. Felix Akinsipe adapted the 'Stick Figure' notation (discovered in 1852) for African traditional dance use (Akinsipe, 2015). Israel Johnson is currently working on 'Mauyoneon Notation', while Chris Nwaru has or is developing the 'Igbo descriptive documentation style' which is the focus of this paper.

Perhaps the only African scholar who has developed a notation that specializes in recording African music instrumentation rather than dance is Doris Green. Green, as earlier mentioned, is the creator of 'Greenotation', a system for notating the percussive instruments of African ensembles that enables one to notate the music, and align it with the dance movements, creating an integrated score with a conterminous relationship just as it is in Africa (Green, 2012).

The Laban and Benesh Notations

The Laban and Benesh notations which are widely used in recording dance in the United States and Britain is not suitable for recording African dance. This is because for instance; the Igbo dance, like most African dances is polyrhythmic and polymovemental in nature, in the sense that in rhythm and movement, African traditional dances cover a wide-array of different action at the same time of execution. The diversity of movement expression available to dancers in Igbo dances makes such a rigid framework inappropriate in the recording of a dance form that is solidly based on individual and internal movement dynamics. Critics of *Labanotation* such as Nikolais (1978:146) observes that, "The symbols he [Laban] choose are cumbersome; their inflexibility and bulk make a formidable picture". The practice of dance notation has not been easy as Mackrell (2010) notes that, the problems with all systems of dance notation is that few choreographers—and even fewer dancers—are literate in them. As presently practiced, dance notation is mostly used only for the recording, rather than the creating and learning of dances. Layiwola (1997:261) observes that:

> The multiplicity of culture in Africa does make for a precise style of identification known solely to be African; as such there is no uniform dance style which could represent the various creations of the different ethnic groups. This truly makes the attempt at documentation almost impossible as there is no "common heritage or a 'universal' alphabet (P. 261).

Sharing the same view with Layiwola, Yerima (2006:17), observes:

> The major difficulty in attempting a discourse of Nigeria dances and dancers is that, the dances in Nigeria are as diversified as the cultures and people of Nigeria. This has been one great obstacle to this study, because in the course of my research, I found that for every one kilometre in Nigeria, villages have different languages, dance forms, music, history and concepts of patterns and shapes for each dance (P. 17).

However, there is an urgent need to develop a system that will produce a creative framework for reading, notating, reproducing and re-interpreting Nigerian dance forms. This will be of great help to choreographers, dance practitioners, training institutions, the universities, arts councils, performing troupes and groups that teach and run programmes in dance. To accomplish this, there is a need to accept a workable system of notation and make it a foundational standard for every dancer, choreographer and dance educator, regardless of what style, school or idiom they favour or practice. This article outlines such a system of dance notation which may be called the 'Igbo descriptive documentation style'.

Igbo Descriptive Documentation Style

The 'Igbo descriptive documentation style' uses symbols and notes to document dance art, and can be applied to other Nigerian and African dances in general. This dance notational system is divided into two parts, namely; a drawing that houses the dance symbols and the descriptive aspect consisting of notes. Guest (2010) recommends the combination of notes and symbols for a notational system. The symbols represent the sex of the dancers and their positions; floor patterns and movement directions. The note contains the descriptive movements, rhythms, space and dynamics used in executing a dance. It also encloses the name and origin of the dance piece, costumes, props and make-up. The combination of description (notes) and notation (symbols) in a system for dance documentation is necessary for easy comprehension of African dance that prioritizes both features and the need for a standard notational system. 'Igbo descriptive documentation style' will first provide a creative framework for reproducing and re-interpreting Igbo dance forms and performances and serve as a basic foundation for other dance notations in Nigeria and Africa. In this paper, the author makes use of the *Nkwa-Ike* dance theatre to analyse the operational mode of the 'Igbo descriptive documentation style'

***Nkwa Ike* (Strong Dance) Dance Theatre**

'Nkwa-Ike' as the name implies, means strong dance. It is a choreographed traditional based dance theatre. The dance is performed by men and women. It narrates the war expeditions of the Igbo people. The dance structure is in three stages. Stage one is the war preparation, stage two re-enacts the exploits of the warriors in battle field and stage three depicts the war victory celebrations.

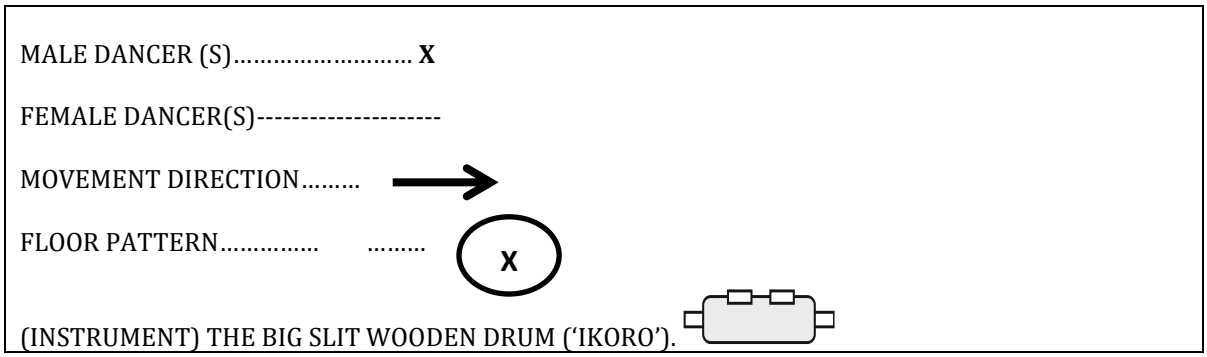


Figure 4. Igbo Descriptive Documentation Style: Key

Different Stages in *'Nkwa-Ike'* Dance Theatre

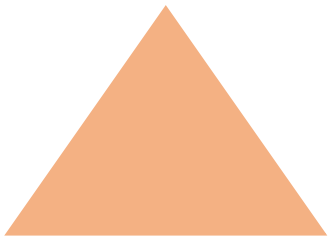
Stage 1. Beginning (Green)	Stage 2. Middle (Red)	Stage 3. End (Pink)
		

Figure 5. Documenting Nkwa Ike Dance with Igbo Descriptive Notation

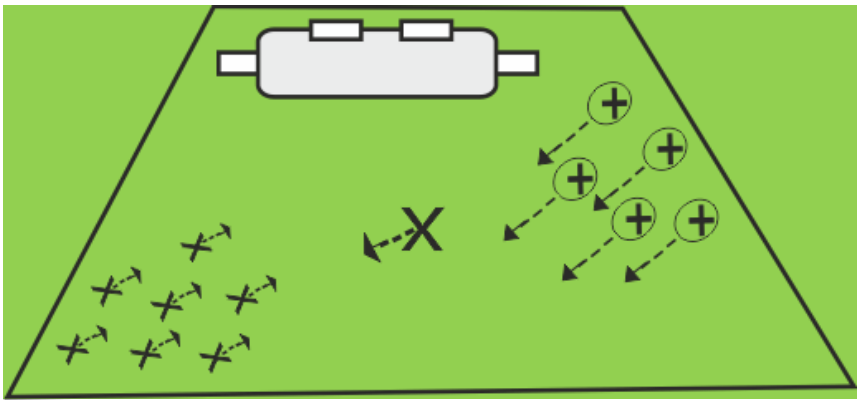


Figure 6. Stage I: Beginning (Green) of 'Nkwa-Ike Dance, Njikwa-Agha' (War Preparation). The chief priest welcomes the warriors while the women wait behind the chief priest to embrace their sons, brothers, and husbands.

Description

The seven male dancers **(X)** take a diagonal movement from down stage right as they travel to upstage left. One of the *Nkwa-Ike* instrumentalists makes a sharp sound by blowing a traditional horn (Opi-ntum). The sound of the horn ushers in the chief priest and the women to the stage. They come in from the up stage right, facing the dancers. The chief priest is in front, ahead of the women. He takes a sharp step to meet the dancers at the centre stage as he signals the women to wait. The chief priest collects the knives from the dancers as the lead drummer accentuates his movements. The shout from the women leads to the next movement.

Meaning/Translations

The diagonal movement from down stage right, as the dancers travel to upstage left, demonstrates the movements of the *Ohafia* warriors as they enter the *Achichi* arena where their relations are waiting to welcome them. The sharp sound of the horn as played by one of the *Nkwa-Ike* instrumentalists portrays the sound of the '*Onyentum*' (traditional horn flutist) in *Ohafia*. It is this sound that communicates to the

villagers that, the warriors have returned from battle. The movement and position of the chief priest in the dance shows that nobody is allowed to touch or embrace the warriors until the chief priest disarms the warriors by collecting their knives and bringing down their right arms. As the chief priest brings down the right hand of the dancers, it portrays that he is taking the charms off that were placed on the warriors before they left for war. Without this action by the chief priest, the warriors may mistake their relations that have come to welcome them as enemies and kill them. The dancers are seven, one died at the war front.

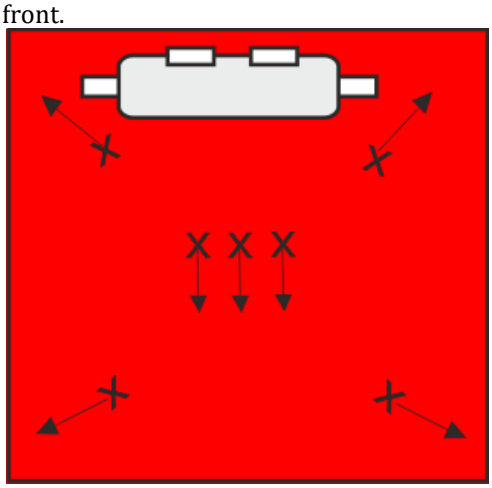


Figure 7. Stage two: Middle (Red) of 'Nkwa-Ike Dance, Ihu-Agha' (War Front)
The war dancers scatter all over the stage during the fight. The carrier and his guards are positioned on centre stage communicating with the gods. The scattering movement shows the actual killing of their enemies.

Description

In this sequence, the dancers keep some distance from one another, except for the dancer carrying the *'isi-oya'* and the two dancers by his sides. The dancers' right hands are positioned closer to the neck with a firm grip on the knives while the left hand moves closer to the position of their right hands as the left hand mimes gripping a piece of meat which the right hand wants to cut into pieces. In this movement, the dancers adopt a different posture; they concentrate the now familiar rippling torso actions lower, below the waist thus, positioning their bodies asymmetrically on stage. The music that is played in this dance sequence is light, including the beats from the lead drummer which punctuate the movements of the dancers.

Meaning/Translation

Through the use of gestures and movements, the dancers scatter into different areas of the stage, position their knives closer to their neck, with their left hands signifying the desire to kill. In *Ohafia*, this movement indicates the actual killing of their enemies at the battle field.

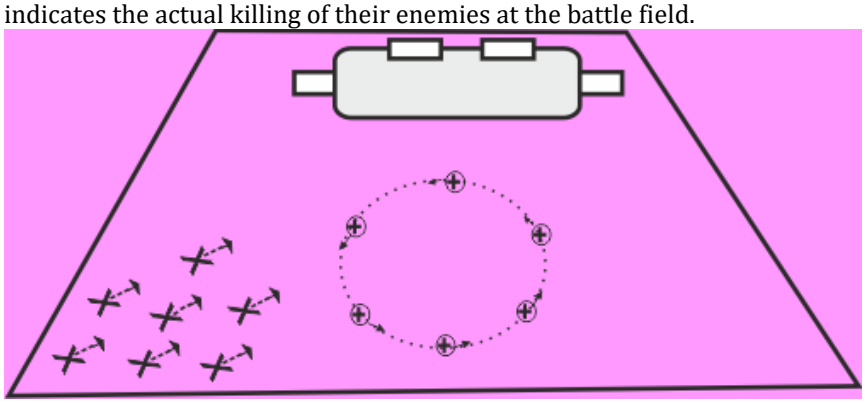


Figure 8. Stage three: End (Purple) of 'Nkwa-Ike Dance, OnunaUreNmeri Agha' (Celebration of War Victory). At their entrance the maidens adopt a circular direction of movement, while the warriors watch in admiration.

Description

The maiden dancers come in on the stage with a locomotive movement in a circular formation. Starting with the right leg, they step forward, followed by the left leg. Their hands are positioned by the sides of their trunks with the horsetail in their right hands. With this movement, they travel in a circle. The fast movement of the waist region is paramount in this movement phase. While in circular movement direction, each dancer turns round three times using the core space and continues with the travelling movement direction. The rhythm is fast, while the slit wooden drum marks the movements of the dancers. The

maidens were colourfully dressed. On the top, they wear a head gear made up of feathers and waist beads that match with the flower coloured skirt and blouse. Leg rattles enhance the rhythm of their movements as well as the overall sound of the music.

Meaning/Translations

In *Ohafia*, while the celebration is going on, the women and maidens will be sharing food and entertaining the community and their guests. This is similar to other celebrations in Igbo society. In *Afikpo*, the '*Nkwa-Umuagbogho'* came to existence through the entertainment of winners in traditional wrestling contests. The movements in this dance centres on the waist region. The fast undulation of the waist marks the beauty of the movement, while the reverberation of the waist beads captures the interest of onlookers. The costumes which are designed or worn help to enhance the movements.

Use of Colours in the Igbo Descriptive Notation

Stage one (Beginning) is '*Njikwa-Agha'* (War Preparation), stage two (Middle) is '*Ihu-Agha*' (War Front) and stage three (End) is '*OnunaUreNmeri Agha'* (Celebration of War Victory). In the proposed ''Igbo descriptive documentation style', different colours are used to identify the different stages of *Nkwa-Ike* dance theatre. The colours are used not only for identification; the meaning of the colours also helps in interpreting the activities at different stages. Gage (1999) argues that, colour is a contingent, historical occurrence whose meaning, like language, lies in the particular contexts in which it is experienced and interpreted. In the Igbo descriptive notation diagram, stage one is identified with the colour green. Green is the colour of nature, it symbolises growth, harmony, freshness and fertility (Cerrato, 2012). In the Igbo society and *Ohafia* in particular, before the war, the colour green is used to represent the peace and harmony that co-existed among neighbouring communities. Vallest (2012) argues that, colour may have different expressions in different cultures.

For example, in *Ohafia* (Nigeria), field evidence (Nnate Maduka) suggests that red represents danger, war and violence while in Lahore (Pakistan) according to Nadia Anwar (Interview, 11 July, 2003) red means happiness, marriage or prosperity. Colour and their meaning as interpreted in Igbo descriptive notation considered to an extent the nature and cultural practices within the Igbo society and general source materials on the meaning of colours within African society, accuracy not claimed. The perception and reception of colour may differ from one society to another as Smith (2013), opines that colour is a sensation resulting from different wave lengths of light on receptors in our eyes. The stage two of *Nkwa-Ike* dance theatre is the battle at the war front represented in red. Cerrato (2012) opines that, red is the colour of fire and blood, so it is associated with energy, war, danger, power and determination. Stage three is the celebration of victory in war which is believed to lead to marriages among some of the young men and women in *Ohafia* and *Afikpo*. This stage is marked with the pink colour. When red is highlighted with white, we have pink the softer side of red. Situations associated with this include; romance, marriage, charm, beauty, sweetness and feminine. People who like pink tend to be romantic and take care of those around them in a sensitive way (My Life My stuff, 2012).

Conclusion

it is the personal opinion of the author that, in Nigeria and perhaps Africa, there is a need to attempt a workable system of notation that may be accepted and used efficiently by dancers, choreographers and dance educators. It is in this line that the author proffers the 'Igbo descriptive documentation style' system as a contribution that can be improved upon.

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4

THE IMPLICATIONS OF COMPUTER IN ART EDUCATION: PROBLEMS AND PROSPECTS

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Abstract
It is evident that our society is becoming more and more computer literate. The advent of the computer has transformed the way and manner things are done in most industries such as the transport, communication, medicine, commerce, art and science. The traditional way of executing art is gradually giving way to art through the computer. The focus of this paper therefore, is on what role does the computer play in enhancing the teaching of art? Will the students' creative skills be enhanced or de-valued as a result of computer usage in art education? Questionnaires were used to collect data, while the simple random sampling technique was used in selecting the respondents. The information gathered was analyzed using descriptive statistics. The test revealed that one of the implications of not implementing the use of computers in art curricula is that, the art students will be well trained in the traditional media, but will become novices in the computer art. They will become incapacitated in the use of computers for educational purposes. To facilitate professional capability and efficiency therefore, students need to be orientated towards the vast opportunities computers can afford as to the execution of art in this dynamic society and how they can be effective and versatile.

Key Words: Art, Art Education, Computer, Implication, Prospects.

Introduction

A computer is a device that can be instructed to carry out sequences of arithmetic or logical operations automatically via computer programming. Modern computers have the ability to follow generalized sets of operations, called *programs.* These programs enable computers to perform an extremely wide range of tasks (Wikipedia, 2018).

Historically, the earliest computing instrument is the ABACUS, which is known and has been in use for more than 2,000 years. It is a wooden rack holding parallel wires on which beads are strung. When these beads are manipulated (moved along the wire) according to 'programming' rules that the user must memorize, all ordinary arithmetic operations can be performed with ease. The concept of programmed learning by means of a teaching machine is an old one, but it has been taken a step further by the advent of the computer, and particularly the microcomputer. Looking at the computer technology and its rapid advancements, educationists must consider art education in the light of a computer age. Moreover, art is indispensable to human existence (Palmer, 2004). Art education is an important tool in shaping the society and the individual student. For example, art produces power for pure sight, pure imagination and it should be a core for school subjects because all subjects have an element of art in them (Uzoagba, 2000).

The researcher is interested in the given topic for the following reasons:

I. as a result of the advent of computer and its rapid advancement which is fast progressing, it is relevant to consider how the computer can be used in art education for effective instructions and the impact it can produce on art education students
II. computer literacy as an enhancement on art for art education students
III. the recent development art education is taking on and the need to re-appraise the art curriculum to include computer literacy in the art curriculum so that art students can fit in well in a technological society
IV. general ignorance of art students towards the opportunities available for art education in the computer via the internet
V. the fear some art educationists exercise when considering the fact that art should be turned on to the computer. Some art educationists opine that, this step of turning art education unto the computer could be dangerous and would result in producing 'lazy students' since the computer makes available all the needed materials especially for painting.

This paper is geared towards the enlightenment of both students and teachers of art on the vast opportunities that the computer affords to art and its development in the Nigerian society especially via the internet.

Statement of the problem

It is evident that our society is becoming more and more computer literate. In every field of employment or job-seeking ventures, questions such as 'Are you computer literate?' are often asked. The advent of

computer and its persistent progress has transformed the information, transport, communication, commerce, and even art sectors. In the area of art as in other areas of study, a lot of artists make use of the computer because it makes things easier. The traditional way of executing art which enhances creativity is gradually giving way to art through the computer. The problem of this study therefore, is, what role does the computer play in enhancing the teaching of art education? Will the students' creative skills be enhanced or de-valued as a result of computer usage in art education?

With the coming of the computer, art has been transformed. The traditional palette of the artist is now exchanged with an already made palette in the computer where the user makes use of the colors by clicking on the needed section. However, between those who hold to the view of turning over the table of art toward computer programming for art education and those who fore-see the mass production of 'lazy artists', there exists a great difference. The latter opines that students' creative skills and abilities will be killed and de-valued by the over-dependence on the computer in executing art.

Objectives of the study

Presently, in most Nigerian institutions the knowledge of the computer has become an important tool in the learning processes and research works. The objectives of this study are to:

I. identify some of the negative or positive implications of computer usage in art education
II. identify problems that will emerge as a result of over-dependence on the computer for the execution of art works.
III. suggest better ways in which computer will not reduce artists' creativity despite its usage
IV. examine the possibility of using computer to improve the standard of art education.

Computer in art education increases a student's access to information. It increases the amount of personalized instruction a student receives. Computer-learning experiences often engage the interest of students, motivating them to learn and increases independence and personal responsibility to their educational pursuits. Consequently, this paper is designed to explore, document and analyze the students' reaction and output once engaged with the computer via the internet as part of their art curriculum. They can as a result produce artwork with or without aesthetics. This study is in tune with trends of this modern era. It takes into consideration, contemporary society's increasing growth and need for computer literacy; Advances have been made in the Medical fields, Sciences such as-Physics, Chemistry, Mathematics and other subjects through the use of the computer. Hence the need for art education/educators and the art curricula to catch up with the new trends.

Computer and Art Education

Many art educators do not use computers in their teaching. Computers unlike clay, pigment and charcoal, seem foreign to them. No longer is the knowledge of complex computer languages required to use a computer. Graphic designers have recast the face of the computer screen so that those of us without any computer savvy (understanding) can as the experts put it 'plug and play'. Though some art educators have hesitated to become involved with computers, those machines have learned to speak the art educator's language. While art educators will continue to work with traditional media, there are many reasons why they should also encourage computer art to their students. The reasons are its suitability, versatility, relevance, interest and status. With a click of the mouse, a painting or drawing screen appears with new icons depicting a variety of art media choices: charcoal, ink, oil, spray paint, pastel and water color. With a simple click of the mouse an appropriate icon to choose and use with the required medium can be available. Within an instant, the cursor becomes a paintbrush, spray can or any other tool suitable for one's desired purpose.

Through the World Wide Web (www), an art educator with a computer gains instant access to thousands of internet sites that can assist professional development (Afolayan, 2006). Type 'art lessons' into the search box of any web browser and the screen will be filled with a long list of 'point and click' titles that lead to websites full of art lessons. Many museums have placed their whole collections on the web. Compact Disks (CDs) are available with vast amounts of art material and information on them. People from around the world with shared interests can carry on keyboard conversations through online 'chat sites'. Thus, encouraging exchange of ideas and methods of doing things.

Computer art applications make it possible to do things that are not possible in other media. Computers are also designed to handle some traditional graphic and creative art challenges with much better methods. The computer is a great place to try out artistic ideas. An original sketch can be altered and saved. One can then easily view each of these variations in successions, or display several reduced copies simultaneously on the same screen. To accomplish aforementioned tasks in traditional media might take weeks.

In addition to the above discourse, there is the need to introduce the CorelDraw briefly. The CorelDraw is an essential package for art students. To open the CorelDraw package on a given computer, follow the procedures below:

- click 'Start' on the task bar (at the bottom part of the screen)
- point to 'Programs'
- point to CorelDraw
- click CorelDraw (5,6,7,8,9,10, and so on) or double-click the CorelDraw icon on the desktop.

The computer provides art students a wide scope for enhancing their creativity. Through the graphic CorelDraw package, they can draw portraits, design CD covers, design certificates, logos and make season cards or greeting cards. They can also paint using the color palette. Moreover, there is a great room of varying opportunities for creativity via the computer. The following are just a few out of the many programs that can enhance creativity via the computer:

- Photoshop, Painter 1-7 (exclusively for Digital Art), Pro-series 1-7
- DTPs-Desk Top Publishing; Quark Xpress or Adobe Page Maker can be used for cover pages
- Adobe Premiere 1-7, Aura 2 and Combustion (for film productions)
- 3D studio Max, Maya 1-4, Bryce.

The advent and rapid development of the computer in contemporary society has an advantageous effect. However, this does not mean that computer literacy in art programs is without its problems, difficulties, setbacks and prospects, advantages and goodness.

The problem, disadvantages and setbacks that come with the use or the over-use of the computer, is that art students' creative abilities, skills and manipulative capabilities may be de-valued. Students will just have to sit down and by clicking on certain buttons and by responding to the commands from the computer, creative designs are made. When art is fully into computer, interest will be lost in the traditional mode of art. The attention, taste and interest of several students will be completely taken away from the traditional method since they will be fascinated at what they can produce via the computer. On the students' side, there will be some discrimination in the pace of learning. Some students of art are conversant with the computer. There may be many students who have never touched, seen or worked on a computer before. These can pose some problems in a teaching-learning situation. Furthermore, the government pays little or no attention to art compared to science subjects in Nigeria. Therefore, to implement the use of computer in tertiary institutions for the teaching of art by the approval of the government may develop cold feet.

In spite of all these, there are prospects we can foresee with the use of the computer in passing on art instructions and activities. One of the reasons for the use of computers is its ease of use. Another prospect is that computer literacy will serve as an enhancement to art education students. The inclusion of computer literacy in the art curriculum and its implementation will enable the art students to fit in well in a technologically complaint society. Also, there is the prospect that the frontiers of art will expand, as many researches, development and inventions will occur in the field of art. There is the prospect that computer literacy in art will improve the students' creative attributes, abilities, skills and will enhance their flexibility. They will have enough freedom to express themselves artistically perhaps in a 'better' way than the traditional mode.

Analysis of the Data

Questionnaires containing eighteen (18) segments were administered to some students in the Departments of Fine Art and Industrial Design. The simple random sampling technique was used in selecting the respondents. The information gathered was analyzed using descriptive statistics. Twenty-five (25) students served as the selected respondents. These students were from the Fine Arts and Industrial Design Departments of the Faculty of Environmental Design in Ahmadu Bello University, Zaria. The use of simple percentage and tables and frequency analysis were used. The analysis of the findings in this study are presented and discussed in the tables below:

Item 1: Sex

Table 1

	Response	Frequency	Percentage
A	Male	16	64%
B	Female	9	36%
		25	100%

Item2: Identify your Department

Table 2

	Response	Frequency	Percentage
A	Fine Arts	18	72%
B	Industrial Design	7	28%
		25	100%

Table 2 indicates that out of the total of 25 respondents, 18 (72%) were from Fine Arts while 7 (28%) were of Industrial Design Departments. This shows the keen interest of artists in the contemporary development of art via the computer and internet.

Item 3: Do students in your Department use computers for their school work?

Table 3

	Response	Frequency	Percentage
A	No	12	48%
B	Yes	13	52%
		25	100%

Table 3 shows that 12 (48%) students out of the 25 students indicated that they do not use computers for school work in their department. However, 13 (52%) of them answered in the affirmative. This means that most students in their departments especially Fine Arts Department do not use computer for school work. Of the 13 (52%) respondents, all are from the Industrial Design Department who have some computer classes (lectures).

Item 4: How do you view the introduction of computers in your department?

Table 4

	Response	Frequency	Percentage
A	Appropriate	25	100%
B	Inappropriate	-	-
		25	100%

Table 4 shows that all the 25respondents agree that the introduction of computers in their departments is appropriate. This infers that the study is in consonance with the present age and need of the students in these departments. From this viewpoint, we see that computers can be appropriate in art instruction and activity.

Item 5: What assessment will you give yourself in regards to computer literacy?

Table 5

	Response	Frequency	Percentage
A	Illiterate	6	24%
B	Partially illiterate	8	32%
C	Literate	11	44%
		25	100%

Table 5 indicates that 6 (24%) of the students are illiterates as far as basic computer literacy is concerned. 8 (32%) are said to be partially illiterate, while 11 (44%) are computer literate. Looking at the difference between the illiterate and the literate, the difference is by 20%. This signifies that much has to be done in the field of art and amongst artists so that they can fit into the current technological age.

Item 6: Do you think computers will pose any problem if used for school work especially in your Department?

Table 6

	Response	Frequency	Percentage
A	No	19	76%
B	Yes	6	24%
		25	100%

Table 6 indicates that 19 students (76%) see no problem that the computer will pose if used in their Departments. However, 6 of the students (24%) affirmed that there are problems that the computer will pose. From these two response viewpoints, the researcher inferred that though the computer has profitable prospects it also has problems as a result of over-dependence.

For Item 7 If your answer in Question 6 is No, what are your reasons?

The following are some of the reasons given by 19 (76%) students out of the randomly picked 25 students about why they think computers will pose no problem if used for school work in their departments.

I. the usage of computer enhances technological advancements in art
II. computer is versatile
III. the use of computer is essential to make graduates knowledgeable and fit in well in a technological society.

For Item 8 If your answer in Question 6 is Yes, what problems do you think/suggest will be encountered?

The following are some suggestions given by 6 (24%) students about some problems that could be encountered as a result of using computers for their departmental work.

I. It will encourage laziness and no one will want to do his/her work in the traditional way anymore
II. Students will over-use the opportunity
III. There will be reduced level of draughtsman ship.

Item 9: Will the application of computer affect your creative skills or that of others?

Table 7

	Response	Frequency	Percentage
A	Yes	8	32%
B	No	17	68%
		25	100%

Table 7 indicates that 8 of the participating students (32%) affirmed that, the application of computer will affect their creative skills while the remaining 17 students (68%) said the application of computer will not affect their creative skills or that of others.

Item 10: Which of the following variables will you prefer?

Table 8

	Response	Frequency	Percentage
A	Computers should be completely out of school	-	-
B	Computers should be used because they will enhance one's creative abilities	8	32%
C	Students should work with both the traditional methods and modern methods	17	68%
		25	100%

Table 8 indicates that none opted for the variable that computers should be completely out of school, indicating that computer is essential in art education. However, 8 (32%) prefer that computers should be used because computers will enhance one's creative abilities. Seventeen (17) (68%) prefer students work with both the traditional methods and modern methods. This variable had the greatest percentage signifying that computers should be used but not over-used and that traditional method should not be completely discarded.

Item 11: Among the two options given below, which one do you think will greatly increase your draughtsman ship skills?

Table 9

	Response	Frequency	Percentage
A	Drawing via the computer	7	28%
B	Drawing on paper the traditional way	18	72%
		25	100%

Looking at **Table 9** shows, 7 (28%) students consider drawing via the computer as a means that will increase their draughtsman ship skills. However, 18 (72%) students consider drawing on paper in the traditional way as a means of increasing their draughtsman ship skills.

Item12: Do you foresee a situation where your total dependence on computer for your works will affect your maintenance of the traditional method?

Table 10

	Response	Frequency	Percentage
A	Yes	17	68%
B	No	8	32%
		25	100%

Table 10 shows that 17 (68%) students foresaw a situation whereby their total dependence on computer for their works will affect their maintenance of the traditional method. On the other hand, 8 (32%) students did not see any danger in using the computer indicating that they could still maintain the traditional method and media.

Item 13: Have you tried drawing via the computer?

Table 11

	Response	Frequency	Percentage
A	No	6	24%
B	Yes	19	76%
		25	100%

Table 11 indicates that 6 (24%) students out of the total of 25 respondents have not tried drawing via the computer, while 19 of the 25 students (76%) have attempted drawing in the computer. This connotes the innate desire to explore via the contemporary media of today's society.

Item 14: Would you love to continue with computer as your medium for expression?

Table 12

	Response	Frequency	Percentage
A	No	11	44%
B	Yes	14	56%
		25	100%

Table 12 shows that 11 (44%) of the students out of the 25 students do not love to continue with computer as their medium for expression. On the other hand, 14 (56%) affirm that they will love to continue with computer as their medium for expression. This suggests the prospects that the students foresee the computer would afford in the execution of art and art education.

Item 15: If your answer to Question 14 is No/Yes, write out reasons for your response.

In response to the above question, 11 (44%) respondents gave the following reasons as to why they would not love to continue with computer as their medium for expression. Below are some:

a) The computer does not give room for flexibility especially to the professional painter
b) Using computer to draw has limitations to one's individual style of expression
c) It is quite difficult to manipulate

However, 14 (56%) respondents affirmed that they would love to continue with the computer as their medium for expression. Some of their reasons are as follows:

I. The computer has room for imputing the traditional mode of expression and replicating it
II. The usage of the computer makes it possible for one not to be left behind in this dynamic age of ours. The society has advanced technologically and computer usage is a sure way for the artist to move with the times.
III. It will grant access to explore the vast opportunities embedded in the world wide web (www) for the artist.

Item 16: Are there disadvantage the computer can afford you as a creative student in your department?

Table 13

	Response	Frequency	Percentage
A	No	-	-
B	Yes	25	100%
		25	100%

Table 13 shows that none of the respondents see any disadvantages that the computer can have on their creative skills. Nevertheless, all the 25 respondents (100%) affirmed that there are advantages the computer could afford to their creative abilities. Table 13 denotes that every one of the respondents agree with the computer and its relevant position in this era.

Fr Item 17, If your answer to Question 16 is Yes/No, write out reasons for your response.

Considering **Table 13,** all the respondents affirmed that there are advantages that computer does afford. Below are some of their reasons:

a) the computer saves time
b) it is a sure link to improvement as an artist
c) it meets the demand of our contemporary art society
d) the educative software on art and samples of masterpieces on the computer will enhance ambitions and creativity in the field of art.

Item 18: Comment freely on your general views concerning computer usage.

Opportunities were given to the respondents to comment freely on their views regarding computer usage. The following were some comments given:

I. computers are essentially used in all spheres of life
II. it is a big advantage to art education
III. computer usage is part of the way forward
IV. computer is a means to an end and not an end itself.

Findings/Conclusion

The findings of this study have some implications for the students as well as the teachers of art. The main reason computer should be taught and used in art education, is to promote computer literacy, to increase students' access to information, to arouse the interest of students, motivating them to learn and increase independence and personal responsibility for education. In addition, the art student would be able to fit in well in this technological advancing society. The computer can be used to make knowledge or skill acquired to become permanent, since it is viewed as an advanced teaching aid. However, the use of traditional media and the old method of teaching which is still being practiced till date in some quarters will not help if used alone. There is the need to implement computer literacy in art curriculum especially at secondary school levels and also in the tertiary institutions.

The academic implication of not including the use of computer in the art curricula is that the art students will be well trained in the traditional media, but will become novices in the computer art. They will become incapacitated in the use of computers for educational purposes. On the other hand, however, if computers become part of art education, it implies that there will be a production of 'balanced artists' trained and proficient in the traditional and modern media. To facilitate professional capability and efficiency therefore, students need to be orientated towards the vast opportunities computers can afford as to the execution of art in this dynamic society and how they can be effective and versatile so that at the end they can defend their art profession even in a dynamic computer age.

Recommendations

The following recommendations, if considered, will go a long way to facilitate the teaching and learning processes by the use of computers in art education:

I. computer literacy and programming should be inculcated into the art curriculum
II. seminars and workshops should be organized for art teachers and students to enlighten them about the importance of computers in art education
III. establishment of e-libraries and e-galleries in the Departments of Fine Arts and Industrial Design within Nigerian universities will also enhance the use of computer in art education
IV. further research should be taken on this topic or related studies.

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5

IMPORTANCE OF PUBLICITY AND MARKETING IN THEATRE MANAGEMENT IN SELECT NIGERIAN UNIVERSITIES

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Abstract
Live theatre patronage in Nigeria has dwindled due to certain factors which are both external and internal. The internal factors which is the concern of this study is centered around publicity and marketing in educational theatres in Nigeria. The study believes that there is no effective publicity/marketing management in educational theatres in Nigeria. In the study the survey and literary methodologies were used to gather data for the research. The survey method includes interviews and observation. The study discovered that educational theatres in Nigeria are plagued with problems of inadequate funding and facilities. Consequently, publicity and marketing aspects of the theatre are not properly funded nor carried out in the best way possible. To resolve this issue, the study recommends that resident publicity directors should be more creative and aggressive in their publicity and marketing endeavours. Ways of achieving these could be through the formulation of written proposals aimed at seeking external sponsors that could fund the theatres either in cash or in kind thus, providing alternative means of financial stability outside of the usual stipends the university authorities provide. Publicity directors in Nigerian universities theatres should be adequately trained to manage the little funds allotted to them in an efficient manner. This could be achieved through the selection of cost effective but audience attracting publicity techniques that will draw attention to the theatre and hence, improve patronage as well as income generation possibilities.

Key Words: Publicity, Marketing, Live Performance Theatre, University, Management.

Introduction

Live theatre performances in Nigeria have come a long way. From the era of Hubert Ogunde who in 1944 started commercial theatre practice in Nigeria to the present day, theatre has gone through various stages of development. At the beginning of live theatre practice in Nigeria, there was usually a large audience turn out because aside festivals, theatre was then virtually the only means of entertainment in Nigeria. With the advent of television and film, there arose a formidable amount of competition for theatre audience. Because of the ubiquitous nature of film and television, attendance of live theatre has reduced considerably over the years. In view of the above, it has become imperative that there be set proactive measures to resurrect society's initial enthusiasm towards live theatre and performances. The article therefore proffers the need for effective publicity and marketing to attract audience to the theatre and thereby re-igniting the dwindling interest in live performances. Consequently, there is need for effective publicity and marketing to attract audience to the theatre.

Due to the fact that money from the box office alone can hardly sustain any theatre in Nigeria, it is expedient for theatre organizations in Nigeria to have external sponsors. Hence, the need for creative and aggressive marketing for sponsors, and participants in all aspects to live theatre and performance.

The above expositions emphasize the importance of marketing and publicity to the theatre. Publicity in theatre parlance is any promotional method employed to attract the audience to the theatre. It could be in form of advertising, public relations, sales promotion, press releases and press conferences, interviews, etc, while marketing is the identification of the needs of the customers and devising methods to satisfy these needs at a specific time, place and price profitably. The duties of the theatre marketer include the introduction of the theatre to the audience, patrons and would be sponsors. This should be done with the aim of making the aforementioned groups to attend and enjoy the live productions which may inevitably lead to sponsorship of the theatre as well. The theatre marketer interacts with the audience through well designed campaigns which are effective communication tools with the capability of reaching a wide range of potential audience within a short period.

The purpose of this study is to evaluate the importance of theatre publicity and marketing in the management of theatres in some selected Nigerian universities as a case study. While the objectives of the study are to appraise how theatre publicity and marketing are applied in the management of theatres in the select universities and the challenges encountered in employing marketing and publicity in the management of theatres in the select universities. The research methodologies utilized in this study include the survey and literary methods. Three universities – University of Benin, University of Port Harcourt and Ambrose Alli University, Ekpoma are used as case studies.

Publicity and Marketing in the Theatre.

Publicity is a concept that has been misconstrued and misunderstood by a lot of people, including marketing communication practitioners. They tend to view publicity as the same as public relations and advertising. Whereas, publicity is a distinct element of marketing communication.

In communication parlance, publicity is simply viewed as placing stories in the mass media (Adegoke, 2001:3). In a similar vein, Cutlip and Centre in Adegoke (2001:14) assert that: "Publicity is the dissemination of information, the making of issues public for the purpose of informing others… it involves the systematic distribution of information about an individual or a corporate body".

Furthermore, Evans and Barman in Odiboh (2002:44) described publicity as: "The non – personal stimulation of demand for a product service by placing news about it in various media or press, radio and television that is not paid for by an identified sponsor". A very salient revelation in this definition is that publicity is not paid for, it is free. That notwithstanding, in the present day Nigeria, the 'freeness' of publicity is debatable.

Nevertheless, the term publicity is used differently in theatre parlance. In theatre, Oshionebo and Idebi (2009:91) view theatre publicity as: "a process of creating awareness of the availability of a theatrical product". Clifford (1972:136) sees it as seeking "to inform and persuade the general public to purchase tickets and attend a production". For the purpose of this study, publicity is viewed as any form of marketing promotion or communication aimed at attracting the audience to the theatre.

Types of publicity in the Theatre:

Ayakoroma (2014:85) outlines the following kinds or media of publicity in the theatre – Radio, Television, Newspaper, Poster, Handbills, Brochures, Billboards, Banners, Mail, Novelty, Guerrilla, Interpersonal, Telephone, E-Mail, Fax, Bulk SMS, Interest, Social Media Platforms.

Also Clifford (1972:138-178) mentioned the following forms of publicity in the theatre. They include – Radio and Television publicity, Direct Mail Publicity and Novelty publicity. Reid (1983: 80-99) also highlighted the various forms of theatre publicity applied in the theatre as – Newspaper Advertising, Television, Radio, Press Release, Magazines, Posters, Leaflets, Brochures, and Mailing.

Following hereunder is an appraisal of the major forms of theatre publicity as enumerated above.

(a) **Radio**

Radio is an efficient means of mass communication. It has a very wide coverage and captive audience. It is convenient to use because it can be moved from place to place and it can be listened to while doing other things.

Radio publicity could take the form of jingles, on- spot announcements, news, talk shows or interviews, spot light, magazines, request or greeting programmes (Ayakoroma, 2014:83). Radio is a very good means to publicize a theatrical production. Apart from radio advertisement which may be costly to embark upon, the publicity director can creatively make use of other publicity methods on radio, like – interviews, press releases, news conferences, etc, where much money will not be expended.

(b) **Television**:

Television is regarded as the most powerful medium of mass commemoration because of its ability to combine the audio and visual elements of communication. Television is quite captivating as a means of communication; it requires absolute attention from the viewer if he is not going to miss any details.

A television promotion of a production could take the form of announcements with captions, news, interviews, a spot commercial (Ayakoroma, 2014:86). Television advertisement is expensive, hence, it may be out of reach of an average educational theatre outfit. It is advisable that publicity directors should create a rapport between them and the television house so that they can broadcast news, interviews about the organization free of charge or in exchange for other mutually benefiting services. However, if the theatre outfit can afford to pay for a television spot commercial, it is quite advantageous because it is very informative and expressive.

(c) **Newspaper**:

Again, Ayakoroma (2014:86) asserts that: "Newspaper publicity takes the form of news, opinion page, editorials, previews and reviews". There could also be placements of paid ads- which could be in full page, half page, quarter page, earpiece, or classified. It can also be in form of publication of images about the production in the newspaper. It could be pictures taken during rehearsals or in past productions. Raid (1983:80-81) states that "there are two types of newspaper advertising, classified and display. Every theatre needs to appear in the entertainment section of the classified of its local paper. This is where the regular audience will look to check what's on…"

Classified adverts are smaller in size than the display adverts. As such, it is less expensive to use in theatre publicity, especially in educational theatre that has the consistent problem of funding. Although, the display adverts are more conspicuous, but because of the high cost of purchasing adverts space in the newspaper,

it is advisable that educational theatre should go for classified adverts that are more cost effective. Through this means classified advert insertions can be purchased on different days and times.

(d) Poster:

A poster is a kind of graphic communication that can be used to publicize a theatrical product. Posters are used for specific purposes: to inform, to persuade, to sell and to stimulate audience's interest. (Clifford, 187:46).

He further asserts that to be effective, a poster has to be:

I. Attractive,
II. Simple,
III. Appropriate for the play,
IV. Economical,
V. Informative,

He also specifies that a poster should minimally have the following contents –

VI. The name of the producing organization,
VII. The title, author and the director of the play,
VIII. The venue, date and time of showing and
IX. Ticket information.

In summary, a poster should be very attractive and informative. It should be well-composed, effective, well – illustrated and with attractive colours. In final analysis, "the essential thing is to ensure that the posters are removed after the production so that any new one will draw attention easily" (Ayakoroma, 2014:87). None systematic removal of the poster after production can lead to defacing and littering of the environment. As such, it is necessary to remove the posters after productions.

(e) Handbills:

According to Reid (1983:93) handbills are also known as leaflets and throwaways. They are handy publicity materials that could be distributed on the street, in buses, in trains, ships, markets, super markets, libraries, schools, offices, etc (Ayakoroma, 2014:87). Most times, handbills or leaflets are miniaturized posters. All the information in the poster are also contained in the handbill, in a smaller version of the poster.

(f) Direct Mail:

Direct mail publicity consists of "any publicity material sent by mail to specific prospects on a large scale. It includes a number of forms such as postcards, letters, brochures, folders and flyers, that are sent out for the purpose of obtaining orders…" (Clifford, 1972: 168). In a similar vein, Ayakoroma (2014:88) propounds that direct mail "involves the use of postal services to keep the theatre patrons abreast of what is happening. Brochures, tickets, and season's information are mailed to them well in advance".

It must be noted that direct mail publicity can only be effective in advanced countries with good postal services. It is also quite expensive to pay for the postal services of reaching each person. The next snag in using direct mail is compiling the mailing list. This can be compiled by keeping records of the patrons that attend the theatre. This can also be achieved through audience research. To be effective, the mailing list needs constant updating, so that those that have changed addresses can still be captured, while those who are no longer available are removed from the list.

(g) Guerrilla or Jungle Publicity:

This is a form of publicity in which the publicity crew physically go around town or campus dancing, singing and attracting the would be audience and at the same time telling them about the performance and sharing flyers or handbills to them. At times, bits of the expected drama are performed to give the audience an insight into what they will get when they come to the theatre.

Presently, Jungle publicity has advanced into what is called a "music blast" – a situation where music equipment is mounted on a vehicle and it blasts music around the environment and the publicity crew dances to it and distributes handbills. It is advanced because it can reach more persons, instead of using ordinary voice to announce the programme, microphone is applied in music blast. This is a very effective way of publicizing a production especially in an educational theatre.

(h) Interpersonal or Word – of – Mouth Publicity:

This kind of publicity is one-on-one kind of publicity. It derives from word – of – mouth, from one person to another. It is highly interpersonal and intimate. It is one of the cheapest and the most effective means of publicity in an educational theatre. It can be in form of the publicity crew moving from one hostel room to another or addressing students in class. It can be effective because you have instant feedback and you can also sell your tickets in the process or collect research data from the prospective audience.

(i) Telephone:

In this modern era, telephone publicity can be effective, because almost every adult uses a telephone these days. Phone calls can be made to some important theatre patrons and prospective audience. It can also be in form of sending short messages to them (SMS) intimating them about the theatre's programmes.

(j) Internet, E-Mail and Social Media Platforms:

The use of the internet is a situation where the theatre organization feeds information about its activities into its website. This way, anybody who accesses the web will come across such information and act on them. It is another cost effective way of publicity.

While electronic mails are an effective and less expensive means of publicity, it is an invention of the computer age. The computer could be used to send letters to different email addresses at the same time. It is also very cost effective in the sense that the mail could be copied to many persons (Ayakoroma, 2014:87).

In terms of social media, "the internet now provides various social media platforms for production publicity ranging from Facebook, Twitter, LinkedIn, Badoo, Tube, Skype, WhatsApp, Viber, and Blackberry Messages to mention just a few (Ayakoroma, 2014:90).

In educational theatre publicity, social media networking is very expedient due to the fact that the major targets are students, who are predominantly youths, who are now obsessed with the social media. As such, any information sent through social media patronized by students will definitely get to them. Special group or pages can be opened by theatre organization in the social media networks and messages placed on them and sent to various persons in the groups. It is a cost effective way of getting across to a significant number of potential theatre audience.

Publicity is very crucial to the survival of any theatrical organization. This is because, it is through publicity that audiences are attracted to the theatre. The publicity director or the business manager should be very creative and know the publicity methods that will serve their theatre effectively in a cost effective manner. Before you embark on any publicity campaign, you should be abreast of the cost and the money that you are expected to make through that publicity. As such, you should not just use a publicity method because it is attractive; it has to be cost effective and profitable. In this present generation, social media platform and website advertisement should be given adequate attention, because the target audience in educational theatres are now internet freaks, as such the social media is a means of reaching them effectively.

X. Theatre Marketing:

Before delving into the meaning of theatre marketing, it is essential to first of all look at the concept of marketing. According to the American Marketing Association as cited in Kolb (2005:69), marketing is "the process of planning, executing the conception, pricing, promotion and distribution of ideas, goods, and services to create exchange that satisfy individual and organizational goals". Kolb himself opines that "marketing consists of making goods and services attractive and then communicating their availability to potential customers…" (Kolb 2005: 69).

Awodiya (2017:213) propounds that marketing is a system of business activities designed to plan, price, promote and distribute products, goods and services for the benefit of the customers." Oyewo (2006:175) simply views marketing as the "ability to get people to buy your products or services".

Furthermore, Eni (2014:45) states that the goal of marketing is "to meet customers' needs and wants with products that customers can and will buy". From the perspective of this study, marketing is perceived as the art and science of identifying the needs of the customers and satisfying them at the right price, time and place with minimum waste and maximum profit. What marketing does is to through research identify the needs of the customers and device profitable means to satisfy these needs.

Ayakoroma (2014) sums up the activities of the marketing process thus:

> Marketing involves certain fundamental processes and their understanding is vital. Firstly, it entails finding out what consumers want. Secondly based on the above, it involves planning and developing a product or service that will satisfy those wants. Thirdly it involves determining the best way to price, promote and distribute the product or service (P. 77).

In terms of theatre marketing, (Nwamuo, 2003) proposes that it is:

> The performance of theatre business activities, which direct the flow of theatre goods and cultural services from the producer to the consumers or clients with a view to satisfying them, and at the same time accomplishing the company's objectives. The marketing process involves estimating of demand for the product to satisfy profit criteria and, promoting and distributing the product (P. 91).

Nwamuo also views arts marketing as a "dynamic activity which focuses attention on the satisfaction of audiences and consumers in relation to their education and cultural needs." Adedina (2006:99) states that theatre marketing is the "concerted efforts of theatre personal towards the satisfaction of theatre audiences." She opines that theatre marketing lays pragmatic emphasis on the needs and satisfaction of the audience. She sees theatre marketing as an integrated part of the production process from the initial stage of the conception/selection of ideas to the actual performance, in a manner that will be rewarding to both the audience and theatre practitioner.

Adedina (2006:100) further asserts to the fact that theatre marketing involves four major processes, which include – marketing concept, marketing research, marketing plan and marketing mix. **Marketing concept** is a basic approach of running a whole business with the costumer as the focus of attention and not the product, company or technological process. Marketing concept is the recognition of and acceptance of the customer-oriented way of doing business. **Marketing research** involves a deliberate and careful study of the audience: where he lives, what he does and what his ambitions are, etc; that is the demographic and psychographic survey of the audience. **Marketing plan** on the other hand concerns itself with the satisfaction of the audience needs, physically or psychologically. Marketing plan makes use of the data collected during market research to make adequate plans for the organization.

Kotler, (1997:92) defines **Marketing mix** as "the set of marketing tools that the firm uses to pursue its marketing objectives in the target market". He further asserts that non-profit organizations (like educational theatre) make good use of marketing because of the desire for large audiences. Adedina (2006:102) opines that marketing mix is made up of four elements which include – product, price, place and promotion.

For the purpose of detailed analysis and artistic viewpoint, a **product** in marketing mix is defined as anything that can be offered to a market for attention, acquisition, use or consumption and that might satisfy a want or need (Fosudo; 2014:24). Ododo and Hassan (2014:228) see the product as the art itself, being the service rendered by the actors, dancers and other performers on stage. In more general terms, Achumba and Osuagwu (1994:103) define a product as "the totality of what a firm has to offer, including how the product is communicated to the consumers or clients, and the value attached to the product".

Therefore, the product can be seen as the theatrical performance in its entirety. It could be a play, dance, music, cultural exhibition etc. The product is a series of preparations (rehearsals) before the performance. The actual performance is the theatrical product that the producer sells to the audience. It must be noted that theatrical products are intangible, they cannot be touched; hence, they are grouped as services. They can only be enjoyed through an experience that takes hold of one's visual emotional senses within a defined venue and cannot be taken away like tangible products.

Secondly, **price** is the condition or value usually monetary in nature attached to the production before an audience can partake of it. The price is the cost to be paid before the production can be watched by the audience. The determining factor in fixing the price of a production is based on the costs involved in the production. This is followed by the desire of the prospective members of the audience. The price may seem to be higher if the audience is keen to watch the production.

The **place** is simply described as the venue or location which the production takes place in. In deciding the place of performance, accessibility proximity and convenience factors must be considered. Finally, **promotion** is viewed as any communication activity aimed at attracting the audience to the theatre. Promotion is packaged in a way to attract the audience. Without promotion, the audience will not be aware of the activities of the theatre organization. As such, promotion is very expedient in the theatre marketing. The study sees theatre marketing as the art and science of identifying the entertainment needs of the audience and devising effective means to satisfy these needs at the right time, place and price in a profitable manner. Invariably, theatre marketing begins with identifying the needs of the audience through research and subsequently attempting to provide the services at the right time, place and price, with the final aim of satisfying the audience needs and making profit.

Theatre Publicity and Marketing in Select Universities in Nigeria:

To discuss the issue of theatre publicity and marketing in Nigerian Universities, this study has selected three universities, which include –University of Benin, Department of Theatre Arts, Ambrose Alli University, Ekpoma, Department of Theatre and Media Arts, University of Port Harcourt, Department of Theatre and Film studies. It must be noted that theatre publicity and marketing are practiced in Nigerian Universities. This article intends to determine the extent to which it is practiced as well as the challenges involved. However, it must be noted that most university theatres lay more emphasis on the artistic aspect of production than on publicity and marketing. Hence, the low patronage of the theatre. Buttressing this assertion, Eni (2014:46) states that, "many theatre organizations operate under a product-centered viewpoint, "focusing attention chiefly on the artwork rather than considering the audiences". He states that

in Nigerian theatre today, studies on audience management are scarce or non-existent; while studies in theatre marketing are even harder to come by.

Presently at the University of Benin theatre, publicity and marketing practice is at its lowest ebb. In the past, Uniben theatre was known for its vibrant jungle publicity culture, but this is almost moribund. The students are no longer interested in it. Though attempts are made to revive that practice. The question now is how do they publicize their productions? The Uniben theatre presently uses banners and posters to publicize their productions. Even the use of banner is not always efficiently done because they just place only a banner in the front of the box office. They do not extend it to other parts of the campus. They also make use of word-of-mouth publicity by announcing about the productions from class room to class room or from one hostel room to the other as the case may be. In terms of marketing, there has not been any obvious attempt to market the Uniben Theatre in the last ten years. No audience survey has been carried out and the theatre has not done any creative and aggressive marketing for external sponsors. They depend on the sponsorship they get from the university authority which is quite meagre. Hence, departmental productions are not frequent.

The basic problem encountered at the Uniben theatre is inadequate funding and lack of facilities. Due to the paucity of funding, little money is set aside for publicity and marketing; more attention is given to the artistic aspects like lighting, set, costume, etc. That notwithstanding, the management of the theatre needs to be involved in creative and aggressive marketing of their activities. This is because, without the audience the theatre venture becomes a failure. There is a need for the theatre administrators/managers to embark on in-depth audience survey to know the desires and preferences of the audiences and then work towards the fulfilment of such needs. The Uniben theatre should revisit the publicity tradition they had in the 80s and 90s – that is aggressive jungle publicity matched with creative use of posters, flyers and banners.

The Department of Theatre and Media Arts (Ekpoma Theatre) of the Ambrose Alli University is not remarkably different from the Uniben theatre. Only that while jungle publicity has almost gone moribund in Uniben Theatre, the Ekpoma Theatre depend largely on jungle publicity and posters for their publicity. According to their former Head of Department, Dr. Mariam Iyeh, the Ekpoma Theatre also suffers from lack of adequate funding and facilities. The Ekpoma Theatre does not embark on marketing for external sponsors presently. She said that they tried that in the past without success, hence they were discouraged.

Finally, the Department of Theatre and Film Studies, (Uniport), University of Port Harcourt, also mostly make use of what they call guerilla publicity (jungle publicity) and posters for their publicity. They do not embark on mass media publicity due to paucity of funds and because most of their target audience are on campus. According to the former Head of Department Dr. Innocent Ohiri in an interview, they do not market for external sponsors. When probed further for the reason why they do not do that, he said that being an educational theatre, it is at variance with their mandate, and that it will distract them as academics. The study believes that due to the inadequate funding they get from university authorities in Nigeria, educational theatres must survive must make it a point of duty to market for external sponsors consistently, creatively and aggressively. The success of this will make educational theatres vibrant and efficient. To debunk this erroneous belief that educational theatre, being a non-profit organization should not make profit or seek for sponsors, a renowned theatre manager in Nigeria, Muyiwa Awodiya (2017) propounds:

> There is nowhere in any regulation or law does it say that non-profit arts organizations cannot have profits. For profit and non-profit arts organizations need profits for survival. The profit arts organization makes will help it to pay off debts, and put money aside for investment purposes. (P. 216)

To buttress the above assertion, Awodiya states that "if the arts are to increase their survivability in Nigeria in the 21st century, they must find new ways of expanding their audience and their sources of financial investment… Arts institutions in Nigeria must become more aggressive in marketing…" (P.197). He also prescribes that arts managers in Nigeria should adopt a modern marketing orientation that will be audience centered; rely heavily on research; segment its audience, utilize "marketing mix", not just communication and persuasion but also information. (P.192).

Irrespective of poor funding for publicity and marketing in these university theatres, the business managers or the publicity directors should make creative and efficient use of the little fund at their disposal to create an audience attracting but cost effective publicity campaign and establish a benefitting marketing strategy that will elevate the financial standing of the theatres. Despite educational theatres being non-profit making in nature, it is the belief of the authors that they should and can seek for external sponsors outside the university or even outside the department.

Conclusion and Recommendations:

This study concludes that there are some challenges facing educational theatre publicity and marketing in Nigeria. The main challenge is lack of adequate funding of publicity activities of the theatres. There is also a lack of creativity on the part of publicity managers in managing the little funds at their disposal for publicity.

Consequently, the study recommends the following –:

1. Educational theatre managers in Nigeria should increase the publicity and marketing budgets of their theatres despite poor funding. They should not over concentrate on the artistic aspects/quality of the production at the expense of publicity and marketing. This is because, no matter how good a production is artistically, if there is no corresponding box office success, the production becomes a failure. It is the publicity that draws the audience to the theatre, hence, it attracts the needed fund through gate fees to run the theatre effectively.
2. The publicity directors in educational theatres in Nigeria should be more creative, consistent and aggressive in their approach. They should be able to manage the little fund allocated to them to achieve audience attracting by cost effective publicity. They should select those publicity methods that are cost effective and efficient. Efforts should be made for instance to revive and popularize "jungle publicity", in Nigerian universities. This is because it is very efficient and it also brings good image to the theatre if creatively handled. Where the campus is large, like university of Port Harcourt, the jungle publicity can be upgraded to "music blast". That is a musical carnival float, where vehicles can be used to transport the participants from one point to another, instead of them trekking.
3. Due to the current internet craze by the youths who are the main audience of educational theatres in Nigeria, publicity directors should explore the internet as a means of publicity. They should consider opening a website for their theatres. They can also open dedicated pages or groups on the social media like Facebook, WhatsApp, Instagram, Twitter, etc where information about the theatre can be hoisted. This will be a very efficient publicity method because the youths (students) are always on line for one reason or the other.
4. Lastly, the publicity directors in educational theatres in Nigeria should embark on aggressive marketing strategies to attract external sponsors to the theatre. It is not the view of the authors that it is wrong for educational theatres to attract external sponsors. They should write attractive proposals and send out to prospective patrons. It must be stated that looking for theatre sponsors could be frustrating, but the theatre manager should be persistent in their pursuits, they should not be discouraged.

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6

A COMPARISON OF GROTOWSKI, BRECHT AND CONTEMPORARY NIGERIAN THEATRE PRACTICE

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Abstract
Since we see things differently, so also the way plays, are written, directed and designed can also differ. There is always one style or the other to follow depending on the way one wants to convey message to an audience. The most important thing is for the target audience to get the intended message either at the beginning, middle or end of the play. This paper seeks to examine the views and styles of two playwrights, designers and directors (Jerzy Grotowski, Bertolt Brecht) and compare their styles with what is obtainable in contemporary Nigerian Theatre. This is directed at finding the best means to inform, communicate and educate the audience. The use of texts from the library, seminar papers, internet facilities, journals and other literary materials such as unpublished thesis and personal experiences garnered from the theatre as a director and designer will be relied upon for this work. In doing this, the author will basically attempt to establish some elements or branches of design being used in achieving set objectives. The article aims to investigate further the possible existence of styles or theories within contemporary educational theatres in Nigeria. For this work, representational style is relied upon as my theoretical framework. Over the years' experience has shown that the use of props, lights, scenery and other design elements has assisted greatly to communicate, educate and inform the audience in most performances. From the findings, it is observed that the styles of the two playwrights under study are still relevant in the styles of contemporary Nigerian Theatre practitioners. On the whole, it is clear that emphases on all aspects of Theatre branches are important to effective communication between the audience in plays whether of African or European origin. It is recommended that trainees be exposed to a variety of styles and theories so that they can be adequately equipped in their quest to communicate, educate and entertain their audience.

Key Words: Design, Director, Playwrights, Contemporary, Theatre Practices

Introduction

The origin of Theatre is traced to from the performances that took place during ritual celebrations and is believed to be as old as man because it has been in existence throughout human history. People were already performing ritual, which involved all the elements required for a fully developed theatre. These elements are a performance space, performers, action, masks or make-up, costumes, music, dance and an audience. It is considered through speculative exercises that it was in the performance of such ritual rites that theatre had its beginnings. The performance of rituals which involved movements, dances, make-up, costumes music and an audience was later encouraged and graduated to plays, shows and acting by individuals who became renowned for their parts as artists, dramatists, and directors such as Aeschylus, Sophocles, Euripides, Aristophanes and Menanda who are regarded as theatre practitioners of Greek classical era that distinguished themselves as the leading artists of the time and became the bridge between the classical Greek era and the modern theatre (Brockett, 1941: 291).

Among these actors, and directors mentioned, Thespis was the foremost who introduced one actor, by breaking away from the chorus to render dialogue and followed by Aeschylus who later introduced two actors and Sophocles who introduced the third actor on stage and thereby brought about complex dialogue as part of their technical contributions on stage and that the three actors each played more than one role, a practice which the use of the mask was permitted (Cole 1970).

Grotowski's Theatre

Theatre to people means different things depending on the individual's level of understanding and the way he or she sees it. Among the most regarded as thorough in terms of exploration of methods by which the actor can become a vital creative artist is that of Jerzy Grotowski with the research of Stanislavsky carried out at Grotowski's Theatre Laboratory in Wroclaw, Poland. Since 1959, Grotowski and his group had worked with religious fervor to find out how actors can strip away all barriers or obstacles in order to make "a total gift of himself' in his communion with his audience.

Grotowski was born in 1933 in Rzeszow in the Eastern part of Poland. Grotowski studied acting and directing at the Ludwik Solski Academy of Dramatic Arts in Krakow and Russian Academy of Theater Arts

in Moscow. He became a director at the Theatre Stavy in Cracow and at Theatre Polski in Pozman. Among the plays he prepared and produced at these theatres were *Chairs* by Eugene Lonesco, *Uncle Vanya* by Chekhov, and *Faust I and 11* by Godethe. In 1959 he headed the Theatre 13 Rzedow in Opole, the youngest director to have such a position. This later became his Theatre Laboratory.

Later in 1965 the Theatre Laboratory moved to Wroclaw, where he was officially recognized at The Institute for Research into Action. Grotowski's theatre laboratory does not function ordinarily; it was supported by the state. It is a genuine laboratory in which the productions are, as Grotowski says, detailed investigation of the actor-audience relationship". He turned from the notion of theatre as a synthesis of all the arts, which he calls "Rich Theatre", toward a conception of a "Poor Theatre", in which everything that "proved superfluous" like construction of sets, provisions of costume, make-up and theatres for play production was eliminated. What was left is his idea for all productions was the direct – live actor – audience relationship," which to him is indispensable. For his plays he used a space that could be rearranged to meet the specific needs of each production he used no elaborate lighting effect; he forbids make-up and reduced costumes to the purely functional; i.e., permitted no actor to change costume to indicate a change in role, status, or psychological condition; his stage properties were minimal and were chosen for their adaptability for many purpose. He used no scenery in the traditional scene; his actors produced all music themselves; either by beating out rhythms, by vocal sound or by playing musical instruments (Brockett, 1941: 231).

For all the above listed or enumerated reasons, Grotowski was mostly involved in training of his actors through which he sought to eliminate all blocks or obstacles that tended to prevent performance from giving themselves fully for productions. Intensive physical training coupled with other exercises was designed for his actors to remove all psychological barriers. Their voices were developed as an instrument capable of exceeding the demands of speech.

Another important ingredient in Grotowski's view of the theatre is the audience. At the onset, he tried all he could to involve his audience directly in performances, but he later came to realize that this only made spectators self-conscious of what is expected. He later concentrated on creating an atmosphere of proper spatial relationship between spectators and actors so that they would be able to interact appropriately and unself-consciously. An example of this can be noticed in his adaptation of Marlowe's ***The Tragical History of Doctor Faustus*** in which the action occurs on the night the devil is to claim Faustus' soul then Faustus calls together his friends which was represented by the audience for a banquet at which he explains all that has happened. By this, the theatre became a banqueting hall and the audience, seated at long tables on which most of the action occurs. Another similar way in which Grotowski got the audience involved in one of his productions in his adaptation of ***Kordian***, in which the action was set in an in-sane asylum and the audience, as though visitors, but was scattered all over among hospital beds that served as the main scenic elements of the play.

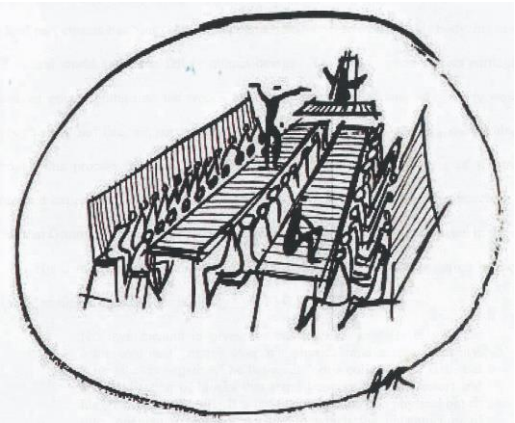

Plate 1, Grotowski's arrangement of the space for Doctor Faustus. The dark figures are performers, the lighter figure spectators. Faustus is seated at the smaller table at top. Picture by H. Martin Berg in Brockett (1941: 291).

With all the said samples it is assumed that Grotowski viewed the theatre as the modern equivalent of a tribal ceremony capable of uniting a society. Therefore, in preparing any script for a production, he searched in it universally accepted patterns, actions and images and things that are deeply embedded in the human Psyche quite independent of religion, faith, time and place. All these were then given more importance and attention and developed in ways calculated to make both actors and audience confront themselves.

By 1970, Grotowski noticed that his group had reached its peak of his search for more technical mastery, he now decided to create no new production. He then set out to eliminate all the "idea of theatre" in which an actor will be playing before an audience and again to find a way of incorporating spectators into the process. It was noticed then that his main concern was how to lead participants back into elemental connections between man and his body, his imagination, his natural world and other fellow human beings. The major works of this particular period involved groups going into the woods for twenty-four hours during which they would be led through ritualized fire, air, earth, water, eating, dancing, playing, planting and bathing. Going through this process, participants were expected to rediscover the roots of theatre in pure ritualized experience, as well as to discover themselves. With this new approach, it is rightly clear that Grotowski's current approach differs remarkably from the one he used in the 60s.

His own views of the theatre in all its ramifications can be supported in the sentence credited to him in an interview in Cole (1995):

> His own method involves arduous physical exercise to give the actor complete control over his physical and mental capacity. "Our is a via negative," he has said, "not a collection of skills but and eradication of blocks that stand between him (the actor) and his creative confession. It is not the instruction of a physical but an utter opening to another person, in which the phenomenon of 'shared or double birth' becomes possible. The actor is reborn not only as an actor, but as a man and with him I am reborn. What is achieved is total acceptance of one man by another. (P. 534)

In another interview of his views in Cole (1995) he says:

> You know that in each of our productions we set up a different relationship between actors and audience. In *Dr. Faustus*, the spectators are the quests; in *The Constant Prince,* they are the on lookers. But I think the essential thing is that the actor must not act for the audience, he must not act for the audience, he must act vis-à-vis with the spectators, in the presence of the spectators he must do and even more authentic act in place of the spectators, do an act of extreme yet disciplined sincerity and authenticity. He must give himself and not hold himself back, open up and not close in on himself in a narcissistic way (P. 534).

This may be Grotowski's way of saying that the actors must be in character and not just interpreting a role for better understanding. Thus, adequately informing and educating his or her audience in an educational theatre for social change in our environment or society we belong. A similar style and idea of Grotowski's poor theatre is the environmental theatre where there is no use of much stage properties in all their performances because they have to move from one place to the other like the *Alarinjo* theatre in Nigeria. These are group of people that take theatre from place to place with simple painted background on clothing materials. Among the renowned theatre practitioners in this group are Hubert Ogunde, Kola Ogunmola, just to mention a few.

The Alarinjos painted scenic background was not to have anything to do with the play but only to have a background in front of which performances were held. They were just to complement music, language and dance in conveying a sense of scenery and even mood.

Brecht's Theatre:

Bertolt Brecht, a German dramatist, director and a poet born on 10 February, 1898 whose work dominated German Theatre in the 20th Century and is perhaps the most influential force in Western Theatre since the end of the Second World War. He was also called by contemporary critics "one of the most significant writer of this century as well as the most ambiguous and perpetually fascinating figure of the twentieth century European theatre''. He mingled expressionism with satire on the new political tendencies as in his 1922 prize-winning Trommeln in der Nacht an indictment of war profiteers. His later plays which gave evidence of his adherence to communism, are in the nature of social documents the most striking is Die Massnahme in 1938 with its large Chorus and Cinema technique. In all his plays Brecht sought to educate and enlighten his audience rather than touch its emotions, but in doing these, he was unable to suppress his lyrical and sensuous gifts, which break out in the poetry underlying the grim realities of his theme. In his Munich, staging of Edward II which was adapted from Marlowe in 1924, and his anti-militaristic *Man is Man* in 1925, he began to develop the anti-illusionistic staging methods and parable structures that later became the basis for his theory of **Epic Theatre** because he felt they resembled epic poems than the traditional drama. This epic poem composed of alternating sections of dialogue and narrations which literarily means giving

a poetic account of the deeds of one or more great heroes, or of a nation's past history on stage. (Brockett, 1941: 186)

He was forced to exile by Hitler's rise to power in 1933 and later attempted to recoup his finances with the team responsible for his operatic successes. Weill, Lotte Lenya and the scene designer, Casper Nether, in a "Ballet-cantata *The Seven Deadly Sins* staged in Paris in 1933. While in exile, Brecht began writing his major plays, the first version which in The life of *Galileo* in 1938, *Mother courage* and her children in 1939, the *Good person of Setzuan* in 1940 to mention but a few. The work of the ensemble established his influential position in contemporary theatre, and his continuing domination of the German stage can be indicated by figures gathered, in 1963 and 64 season in which there were about 1, 393 performances in about 74 productions of his plays (John 1959).

In describing his new and ideal theatre, Brecht used three key terms. These are ***Historification, Alienation*** *and* ***Epic***. In essence, the technique has the intention of encouraging the audience to criticize, study and ultimately correct the circumstances outside the plays artistic world and to participate not only mentally as the case with the audience of all drama but also physically in real – life struggles. This is in line with his radical departure from the Aristotelian and Stanislavsky's canons which he condemns as reducing the audience to the status of passive observers at the risk of consuming and receiving and or worse still intoxicating and indoctrinating them with bourgeois ideas, thereby coercing them to tolerate the status quo.

In the period between 1918 and 1932, Brecht was at his most revolutionary stage, a stage at which his youthful rigor, enthusiasm and dancing innovations and questioning of the status quo are most manifested. Brecht's insistence that the aim and objectives of the theatre are purely the science of teaching and his downzoning of its aesthetic or entertainment aspect are typical of this stage. In those early days, Brecht dissociates himself entirely from Aristotle and Stanislavsky and is an admirer of the Piscatorian, Chinese and sport-like drama. As opposed to Aristotle, the early Brecht introduces the Epic or story telling episodic dramatic style, condemns empathy and advocates the style that with the use of an Alienation effect to make strange ties to alienate the actor from his role and distancing the play from the audience as they are only observers (Brockett, 1941).

With the alienation effect, Brecht is of the opinion that there should be no empathy between the audience and the actor. That the audience should not attach themselves to any of the actors that portray their ways of life but to only observe and make necessary correction to better the society. In this type of acting where the transformation of the actor is incomplete, three ways can contribute to the alienation of the words and action of the person presenting them. These are the adoption of the third person, the use of the past tense and the speaking of stage direction and comments. Through this threefold process the text is alienated in rehearsal and will remain so in performance. All presented on stage are an actors account, opinion of events in the society and since he does not identify himself with the man he presents, he can see him from a particular chosen standpoint and can reveal his opinion of him and bring the spectator who also is not to be identified with the character to criticize him (Brecht, 1965).

To achieve alienation, Brecht adopted many conventions not previously used but, through Brecht's influence, have since become common. First, he reminded the audience that it was in a theatre by calling attention to the theatre's means (which had been concealed in the belief that to allow the audience to see them would destroy theatrical illusion). He insisted that lighting instruments be left unmasked, that scenery be fragmentary (merely sufficient to indicate place), that musicians be visible (sometimes on stage), that captions, maps or other images be projected onto screens, that when objects were suspended the ropes supporting them be clearly visible. Actors often sang directly to the audience or commented on the action.

Gesture in alienation effects is feeling or movements and when it is called for should be brought out. The actor must find a sensuous outward expression for the emotions of his role and this is an action which reveals what is going on inside because less attention was paid to the use of scenery in all his plays.

In recounting events for the society, a useful method is a written title for each scene and such titles must have a historical character. Now, the actor has to assume that distance from occurrences and modes of behavior in the present which the historian assumes from occurrences and modes of behavior in the past. To alienate the audience and the actors is to make them stand out. For emotion, experiment with the Alienation effect in the German theatre has demonstrated that this kind of acting arouses emotions. This Alienation effect is also natural as the acting has nothing to do with stylization. He adopted the story telling technique to detach the audience's emotions from the actions for independent actions.

In his later years, he once more came to think of theatre as theatre and wrote "Let us think of theatre" as a place of amusement... and let us find out what sort of amusement we want". His influence increased again after 1948 when he returned from exile, especially after the founding of the Berliner Ensemble in 1949 and

settled in East Berlin in 1954. In West and East Germany, Brecht became the most popular contemporary playwright edged only by such classics as Shakespeare.

From the fore-going therefore, a comparative analysis of Jerzy Grotowski's views of the theatre and that of Brecht will shoulder round their beliefs/opinions, methods, philosophical ideas and methods employed in their productions in relation to the audience and actors.

Grotowski believe that the theatre does not require the use of anything like construction of self-costume, and make-up to get out the best from an actor for production which Brecht was not in total support. He believed that his own method which involved physical exercise gave the actor complete control over his physical and mental capacity for all productions. He has said, not a collection of skills but an eradiation of that stand between him (the actor) and his creative confession. Meyerhold a director and one of the foremost designers in the theatre in his own respect, also shared same view with Grotowski with his style of using artists as stage properties for all his productions by relying on their physical exercises to keep them fit all the time.

Brecht only believed in the training of an actor's voice for clarity while rendering their narrations to the audience. And also advocated the use of projections, fragmentary set pieces, and similar devices for indicating the location of the action, but in each case the elements should comment on the action.

Aristotle and Hegel have the same concept of the theatre and almost all Grotowski's arguments took its root from it. The concept propounded by these great philosophers is called **Empathy:** which is the audience identifying with any of the actors as heroes. This, Brecht was not in support and tried to break away from it. He believed that, the audience and actors are two different people and so introduced his alienation effect to distance away the audience from the actors that they should be observers only. By involving the audience in the action, he is already aware of what is coming up next. He uses all his energy where as in Brecht's Epic theatre it only awakes his energy and curiosity to know what is coming up next since he does not take part but only observe them doing it. Brecht further believes that theatre should be episodic. It should lead from one thing to the other to form a story (Brecht, 1965). And so, he used captions (projected on screens), songs or other devices to emphasize breaks in the action. Captions also were used at the beginning of scenes to summarize the contents of the scene to follow in order to direct attention from story or suspense and direct it to the social implications of the events.

It was the belief of Brecht also that theatre was not only meant for the rich but can also be used to change the life style of the poor. He insisted that theatre should bring pleasures, he then argues that the greatest pleasure comes from "productive participation" where by spectators and judges apply what they see on stage to conditions outside the stage.

Brecht as a social critique did not stop only as an actor, director, poet and playwright but went deep into his writing, theories and productions, with a focus pointed at shaping them down to the smallest detail in the bid to explain his political points of view in society. Outwardly, he was for about thirty years an orthodox communicator. But he was never a party member, or even a party journalist or speaker, for principle (so he told the Un-American Activities Committee in 1947)

> It was the best for me not to join any party whatever … I think they (i.e. presumably the German communists) considered me just as a writer who wanted to write the truth as he saw it, but not as a political figure… I found out that it was not my business.

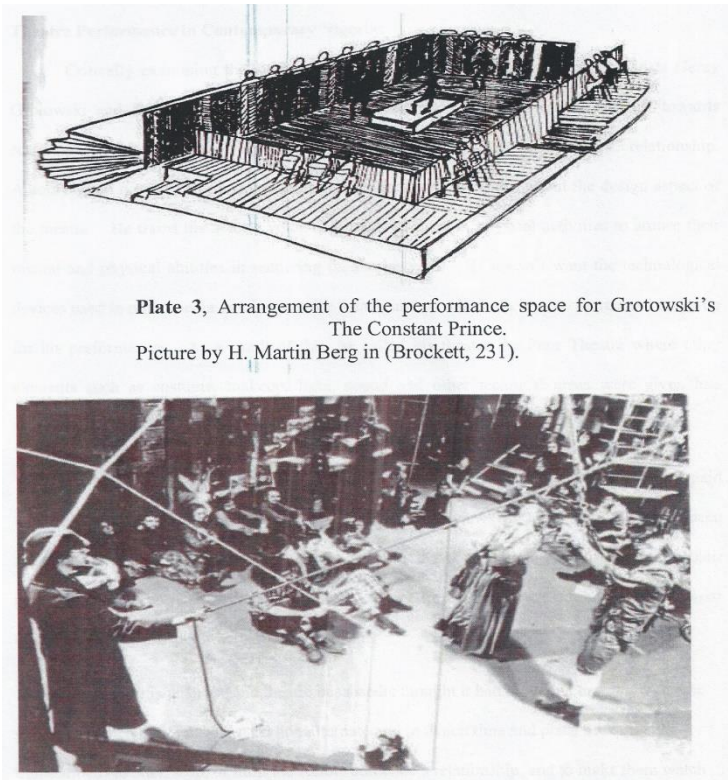

Plate 2 and 3, The performance Groups production of Brecht's Mother Courage. Notice actor-audience relationship in the flexible theatre space. Picture by Richard Schechner in (Brockett 232)

Theatre Performance in Contemporary Nigeria:

Critically examining the styles, theories and contributions of the two Dramatists (Jerzy Grotowski and Bertolt Brecht), it will be observed that Grotowski's main interest towards realizing any play on stage for an audience was mainly on actors and audience relationship. He believed that actors should not perform in isolation and therefore did not care much with the design aspect of the theatre. He trained the actor's voice and involved them in physical activities to arouse their mental and physical abilities in rendering their roles well. He didn't want the technological devices used in other media to take over the theatre and so relied solely on dialogue and gesture, for his performances. As a result of this, he called his theatre the ***Poor Theatre*** where other elements such as costume, makeup, light, sound and other technical areas were given less attention.

Today, because of the economic situation of most academic theatres, less attention is paid to all elements of design in theatre productions and the views of Jerzy Grotowski are being adopted. In my own view, this does not in any way give the students under training a good foundation in their professional field because physical activities and voice training alone are not enough to assist interpret roles by artists for better understanding.

Brecht in his wish as Epic theatre because he thought it had move in common with epic poetry (in which dialogue and narration alternate and in which time and place are quickly transformed) to alter, stop, or limit the actor's audience's relationship, and to make them watch critically, were arrived at the concept of "alienation'' by distancing the audience from the stage action. Confirming these Brockett (1941) asserts:

> He insisted that lighting instruments be left on marked, that scenery be fragmentary (merely sufficient to indicate place), musicians be visible (sometimes on stage), that captions, maps, or other images be projected into screen, that when objects were suspended the ropes supporting them be clearly visible (p. 186).

In his style as a playwright, director, designer and his desire to provoke social change, Brecht saw the need to minimally introduce other design elements like scenery, costume and make-up as asserted by (Brockett, 1941):

> Thus there is a continuing alternation of empathy and distance (much like that created through the alternation of episodes and choral odes in Greek

> drama). One might also get the impression from reading Brecht that settings and costumes played little role in his productions. But, though scenery was restricted in quality in his own theatre it was always designed and executed with great care; each piece was meticulously crafted often looked used and worn, in accordance with the character and situation, but many were elegant (p. 187).

Today, in most of our educational theatres, Bertolt Brecht's idea of the theatre is being experimented in spite of all the limitations confronting the industry to ensure good communication that can provoke social change in the society even though some of our directors and designers today combine two or more styles to communicate to their audience because of our individual peculiar limitations. While western theatre is machine driven, contemporary Nigerian theatre attempts to copy but is ill equipped.

Playwrights in Nigeria such as Ola Rotimi, Wole Soyinka, Sonny Oti, Saint Gbilekaa and many others pattern their writing and directing style to that of Brecht's when directing plays for an audience. This is because in most of their works they use narrators in some of their episodes whether to end or start a scene. Realism has always been a part of the styles to get across to the audience. In line with Bertolt Brecht's idea, they also try to distance the audience from the performers. But in some cases performers enters the stage from the audience in line with Grotowski's style which does not see anything wrong in artists mingling with the audience. Theatre designers in Nigeria are really making effort to be as realistic as possible in designing for any play in spite of the limitations around them so that they can communicate and educate their audience. Sometimes the style of Meyerhold is being implored by using characters as stage properties when the need arises. In this manner, they make sure the artists are physically fit and their voices properly trained to meet up with the challenges of the day. They save money, time and materials since there will be no need to engage in construction works to get stage properties and scenery ready for the play. A sample of this is in the picture below.

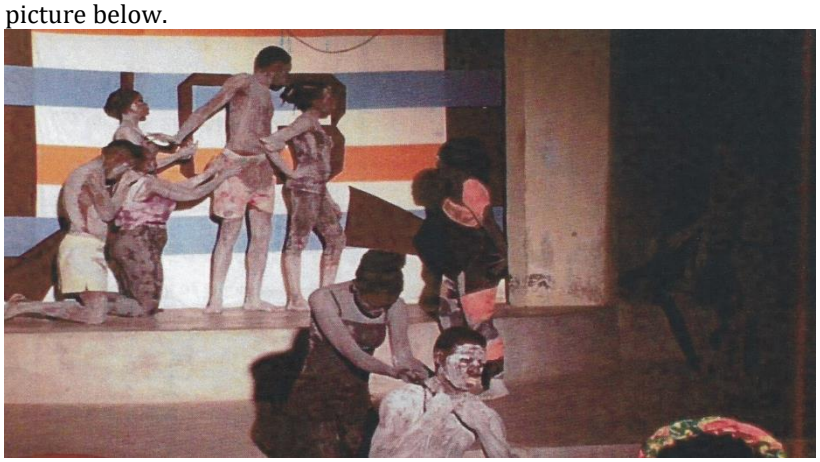

Plate 4, Installation Arts at Drama Village, Ahmadu Bello University, Zaria. Picture by Segun Abodunrin

In all the images presented in this work, they are to give vivid explanations on the styles of the director and the designers mentioned in the work. Plate 4 is seen in one of the installation arts used in a play, in Ahmadu Bello University's Drama Village, Zaria that has to do with Grotowski and Meyerhold styles.

Conclusion

It is observed that Grotowski built all his argument on the concepts and theories propounded by Aristotle, while Brecht felt they are not ideal enough for the theatre and sought for a change by introducing his own concept of the epic theatre to make a difference. His new concept invariably gave him an edge over Grotowski's views.

These two great dramatists and practitioners though had different views of what the theatre is, both views moved towards the goal of theatre that informs, communicates and educates the society. It was again observed that their plays also fulfill another aim of the theatre that of a revolutionary tool to effect a change in the society, more especially those of Brecht. Aesthetically, the involvement of the audience/spectators, the use of body gesture by the actors in the Jerzy Grotowski's theatre simplified his works and the introduction of design elements further enriched the works of Brecht in his own theatre to achieve his aims and objective in effecting positive change in the society.

The rejection of empathy by Brecht, his delegation of power of thinking to the spectators, his insistence on the pedagogic role of the theatre and all the dramatic methods implored to realize his plays influence or serve as sources of inspiration to the Nigerian radical dramatists and designers today. Among those dramatist and designers who shared the same believes, ideas and styles like them today in the theatre are

Wole Soyinka, Ola Rotimi, Zulu Sofola, Sonny Oti, Saint Gbilekaa, Ayo Akinwale, Ahmed Yerima, Duro Oni, Molinte Enendu, Sunny Ododo, Daniel Omatshola, Alphonsus Orisaremi to mention but a few. The aforementioned are playwrights and designers who in their own right initially are presentational in their ideologies and styles while writing a play to popularize their culture or trying to correct some ills in the society but are now more or less representational in their approach towards using scripts to educate, inform and communicate with their audience.

They sought to deviate from the initial style to a simpler one because of the challenges facing the profession so that they are not handicapped and can meet their set target and still be relevant. Brecht and Grotowski moved away from the ideas of the realist which to them are cumbersome, time consuming and expensive to achieve. More attention is paid to acting, dialogue, music, costume and less attention to lighting and scenery. In line with their ideas, some of our directors and designers today are laying emphasis in the use of lighting to replace scenery and use of symbols for most of the scenery needed for a production to cut down cost since funding of productions are difficult to come by. Today many of familiar theatrical conventions as observed in the days of Ogunde and his contemporaries with the use of curtains are not visible. (No front curtains to hide the stage, the use of fragmentary scenery and visible lighting instruments and other practices that call attention to the theatrical medium) are derived largely from Brecht's struggle, although Brecht's intention of provoking social change is often ignored. (Brockett, 1941:190).

To be able to achieve excellence in the area of design therefore efforts should be made to provide adequate facilities needed for training. Practitioners should go for retraining to update their knowledge on current facilities, styles and happenings in their field.

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7

AN OVERVIEW OF VIRTUAL EXHIBITION AND THE GLOBALIZATION OF ART SHOWS

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Abstract
The word "virtual" suggests events simulated with the computer and hosted on the internet, although it is not all virtual contents that are hosted on net; this is for the purpose of accessibility and wide audience that one can reach within a short period and at a reasonable cost as compared to other media outlets. To preserve cultural heritage as it relates to art and artifacts, online or virtual exhibitions are a good option. Apart from the preservation of our cultural heritage, virtual exhibition also plays a pivotal role in bridging the communication gap between cherished art collections and the rest of the world. This paper provides an overview of virtual exhibitions, their necessity, types, importance and pitfalls. It also treats various accompanying and related tools to create user interfaces of such virtual exhibitions. Some of the historical virtual exhibitions are also discussed. The paper concludes that, virtual curatorship and exhibition have significantly reduced the gap between visitors and exhibits as the demand for original pieces has increased because of continuous and wide reaching exposure on the World Wide Web.

Key Words: Virtual Exhibitions, Communication, Curatorship, Globalization.

Introduction

We live in a visual world and are surrounded by increasing sophisticated visual images but unless we know how to read them, we stand the risk of remaining virtually illiterate. This is something that none of us can afford in this modern world; so posits Howells (2008).

Globalization suggests making information known to everybody in all parts of the world. The Microsoft Encarta (2009) sees globalization as a term for the emergence of a global society in which economic, political, environmental, scientific and cultural events in one part of the world quickly come to have significance for people in other parts of the world.

Stating further, it says that:

> Globalization is the result of advances in communication, transportation, and information technologies. It describes the growing economic, political, technological, and cultural linkages that connect individuals, communities, businesses, and governments around the world. (Microsoft Encarta, 2009)

In this era of digital revolution, advancements in technology are rapidly altering the environment we live in. The effects of these technological advancements can be felt in so many ways, one of which is information dissemination. Nowadays, an immeasurable majority of people grow up in cities where old and culturally relevant architectural buildings often give way to modern buildings due to increasing scarcity of land especially in ancient cities like Benin, Nigeria. The disappearance of these heritage sites, symbols and fast dwindling communication between young children and older parents who spend long hours at work, has culminated in most children not being well informed about the rich cultural heritage of their ancestors and their accompanying significance to them as members of that society and culture. This is very worrisome, because the history and making of a nation in many societies is often cemented brought about by the plethora of interesting, dynamic and significant events that had or are still occurring. Such events form an important part of a society's cultural heritage. Such information should be passed to children even yet unborn, so that they can better understand and appreciate the hard work and sacrifices of the people who built the societies they currently live in, understand the cultural diversity in modern societies and contribute positively in fostering unity.

This is where exhibitions probably come into the picture. Long ago, new and promising educational roles of art galleries and museums were introduced into the cultural art space. Khoon and Ramaiah (2008) feels that, such establishments hold carefully developed information resources of immense breadth and depth, which is continuously refreshed by ongoing research studies and that they have some vital role to play as communications links between their highly valuable collections and the general public, in sharing and propagating the knowledge in their collections.

For the purpose of this paper, Online and virtual are keywords which will be used interchangeably; although the difference is very trivial, both are simulated by computer and hosted on the web/internet. In the words of Jacobs (2004):

> Virtual exhibition is the collection of digital replicas of real events or objects developed with the help of multimedia and virtual reality tools which produce a simulated environment in a computer, and delivered through web so that users will get the same satisfaction as they are seeing or using the physical objects in different areas.

Normally all virtual exhibitions would provide a simulated, real environment using virtual reality tools which are a bit difficult, expensive and time consuming to develop than the simple online exhibition. Unlike traditional exhibitions, these exhibitions could be viewed free of charge, at one's own convenience and in the time zone of the viewer. Globalization, in this context is about making the world know about what we have to showcase and make public.

Overview of Art Exhibitions

Whereas Palmer (2016), describes art exhibition as a forum where an artist or group of artists showcase their artistic productions for public consumption and enjoyment for a specific duration of time, Khoon and Ramaiah (2008), both see exhibitions as public displays of art products or artifacts; Dudley (1990), however defines an exhibition as essentially a promotional event that is designed to communicate with the targeted audiences, some form of information, products or services. Generally, an exhibition revolves round the exhibiting artist, the exhibits and the general public or the target audience. The primary objective of any art exhibition is to provide a communication opportunity for achieving academic and economic goals, mostly involving viewer or buyer to exhibitor experiences.

People attend exhibitions for various reasons. Some go there for social reasons such as recreation and meeting new friends, others attend to buy art works, while others go to acquire new experiences and knowledge / data regarding the styles and techniques of the exhibiting artist. Dudley (1990) thinks, exhibitions serve to maximally exploit events and occasions. For instance, an artist can use the opportunity of a conference to organize an exhibition within the time frame of such conference for instance the art exhibition organized in the university of Benin as part of the University's Annual Research Day and Conference. This exhibition was able to reach-out to the desired audience; create a dialogue with its target audiences on an interpersonal basis; and achieve set communications objectives for a wide range of organizations.

Physical exhibitions are found in traditional museums, galleries and other designated spaces wherein the line of communication is direct and the curator communicates directly with the audience. These exhibitions have to employ much more clever means to attract a significant number of visitors. Physical museums have been a source of traditional information; drawing and interpreting their collections in carefully designed architectural spaces for their visitors like schools, hotels, foreign missions, tourists and their likes.

According to Teather (2000), there are a number of factors normally considered in actual traditional exhibitions. These include international boundaries, customs procedures for the movement of works of art, design of exhibition space, loan agreements, insurance policies, conservation, preservation, transportation time and methods for works of art, fixed hours of operation, and number of visitors that can be accommodated simultaneously. Other issues to be considered include the protective style of display that hinders accidents from happening, the target audience: how to reach them as well as some sort of entertainment that usually accompanies such physical exhibitions. Physical museums tend to carry out a range of activities and produce a variety of resources. The purpose is to make visitors aware of what is available in the collections, to guide visitors through the collections in diverse ways, boost their understanding and enjoyment of these collections. Physical museums give visitors a real sense of the artifacts on display. People visit museums and galleries to enjoy, explore and understand cultural backgrounds of the physical exhibitions that operate on the real space that can communicate directly with the public. However, physical exhibitions are not without their own attendant limitations for instance, even though they have some freedom of mobility as in the case of travelling exhibitions, they are more often than not, fixed and this hinders the reach of most people who ordinarily would have loved to attend such shows and this means that people would have to wait while the exhibition train moves from one place to the other. This in no small measure involves time, space and cost; moreover, physical exhibitions do not provide sufficient information as that of virtual exhibition.

Added to the above, virtual exhibition do not have the bottlenecks inherent in the organization of physical exhibition. Palmer (2016), outlined the different stages in the organization of physical exhibition as follows:

1. Planning,
2. Collection of artworks and jury process,
3. Sponsorship drive,
4. Space search and organization,
5. Display of art pieces and categorization,
6. Cataloguing,
7. Publicity and promotion and
8. Opening ceremony, entertainment and speeches and closing.

With the above outlines, it is obvious that physical exhibitions are more capital and manpower intensive than virtual exhibitions. In the light of the above, one raises the question. How is virtual exhibition a better alternative to physical exhibition?

Virtual exhibitions present a practical and cost-effective answer to the bottlenecks of physical exhibitions. There are no limits in time, distance and space. Instead of being open to the public at a particular time, they are available all time via the World Wide Web. Another advantage is that people need not travel long distances to the exhibition venues. The exhibition is delivered to their homes, offices, classrooms, studios and other venues via the Internet on the various apps and appliances the target audiences have access to. The storage of art works in digital format also helps in reducing maintenance costs. There is no need to dismantle and re-build the exhibition space to make it available to new audiences. New materials could be easily added, while existing material could be updated with minimal effort. This, in no small measure reduces the time and eliminates expensive physical space required to organize an exhibition.

The moment an exhibition is hosted on-line, it becomes immediately available to people the world over, thereby, forming part of the global cultural exchange process. Everybody finds it easy to download the digital content for whatever use they might need it for. Students could use the online information for their projects to create new information products. This provides a different kind of learning experience, as students gather information, organize them, make meaning, reach insight and present their findings via online studies thereby inviting a global audience to share in their experience. Online exhibitions also offer better flexibility, enhances experimentation and dynamism compared to physical exhibitions. Visitors can select the level of information they wish to consult, thereby offering something to audiences of all ages, cultural and religious persuasions and experiences. The fact that online exhibitions can link to relevant and complementary information available at other websites further underscores the flexibility and possibilities of this new online medium.

Design and Development of user Interfaces

The user interface of online exhibitions refers to the web browser; therefore, interface considerations for online exhibitions are similar to those of a website. Kalfatovic (2002) harped on the need to completely eliminate horizontal scrolling of the screen layout. Horizontal scrolling is caused by monitor resolution, the size of images used on the site, the tiling of images and tables. These can be minimized with the use of style sheets and the careful resizing of images.

Colour is an essential design element and a major consideration in the design of user interface for the web. The colours that can be displayed on a computer screen depend on the video display card, the monitor and the processor of the computer. Although millions of colours are available for any particular design, only 216 "browser-safe" colours have been identified by Weinman (1999) that could be displayed accurately by most browsers on various types of computers. While this limitation does not seriously affect photographs and other bitmap images, it is recommended that these 216 colours be used for simple graphics such as decorative titles and backgrounds, so as to achieve a consistent design across browsers.

When displaying text on-screen, the two main factors are typeface and size. Miller (2014) opines that, due to the landscape orientation and the lower resolution of computer screens, reading web page is about forty per cent slower than reading printed pages. Hence, tiny fonts are not advised for use in online exhibitions.

Also, since most readers prefer to scan or copy rather than read, and the retention is about half that of reading the printed page, so text should be of appropriate length to avoid tiredness. Kalfatovic (2002) recommends the use of style sheets to achieve consistency in font and size. Sans serif fonts are preferred over serif fonts for accessibility reasons, while bold formatting should be used appropriately and italics formatting should be used sparingly as it is difficult to read on screen. Underlining text is not commonly used on web pages to avoid confusion with hyperlinks which are displayed by browsers as underlined text. Colours can be used creatively for text, with proper contrast with the background colour for readability.

Shobukonla (2012) notes that, web design is akin to traditional print publishing where every website is an information display board just like a book and every web page is like a page in a book. He went further to state that a website typically consists of texts and images, the first page of the website being the home page, index or welcome page as the case may be. Each web page within a website is in Hyper Text Mark Language (HTML) file which has its original Universal Resource Locator (URL) also known as the Web Address. After web pages are created, they get linked together using a navigational menu consisting of hyperlinks in text format, icons or graphics as buttons. Websites must be published on completion so as to make the site viewable via the net and this is achievable using the File Transfer Protocol (FTP) software. Designing a website of this nature requires more than just one tool or technique. In 1989, Berners-Lee authored the Hyper Text Markup Language (HTML); this marked the first approach to website building as noted by Wikipedia, (2009). HTML is a universal language in publishing information for world-wide dissemination. Soon afterwards more sophisticated software which were more user friendly were produced, they entailed encoding and were supported by tutorials and manuals for the aid of new users and for easy learning. Amongst this software are:

Macromedia Dreamweaver

This is a professional HTML editor, used for designing, encoding and for website building. This application comes with tutorials that non-professionals could use satisfactorily until they become conversant with it. The editing features in Macromedia Dreamweaver allow users to create web pages without the stress of encoding as a result of the simplicity and the friendly nature of the software. Flash animations are also possible to be added to web pages. This software comes with features that allow the development of websites without necessarily going into much technical details. It also allows users to design powerful database-driven web application with the use of server technology.

Macromedia Flash

It is an animation tool used for the creation of presentations, applications and other content which support user's interaction with his web pages. This software is very suitable in virtual exhibition cases because it supports animation and video displays. The added advantage of this software is its small size on disk because it supports vector graphics which requires less memory and space as compared to bitmap images. A flash application could be created using the flash drawing tools and additional multi-media elements could be imported into the design. All flash documents have file extensions of flash.

Plate 1: A virtual art exhibition web page designed with macromedia Dreamweaver. Source: Shobukonla, 2012

Macromedia Fireworks

This software resolves most problems that web designers and developers encounters in the course of building a website. It can be used to build, edit, animate and add advanced interactive images. The problems and bottlenecks inherent in most other software are minimized in fireworks. It is an advance version of the first two (Dreamweaver and Flash). The most interesting aspect of macromedia fireworks software is that it can be used offline, meaning it is not solely dependent on the internet. Some websites are custom built by the owners of Macromedia such as yahoo, Google etc.

Staging a virtual exhibition is also possible using other social media platforms like Facebook, Instagram and so on. This means that an exhibitor does not necessarily have to create a website for the purpose of virtual exhibition but special websites becomes important because most menus and tools that are custom built in the website might not be available on these social media platforms.

Plate 2: A typical example of virtual art exhibition web page, Source: Shobukonla, 2012

The most important aspect of a web design is the ability to be creatively innovative to give the web pages some distinctive feel and look. In the light of this, it is imperative that that good graphics be done with software like Adobe Photoshop, Harvard Graphics, Adobe Illustrator and Fireworks

Follow-up to the design processes

To make the site available to the world, after the design, it is important to register a domain name known as the website address to make the site accessible to the public. For instance, if the writer is hosting a virtual exhibition whose theme is *Interactive Pen and Ink Drawing Outcomes*, then the domain name could flow like this - www.interactivepenandinkexhibition.com. Suffice it to say here that domain names are written without spaces in-between the letters and always begin with www. (this means World Wide Web).

After the domain name has been registered, there is a need to host the site to make it finally accessible and viewable to the public. This is an internet-based service that permits web designers to make their websites accessible via the World Wide Web. The hosts are specialized companies that provide spaces on the internet server they own or lease for use by their clients. These companies also provide interfaces for the management of the web server and updating web content and installation of scripts and other services like

electronic mail administration. After these, the websites are constantly maintained and managed by these companies and articles and contents can be updated periodically by the owners and these companies have the right to close the site should the owners not meet up with the financial obligation set by these companies.

Types of Virtual Exhibitions

Meggs and Purvis (2010) classify online exhibitions into the following:

1. **Notable events:** Major events are good topics for virtual exhibitions. Libraries and archives often hold substantial materials related to significant, interesting, or entertaining events. An event- centered exhibition allows the library or archives to draw on a range of materials and collaborate with other institutions such as historical societies, museums, or businesses to develop this type of exhibition. One such example is The Great Chicago Fire that is put up by the Chicago Historical Society in collaboration with the Northwestern University.
2. **Anniversaries:** Centennials, bicentennials, triennials and jubilees can be the impetus for an online exhibition. An exhibition created around an anniversary will allow visitors to revisit the past, highlight current collections or programs, and look forward to the next few years.
3. **Themes:** Perhaps the most common exhibition idea is a theme. Themes can include individuals, professions, poetry, social movements or phenomena, collections, and media. Dr Seuss Went to War: A Catalogue of Political Cartoons by Dr Seuss from the Mandeville Special Collections Library, University of California, San Diego, is an example of a specific theme-based exhibition.

Pitfalls of Virtual Exhibition

In spite of the attractiveness and great potential of virtual exhibitions, there are a few pitfalls in terms of visitor experience:

1. It is not a real life experience;
2. Virtual exhibitions do not allow hands-on manipulations, which is very important for the kinaesthetic learner, who may not feel like he/she really knows what is going on;
3. Effective exhibits are strongly "experiential", that means when a visitor walks through them, he/she also sees, hears, and sometimes touches the exhibits (if allowed) When all these experiential senses are taken away in virtual exhibitions, the experience is not tremendous anymore;
4. Poor representation of objects-textures, fine detail, mass and exact colour cannot be authentically translated when displayed on the web;
5. Electronic images of historical photographs are definitely inferior to the actual objects, due to the need for smaller sizes needed for online viewing. Image quality is still quite poor as they get pixelated when compared to real art objects;
6. They are sometimes expensive and time-consuming to produce (same as a physical exhibition);
7. Users must be connected to the Internet (for web-based exhibitions); and
8. Internet connection speeds also affect the experience of the visitors (users with a slow connection will not have an enjoyable visit, especially if the site contains media-rich resources that take time to download and display).

Myers (2010) also found the following potential pitfalls of web-based exhibitions in education:

9. **Reduced critical thinking skills-** The ease of downloading information from the internet may result in thoughtless information harvesting without attention to the critical issues of bias, accuracy and quality control.
10. **Reduced development in reading skills -** Especially among the impressionable younger population, since the web is primarily an image-based medium.
11. **Diminished writing skills-** Students cut and paste information into impressive first drafts and resist the need to refine their work. Research skills will be neglected as students take the easy path, preferring to point and click rather than plan and think.
12. **Distortion of teaching curricula-** Some teachers may change their curriculum to fit widely and readily available resources on the Internet, when faced with time schedule pressures.
13. **Lack of real life experience -** Most of what the students know or understand come as files downloaded from the web

The Future

As technology becomes vibrant, reliable, cheap, readily accessible and easier to maintain, more people are expected to exploit them in to provide information for a better service and content especially for researchers, academics and museum information seekers.

Multi-modal and multimedia systems integrate a number of modes and media such as hypertext, audio, video and so on into higher-bandwidth communication interfaces. These are used for virtual reality, interfaces for users with special needs. Virtual reality is an example of non-command based interface, which can submerge the user in a simulated highly interactive world where the user can move about in the same way as in the physical world. Visitors are immersed in a virtual environment through the use of 3-D and recently, 7-D real-time computer graphics and advanced display devices such as head mounted displays. Visitors can learn by active participation in performing some tasks with the system, such as manipulating objects in a scene. This way, the subject being taught will be better absorbed by the learners since they have played an active role in acquiring it.

Speech-based interfaces that apply non-speech objects (such as auditory and ear icons), gesture recognition, and eye tracking technology are some of the scientific advances that may also be used by technology to focus on users with special needs. Eye tracking has traditionally been considered an esoteric and very expensive technique, but is now becoming more affordable and practical. Embedded help is another area that next generation interfaces are focusing on that may provide true embedded help via the use of animated and auditory icons, making the computer interface easier to use.

Wireless computing and handheld devices are other technologies that have penetrated into the internet gallery space. Tools such as electronic guidebooks (portable devices that use a wireless web-based network) help to extend the museum experience. As these devices become smaller, more affordable and more capable, users will soon be able to rely on them to facilitate the delivery of complex multimedia information to their visitors.

Conclusion

The future of virtual exhibition appears bright because more and more interfaces are brought into the picture. Galani and Chalmers (2002) note that the number of digital visitors is steadily growing and in some cases, outnumbering the number of visitors to the corresponding physical exhibitions. This helps to encourage a distant digital visitor to become a physical visitor, and encourage physical visitors to maintain a relationship with the exhibitions.

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8

CREATING FOR THE INTERNET: NEW DIRECTION FOR FILM DISTRIBUTION AND EXHIBITION

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Abstract
If films are made for people to see, then one cannot think of film production without simultaneously thinking of film distribution. Film production is the process of making a film, while film distribution is a system that makes the film available for people to watch either through marketing or exhibition. Film over the years has been made for and distributed through different media; such available media have over the years made distribution and exhibition opportunities very difficult and expensive for independent or upcoming filmmakers, However, the advent of the internet has changed the practice. This paper therefore, discusses film distribution and exhibition on the internet in general. It considers the internet as a new medium for filmmakers to market and exhibit their films, as well as the opportunities the internet brings to filmmakers. It looks at the idea behind making film contents such as, short films, short documentaries, and web series or webisodes – for the internet. It inclusively, attempts to shed light on the distribution system of film content on the internet and the making of monetary profits off such posted content. conclusively, this paper looks at the internet as the new direction for 21st century film distribution and exhibition.
Key Words: Creating, Internet, Film, Distribution, Exhibition

Introduction

Man, over the years, have passed information to each other and entertained each other using various means such as face – to – face, writing, prints, drawings, and so on before the advent of communication and entertainment through visual images. "Communication by visual images has fascinated man throughout the ages. After creating rudimentary depictions of motion, man sought a means of making the replication more realistic" (Donahue, 1987, p. 3). This search for realistic replication of motion brought about the practice of film production, which is the process or, better still, the art of creating a film from start – development stage – to finish – distribution stage.

Bobker (1979) indicates:

> The art of film requires the successful combination of two distinct groups of elements: (1) the theatrical elements by which the film is made (camera, lighting, sound, action and editing), and (2) the aesthetic elements that transform the craft into an art (p. vii).

Film distribution deals with making films available for audiences' consumption. It is the duty of a distributor or a distribution company and not the film production studio/company to distribute films. Film distribution is meant to help the film achieve its aims by becoming available to the public and to make profit. Film distribution, according to Cones (1992), is "the selling or licensing of a motion picture in various markets along with the advertising and promotion of the film" (p.147). Donahue (1987) believes:

> ...film must be viewed by as many people as possible for its potential power of communication to be fully realized. Whether the motivation for production is communication, financial reward, or aesthetic, the more people who see a picture, the greater the film's opportunity to be successful in achieving its aim. (p. 1)

There are many ways a film makes money and these ways are through worldwide licensing of the film, which include: theatrical exhibition; non-theatrical exhibition such as viewing in military bases, airplanes, hotels, etc; cable and satellite television; commercial television networks; local commercial television stations; and reproduction on video cassettes (including VCDs, DVDs, BluRays) for home video use. Money is also made on films from licensing ancillary or subordinate or supplementary rights of a film for creation of merchandises, books, sound track album, etc. (Cones,1992).

The Internet as a New Medium for Film Distribution

Film or motion pictures over the years have been created for media, mostly television and cinemas, that make film production very expensive and very difficult for filmmakers who are starting up. Filmmakers who have been making film but want to switch from one filmmaking role to the other, and filmmakers who want to build their show reel in order to get filmmaking job(s) in the highly competitive film industry. "Tens

of thousands of people want to be film-makers and the industry can only support a few" (Morgenstern, 2014). This part of the paper discusses why the internet is the most favourable medium for filmmakers that are starting up and filmmakers in general.

For a television station/network to consider buying or broadcasting a film or video, in whatever form it may be made in, one must first ensure it meets up with existing programming policies of the network/station. A proposal must then be submitted to the station and the waiting begins. After weeks of waiting, if a filmmaker is lucky, an opportunity is given to the filmmaker to pitch the idea to the bosses of the category the submitted video or film falls under. For one's film/video to be eventually chosen, there are a lot of factors the bosses pitched to have to consider, such as, the audiences – core and target, profit the station stands to make, if it will appeal to a set number of people they believe such film/video should appeal to, and the list goes on.

Brown (2014) asserts:

> the mandate to appeal to the widest possible audience is often why so much television station is bland and derivative. Cable has more freedom but it is still restricted by the taste of their audience, the channel's branding choice, potential advertiser's objections, and government regulations, on and on (p. 15).

For instance, Australian Broadcasting Corporation (ABC) Television's (n. d) criteria for evaluation and acquisition of programs include:

> The schedule requirements; The ABC Charter; whether the program suits one of the scheduled established time slots (Note that good programs can be rejected if there are no time slots for them); The quality of the production; The program's relevance to Australian viewers, the program's appeal to a demographic; The program's adherence to their editorial guidelines; Whether the program is innovative in its style or content.

TV stations/networks in general (except maybe newer ones that are hungry for contents; Even in their hunger for content they still have such criteria but may not be as firm as the established one) have such criteria, some have worse. This kind of criteria gives the author the opinion that, for one to participate in the filmmaking game for long, a long list of professional show reels must be in your portfolio, as well as having luck on one's side to get your film or video to be acquired by television stations.

However, with the increasing popularity of the internet and advancement in technology, things have now changed for filmmakers. This change may have begun in the 1990s and 2000s with the emergence of video sharing websites like shareyourworld.com in the 1990s, YouTube and Yahoo video etc in the 2000s, and the manufacturing of camcorders, DSLR cameras, camera phones, laptops, computers with pre-installed editing software, etc. The time has now come for filmmakers, the ones that are hungry for success in the filmmaking discipline, to practice their art the way they want to without the many restrictions imposed by existing media house policies, without having to submit proposals and waiting for long periods, without having to pitch their ideas to bosses in TV stations/networks, and waiting for their idea/film/video to be acquired before they can start making film contents for thousands and millions of audiences. All one needs as an emerging filmmaker or director is to get inspired.

Brown (2014) indicates:

> "The reasons to create films for the internet, as opposed to creating for other film outlets, are nearly as varied as the internet itself. But the reasons are all linked, in a sense, by one word: opportunity" (Brown, p. 14).

Brown also believes and asserts that, there are various opportunities the internet offers to filmmakers, and those opportunities include: creative opportunity, financial opportunity, career opportunity, exposure opportunity, and improvement opportunity.

14. **Creative Opportunity:** The internet "allows you to create the kind of content you would want to watch and seek out an audience with similar taste" (Brown, 2014, p. 15). It also gives you the chance to "create new forms of cross-platform storytelling".
15. **Financial Opportunity:** Video sharing websites share whatever profit they make from advertisers on a video with the creator of the video. "It is entirely possible to take in enough ad money to pay for ongoing production…".
16. **Career Opportunity:** Film studios that give opportunity to unproven talents rarely exist, and to be a proven talent in the film industry may easily take many years. You usually will have to start from

the scratch – fetching coffee for top crew members, and you would have spent many years before you finish paying your dues and have the chance to start making your own films. "On the internet, however, all that matters is your work. You create your series, make your webisode, post them online, and let the audience decide if you are ready to direct or not". This kind of opportunity is not only for aspiring filmmakers, it is also for "working film and video professionals who want to stretch their creative boundaries".

17. **Exposure Opportunity:** Popularity that will take many years for you to attain through traditional media outlets, on the internet, it will happen in a matter of months or even less. All that matters on the internet is the size of followers one has on his/her platform and how fast the video/film can be viewed and redistributed within a period. This sort of opens the opportunity for creative and talented filmmakers to be instantly famous and influential based on the degree of receptivity of their work.
18. **Craft Improvement Opportunity:** It gives writers the chance to see their stories on screen instead of an unmade script, and also help upcoming writers to continuously practice their craft and grow in it.

"The internet provides unlimited opportunities for anyone with the desire to create video content" (Brown, 2014, Pp. 14-17).

Making Film Content for the Internet

To get equipment for filming used to be a very big deal before advancements were made in technology, and also before the advent of the internet as a medium for sharing video contents. With the invention of Digital Single-lens Reflex (DSLR) cameras, camcorders, smart phones, and computers with pre-installed editing software, one does not need an Arri Alexa or a Red epic, or any 2k or 4k recording camera, or Avid studio or Adobe premiere, to shoot and edit a film or video to be distributed on the internet. All one needs to do is to be innovative and savvy with the plethora of technologies one has access to. Brown (2014) explains:

> You don't need a million-dollar budget or a Hollywood studio full of equipment to do it. Anyone with a digital camera and an ordinary computer has all the equipment that he needs right now to make a web series (or any form of film for the internet). (p. xviii)

Therefore, this part of the paper discusses how to make shorts such as short films, short documentaries, and web series – for the internet.

1. **Short Film:** A short film is a film that is forty minutes long or below, including credits. For most film festivals, it is advised that short films be kept between ten to fifteen minutes, or less, including credits. This is deemed the best because it is believed that such films can easily fit into the festival's viewing schedule. For internet purposes however, there are no general rules regarding length, a short film could be said to be in any length of time that is not the same as that of a feature film (above forty minutes). Film production, no matter the form, begins with an idea. With the idea, a research is developed, a storyline is prepared, followed by a scene breakdown, then write the script. "Whatever the genre, it is important to be able to create a written representation of your idea, the script" (Rea & Irving, 2001:2).

   Writing a short film script is not as easy as it seems, one of the things that makes it difficult is the limited amount of time you have to pour out all the information you need to pour out. This makes a lot of writers, most especially the less experienced ones, say more and show less or show more and say less, which is regarded as the biggest flaw of a film script. Yes, it is important for one to have a bit of exposition in a short film script, but make sure the exposition is efficient i.e. spend as little time as possible to give your audience as much background story that is needed to understand the characters and the situation they find themselves. Also, keep your short film script as simple as possible.

   Rea and Irving (2001) posit:

   > The most common mistake novices make is trying to explore complicated or grandiose ideas that are more suited for a feature film format. They want to say it all in 10 minutes. The short film idea doesn't have the time to explore more than one topic. It needs to be focused and specific. Simple is best (p. 2).

   Film festivals used to be the only and, can be said to be, the traditional avenue for exhibiting and distributing short films. Each film festival has its own criteria of what they believe makes a good short film. The subjective nature of short film exhibitors as to what makes a good short film makes

it frustrating for many filmmakers, mostly the uprising ones, to want to make shorts, and it also makes it difficult for them to get audience to watch their shorts (if they eventually succeed in making one). What is important is for filmmakers to become aware of the standards of each film festival and try as much as possible to work towards such goals without compromising their creative process.

Advancement in technology has made film production and exhibition/distribution easy and affordable, which has now made many young filmmakers ignore the value that high production value adds to a short film. No matter how low-budget your short film is, it is good to strive as much as you can to get people who are good and confident in specific aspects of filmmaking on board the project so that they can help you add their creativity and expertise to the project, which will make the film look better than its worth. Some filmmakers, because they believe they are good and confident in various aspects of filmmaking, want to do every role or almost every role themselves; but filmmaking does not work that way. Since filmmaking is regarded as a collaborative process, there is no need for a filmmaker to try to do it all by himself or herself. It is better to make a film with various sources of creativity put together as one than to make a film with just one source of creativity.

That the internet does not have a gatekeeper does not mean that, as a filmmaker you should make and distribute substandard or low value films. It is important for filmmakers to remember that, shorts are also used as an avenue to experiment on new styles for bigger/feature films, to continue to practice one's art, to build show reels, and to open doors for bigger projects. Therefore, whatever is worth doing, is worth doing well.

2. **Short Documentary:** Also known as mini-documentary; a short documentary is seen by some as a way of promoting a business or organisation, some others see it as an alternative to a feature length documentary when there is no time or budget for feature length documentary. No matter how you see a short documentary, just bear in mind that the length of a documentary does not determine the purpose it must serve. A documentary film presents an overview of central issues" (Aufderheide, 2007, p. ix). The purpose a documentary film serves is determined by the genre of the documentary. Nichols (2001) believes that, every film is a documentary, and that there are two kinds of film – Documentary of wish-fulfilment and Documentary of social representation. The first is regarded as fiction film and the latter is regarded as a non-fiction film or what we know as a documentary. Nichols states,

> These films give tangible representations about aspects of the world that we already inhabit and share. They make the stuff of social reality visible and audible in a distinctive way, according to the act of selection and arrangement carried out by the filmmaker. They give a sense of what we understand reality itself to have been, of what it is now, or of what it may become. These films also convey truth if we decide they do. (Pp. 1-2)

Because of the various views/perspectives of documentary, it is hard to tie its meaning down to a definite definition without finding at least a clause in the definition. However, Aufderheide (2007) proffers the following views as regards the defining of what a documentary is or should be:

> A documentary has been defined and redefined over the course of time, both by makers and by viewers. Viewers certainly shape the meaning of any documentary, by combining our own knowledge of and interest in the world with how the filmmaker shows it to us (p. 2).

Each documentary film has a style, and the style is based on the mode/genre the filmmaker intends to use. Nichols (2001), states six modes of documentary: *The Poetic Mode, The Expository Mode, The Observational Mode, The Participatory Mode, The Reflexive Mode, and The Performative Mode.* Hampe (1997), mentions the following as genres of a documentary – *History and Biography Documentary, Docudrama, Documentaries of Behaviour, Documentaries of Emotion, and Reality Videos,* while Aufderheide (2007) indicates the subgenres of documentary to be*: Public affairs, Government propaganda, Advocacy, Historical, Ethnographic, and Nature documentaries.* Though every documentary has its own distinctive style, they all share the same narrative structure. "They are stories, which have beginnings, middles, and ends; they invest viewers in their characters, they take viewers on emotional journeys" (Aufderheide, 2007, p. 12).

Back to mini-documentary; it is good to note that, the techniques, style, structure and approach

used for feature length documentary is the same as that, used for mini-documentary, the only difference is its length. Just like short (fiction) film, short documentary start with an idea which then grows into a script but; the scripting of a short documentary is very different from that of short film. Documentary scripts can be written in two ways – before shooting starts and after shooting finishes. In scripting a short documentary before shooting starts, after you must have done your research about the idea, first decide on what genre of documentary you want to use because the structure of your documentary will depend on it, do a treatment or outline of what you intend to shoot and the way you intend to shoot it, make sure what you have written and the way you have written it communicates your idea visually i.e. think in pictures, you have to explore your idea in detail as much as possible within the time you have, create possible characters and interview the identified characters or any other source that can provide accurate information (if interview is needed), figure out where you want the conflict to be and what emotions you want to create and at what point you want to create with such emotions. This kind of scripting is best for some genre of documentary. Hampe (1997) says:

> If it's a historical documentary, a biography, or a re-creation or re-enactment of some event... the writer must gather and organize the information and then write a screenplay containing well-structured series of films that can be created on film or video. (Hampe, 1997, p. 119-120).

To write a short documentary script after shooting is complete, according to Fuller (n.d.) you have to log your tapes, review the key moments of the story from the rushes, create scenes, build a roller coaster i.e. write the script to build up powerful moments in the story, determine the villain and the hero in the story, outline the story in three categories – beginning (establish the core message and create curiosity), middle, and end. Hampe (1997) said:

> If the production is a spontaneous documentary of some kind of behaviour or of a unique event, there may never be a script in the sense of screenplay, because no one knows ahead of time exactly what is going to happen. ...it is also true about spontaneous documentary that the writer may not be brought into the production until the last minute. (p. 120).

Note that the documentary script uses three column format. The first column is for time, the second column is for video, and the third column is for sound/audio.

NAME OF PRODUCTION:		
TIME	VIDEO/VISUAL	SOUND/AUDIO

Making a documentary might appear to be a very easy task. You just get a camera and you record it. Yes, it starts with the camera, but it is not all about the camera alone. Just as in fiction film, documentary requires good equipment and creative minds/crew that will help capture good pictures, good sound, set up light to create aesthetics, develop your idea into a script if you cannot do it yourself, compose music to create mood in case you cannot afford royalty for existing music, structure your rushes, cut your rushes together so that it can make sense to the audience, and so on. Documentary also has stages: **Preproduction** – the planning and organising phase, **Production** – the shooting phase, and **Postproduction** – the editing (visual and audio) phase. Hampe (1997) breaks down things done in each phase as follows, **Preproduction:** concept or idea creation, treatment and script preparation and approval, budget, scouting and preproduction planning, casting, scheduling, crewing, and equipment and supplies. **Production:** filming and recording, shooting ratio, film processing and sound transfer, viewing videotape footage. **Postproduction:** looking and logging, editing, review and approval of off-line or interlock, and sound mix.

In all, you should always remember that you are making the documentary for the audience, and every decision you make or everything you do should to a large extent solve the problem of what the audience will see. You should also note according to Aufderheide (2007):

> Documentaries are about real life; they are not real life. They are not even windows onto real life. They are portraits of real life, using real life as their raw material, constructed by artists and technicians who make myriad decisions about what story to tell to whom, and for what purpose. (p. 2)

3. **Web Series:** A web series or webisode can be said to be a programme or segment of content that

its progressively sequential in arrangement is revealed episode by episode, which is meant for broadcasting on the internet, and has the capability of attracting viewers. Brown (2014) explained:

> A webisode is an episode of television series designed for distribution on the internet. ...webisode [or web episode] is an individual instalment of an ongoing premise with recurring characters. (p. 2).

Like every other type of film, webisode also starts with an idea. An idea that is good enough to withstand the test of time, an idea with several branches and twists, an idea that will not end in episode one of season one. The next step is turning the idea into a bible. A web series bible or pitch bible is a document that helps you highlight what your series is all about. It contains, in general, the overall arc of the story, which are passed across through the Title page, the premise, the synopsis, the script treatment, character description, settings, concept art, visual description/images, log line, pilot script (if you intend to seek sponsors or investors or sales), storyboard (if it is available), themes, future episode log lines, and story springboards. The bible is "your chance to lay out the larger arc of the story, list examples of future episodes, and explain the broad themes your show will explore" (Poisson, n.d.). The bible is what the scriptwriters fall back on to remain on track with the story. Note that, some things in the pitch bible such as pilot script are done after most things in the bible must have been done. You then need a pilot episode.

A pilot episode is one episode, not an episode in the actual series, that can stand on its own, which serves as a test to measure how successful or entertaining the series could be, and it is also used as a marketing tool for the series. After writing a solid outline for your story's pilot script, the next thing to do is script the pilot episode. In scripting a pilot episode, you should use a screenplay format, which will serve as framework for filming the pilot, and will help to identify the location, time, props, scenery units, characters, etc, of each scene. "Screenplay format facilitates the process by which these crucial production elements can be spotted, highlighted and tracked" (Brown, 2014, p. 72). Brown believes that, each scene of the script/screenplay of a webisode is a mini-story of its own so it should also follow the beginning, middle, and end structure and rhythm. Brown further suggests that, you need to decide how to make each scene work as its own self-contained little story, how much of the story you want to tell through dialogue and how much you want to tell through action, in what order you want to reveal pieces of the story, etc. Besides scenes, dialogue is another very important part of a series script. You have to make your dialogue convincing and believable, it should involve more than one person (it is not monologue but dialogue), it should not be formal, develop your dialogue around common ideas i.e. it should be focused and not forced, and it should be interactive. If dialogue is not well crafted it can take the audience out of the story, and that is not what you want for your series. Dialogue seems pretty easy since we all talk, but it is one of the hardest things to write because it should not be a representation of everyday conversation. Remensnyder (n.d.) says:

> film dialogue isn't a representation of the conversations we have with our co-workers or the cashier at the grocery store. What your character says should be a condensed version with very specific goals and meanings just under the surface (p. ii).

It is good to note that dialogue for series has a little bit more exposition than short films but then it still remains the focus that drives the plot forward. Brown (2014) says:

> Dialogue pushes the story forward, characterizes the speaker and perhaps the person he is talking about, disseminates exposition and facts the audience needs, to understand the story, captures a perfect sense of the times and environments of the script, and somehow seems to do all this effortlessly and naturally... (p. 80).

Note that, all the aforementioned for the pilot script are same for all the episode scenes. The creator must make sure that, each episode has an arc of its own, and each episode ends with a cliff hanger. Obenson (2014) suggests to "make each episode short, memorable and keep audience hungry for more".

Planning is key to a successful production. Be well prepared before going into production stage. Make sure you know what you have access to in terms of production value, avoid having too much characters if you can, keep the number of locations to the barest minimum, and minimise your use of dialogue i.e. show and don't tell. Although there's no rule to how long an episode of a webisode should go; but then in a world where people multi-task a lot, mostly when on the internet, you shouldn't expect people to stay glued to your film for too long so keep each episode short. Brown (2014) posits that, "The length can be whatever

you choose, from a quick joke to however long you can hold the audience" (p. 1). When planning, have in mind that "as with filmmaking, and TV series, the same rules for engaging audiences apply: story, script, acting, directing, cinematography, editing, etc. And knowing who your target audience is" (Obenson, 2014).

Distribution of Film Content on The Internet and the Making of Profit

Film distribution use to be a very big deal for makers of short film or short video content because the only market available for them to distribute and showcase their videos are film festivals, and film festivals have strict selection criteria, which make the chances of their short film being selected very slim. Anyone whose film is not selected for exhibition has lost that year. The film goes back to the person's shelf and probably remains there forever.

The internet has made distribution of film content so easy that makers of short video or film contents do not really think of how to distribute their films nowadays as it used to be the case before the 2000s. Rather, they think more of how many views will their films get, how can they make their films get more views, which one out of all the distribution websites such as YouTube, AOL Video, Yahoo! Video, IMDB, MSN Video, Blip, Met cafe, Facebook, Dailymotion, Vimeo, Google Video, and so on – available to them is best for distributing the kind of videos they want to make. Zhu (2001) agrees with this when he says:

> With the Internet, movie producers and studios may bypass traditional distributors and deliver movies directly to end consumers through new technologies such as video-on-demand (VOD). New broadband connection, digital file compression, streaming and encryption technologies would make video-on-demand a viable reality. (p. 273)

This part of the paper examines distribution of shorts – short film, short documentary, and webisodes – using the internet.

To **successfully distribute shorts**, marketing has to be given high consideration, and promotion is key to successful 'shorts' marketing. **Film promotion** deals with raising awareness for film and getting audience interested in seeing the film. Since shorts are mainly made for the internet, it is more logical to promote shorts on the same platform. It is important to go all out when promoting a short; hype it and make a lot of noise about it because the louder the noise the more number of people that will hear. "...let as many people as possible know about it and then get them to tell 10 friends, who tell 10 other friends, who tell 10 more friends that they should watch your show" (Brown, 2014, p. 160).

There are various avenues on the internet to promote shorts such as email, website, online forum, blogs, online media outlets, social media, and even dating websites. These avenues will help you build fan base, which is very necessary for getting many people to view your shorts and increase ways your shorts come up when searched on search engines. **Create email address** solely for your productions, and ensure you grow your email list by getting people to sign up to receive emails about your productions from you, and then treat them as part of the production by feeding them with news about the production at hand. **Creating a website** for your shorts, if you can afford to, will be great because it will to a large extent make it easier for your productions to pop-up when searched on the internet. Whether you can afford to create a website for your shorts or not, you should **create social media handles/accounts** and or **pages** for your short film so that people can easily read more detailed information about your productions any time they want to, and they can easily find your production on social media websites. Join as many **online forums** related to filmmaking in general, independent filmmaking, short films, your target audience, the issues your productions deal with, and share information about your shorts. **Get bloggers** that you are sure have heaps of people visiting their blogs to write and post a review of your production on their blog, which will create extra awareness for your productions. You can also write press release for your production and get online media outlets to publish it in their dailies/weeklies/monthlies so as to get more people interested in seeing your productions. Social media sites and applications such as Facebook, twitter, Instagram, LinkedIn, google plus, WhatsApp, blackberry messenger etc are great tools for creating awareness for your productions. With the availability of fan pages, tags, channels, broadcast messages, groups, and group chats that you can create on these sites, applications and more, there is no limit to the number of people one can inform and reach about your productions within short periods and at next to no cost. "...the Internet's ability to narrowcast (transmit data to selected individuals) and reach niche audiences has opened up tremendous opportunities for individuals and organizations to spread their messages or content" (Rea & Irving, 2010, p. 322). These acts of building and growing prospective viewers for your shorts on the internet are what Schepp and Schepp (2009) call seeding and fuelling, which comes in two versions – organic and inorganic. According to them the organic version is the one you do yourself, and it is free while the inorganic version is the one you pay people to do. Now your choice will be determined by whether you have the time to do it yourself or you have the resources to pay someone to do it for you. All you need to be is hard working and devoted to

promoting your shorts, and building and growing the fan base built.
Brown (2014) states:

> if you want people to know about your work, if you want to have a career in the arts, then you must be as serious and dedicated to marketing your work as you were to creating it. (p. 161)

After promoting your short, the next step is to make the fans you have acquired and more people see what you have been selling to them, and probably make money out of it. It is widely believed that making film for the internet is done most especially for exposure and there are no high prospects of making money out of it but it is the opinion of this author that such claims can be untrue. There's high prospect of making money by making shorts for the internet if you understand the medium well and you can play your card well enough. According to Wikipedia (2018), some upcoming filmmakers such as the group *Big Fantastic* formed by four individuals – Douglas Cheney, Chris McCaleb, Ryan Wise, and Chris Hampel – did not only make a name for themselves by making series solely for the internet but they have also made a fortune out of it. Their first webisode *Sam Has 7 Friends* released in 2006 on YouTube, Revver, iTunes, and its own website samhas7friends.com made money from pre-roll ads after they moved the content from Revver after the death of Revver, and from downloads on iTunes where it received more than 10,000 downloads a day throughout the period it ran. The web series also paved way for them to sign a contract with Vuguuru, a production company owned by Michael Eisner, a former CEO of Walt Disney.
Though not everyone can hit the level of success the aforementioned group hit with short webisode's made from the internet, but with good planning and understanding the way the internet works for film distribution and exhibition, you can make enough money to at least foot the bills of production, which could range from a festivals winning short film to and independent feature film or TV series or even a big web series. To begin with, you should know which websites or online mediums are available for you to distribute and exhibit your shorts, what each medium has to offer you in terms of revenue and exposure, criteria you should meet for you to get paid for publishing your short on the site, how many potential views or downloads will your video have, and so on. For some online mediums such as YouTube, the amount of views your short generates determines if you will get paid and the amount you will get paid for it, and for some like iTunes, the downloads determine the pay. So you have to be wise with your choice. For a start, most experienced film makers will advise you to use YouTube as your medium of distribution and exhibition because it is the largest video platform on the internet, and because of its statistics.
Giles (2011) posits:

> The YouTube audience is generous, exceeding 2 billion views a day... (it) has a broad age range..., and is evenly divided between women and men. And all these users come from all over the world. (p. 40).

To distribute your videos through YouTube, you need a google account, which is the same as your Gmail account, and if you don't have a google account create one at gmail.com or youtube.com. Watch, like, and share videos on YouTube regularly, and join as many YouTube channels as possibly to increase your presence on YouTube and make you an active member of YouTube community. Upload your video to your YouTube channel and ensure you write a catchy description after you must have chosen the correct category and tag. There are various ways of making money off your YouTube video that, according to Schepp and Schepp (2009), include: Redirecting, which is using YouTube Video to drive viewers to a landing page where you sell products (landing pages are product websites links attached to your video); Google Ad Scene for video, which has two types for Video program, InVideo – ads that appear like championing videos at the bottom 20% of the screen – and text overlays – google text ads are placed along that same part of the viewing screen; Partnering With YouTube, your video has to have a lot of views and your channel, a lot of subscribers before YouTube can contact you to be a partner; Video Advertising, which is having in-stream advertisements that can come in one or more of these four formats – pre-roll, interactive pre-roll, overlay, and non-overlay – in your video; Selling Your Own Ads, you can source for ads that will appear with your video and you and YouTube will split the income 50/50; Being a Consultant, which happens when you have achieved a good amount of success making videos for YouTube, and people that wish to achieve success like you begin to pay money to consult you; Joining Affiliate Programs, which allows you incorporate product links and product popups for Amazon products (or other products) right in your videos and when people follow the links to Amazon's site and buy things you earn referral fees; Raising Capital, popular videos are used for fund-raising and if yours is used, you will get paid; Promotional sponsorship, which is linking up with corporate partners through direct sponsorship or product placement deals; Product Placement Within Your Video: if your video is successful enough advertisers will pay you to plug their products, by mentioning

them or just including them within your videos; and also YouTube Screening Room: every Friday, YouTube screens four different films most of which have already played at international film festivals and it is rumoured that YouTube pays for the original content.

In all, it is not out of place to say success on YouTube comes from various sources, and your commitment to seeding and fuelling/building, and growing your fan base will play a huge role in your short's revenue success on Internet.

Conclusion

It is not out of place to say that this is the best period in human existence for filmmakers, most especially the upcoming ones. Everything you need to make a film and for people to watch the film is at your fingertips so go all out and make your voice as filmmaker heard. With the opportunities the internet gives and the easy access to filmmaking gears, there are no excuses for not making films. Just put in some hard work and dedication and you are on the right track to success.

In all, it is truly not easy to make your voice heard and to achieve success as filmmaker using the internet as medium but with proper knowledge of how the internet works as a medium for film distribution and exhibition, your voice will not only be heard, you will not only be artistically successful, you will also make money out of it, money that is enough to at least foot the bills of your next production.

Recommendations

Filmmakers should have in their minds that the process and time spent on making a film does not matter to the audience, what matters is the end product, so it is advised that enough time is taken to prepare and plan.

The creative success of a film does not really determine the income the film will make rather the manner a film is marketed and promoted determines, to a great extent, the level of financial success the film will achieve.

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A DOCUMENTARY STUDY OF CULTURAL OBJECTS IN THE COMMISSION FOR MUSEUMS AND MONUMENTS IN NORTH CENTRAL ZONE, NIGERIA

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Abstract
Cultural objects are ancient art products created by humans which give information about the culture of its creator or users. Cultural objects whether ancient or current have a significance because they offer insight into humans' activities of the past and the development of humans. Besides, the human value placed on these cultural objects due to their historical and socio-cultural importance, the desire to have a safe place for keeping them is what necessitated the creation of museum in Nigeria. Therefore, the problem of this study is an examination of cultural objects housed in museums in North Central Nigeria. The aim of the study is to documents the different aspects of the Nigerian cultural objects housed in the museum, also to categories, analyse and interpret the cultural objects based on their themes, styles and materials as well as their functions in the society. Relevant literature on the subject matter was reviewed. Furthermore, the study employed the descriptive and historical research methods. It involved instruments like oral interview, questionnaire, photograph and observation. After the application of the aforementioned, the data collected was analysed and categorized based on the socio-cultural significance of the cultural objects. The study reveals that museums located in the North central zone were established based on the archaeological, ethnographic, monumental and cultural discoveries of the objects in the area.

Key Words: Cultural, Objects, Museum, Monument, Documentary

Introduction/Background of the Study

Cultural objects are ancient art products created by humans which give information about the culture of its creator and users. Cultural object whether ancient or current, have a significance because they offer an insight into technological processes, economic development and social structure among other attributes. These cultural objects created by humans have remained the only way through which history is made tangible. For instance, the history of Greece cannot be complete, without making references to their ancient artworks like Vases, which have helped cultural professionals (like art historians, ethnographers, anthropologists, archaeologist among others) in explaining how the society (Greek) used to function (Gardner, 1984).

The human value placed on these cultural objects due to their historical and cultural importance, and the desire to have a safe place for keeping them is what, consequently necessitated the creation of museums around the world and Nigeria inclusive. Although museums are primarily western in origin, the concept behind museums has long been evident in other cultures. In Africa for example, many museums were created out of Sheer need to protect, preserve, and promote the continent's cultural objects. Most cultural objects discovered during the colonial government were illegally taken out of Africa against the wishes of the indigenous peoples. At some instances the continent event experienced forceful taken away of cultural materials that were of special significance and highly value to the societies that created them according to (Boyi, 2013).

Most of these cultural materials were produced far way back to centuries. Gbadegesin (2018) avers that, terracotta objects stone, objects and bronze objects from Ife, Nok, Benin and Igbo-Ukwu among others, are the rich cultural artefacts that now place Nigeria high in the world. Some of this cultural objects according to Nwagbo (2014) are relics or monuments of ancient time, which serve as people's identities, for us they are interpretation materials tools collected and preserved. Kalu (2015) adds that, every society has its cultural artifacts, cultural expressions and other material culture.

In order to ensure that these cultural materials are protected and preserved for posterity, the then colonial government and the successive government ensured that an institution should be establish to cater for these cultural materials in the country. This development led to the establishment of Federal Department of Antiquities and the Antiquity Commission in 1979. It later created in its place, the National Commission for Museums and Monuments (NCMM) in September, 1979 (Boyi, 2013). The National Commission for Museums and Monuments according to Okpoko (2006) was given the adequate mandate/power to transform the cultural environment of Nigeria through the network of its museums. Presently, the National Commission for Museums and Monuments operates fourty three (43) museums across the country to meet

the cultural needs of Nigerians and foreigners alike. Museums are located in many states of the country especially, at the state capitals, including the one established in North Central Geopolitical Zone which comprises of museums in Jos, Lafia, Esie, Lokoja, Kaduna, Makurdi and Minna, but this paper will discuss briefly on Esie Museum, Jos Museum, Minna Museum and Kaduna Museum. They are sited at different places and times depending on the archaeological, monumental and cultural discoveries of the objects in the area.

Esie museum was established in 1945 by the Colonial Government to house the soapstone sculptures that were brought to lime light in 1933 by H.G. Ramshaw. Seven years later the Jos museum was established in 1952. Esie museum is sited at the spot where the sculptures were discovered in 1933. This site formally a groove is about 14 kilometers South West of Esie township. Esie museum contains over one thousand (1000) stone carving of men and women presided over a king. They are the largest collection of stone carvings in the whole of black Africa. The objects range in height from 14 to 120cm and weigh between 0.55 and 104 kilograms. The carvings represent people engaging in different activities (Hambolu, 2004).

The Jos museum was open to the public in 1952. It is the second oldest and one of the largest museums in Nigeria after the small museum at Esie, near Ilorin in Kwara state, which was opened in 1945. For many years Jos was the headquarter of the Federal Department of Antiquities until, it was eventually transferred to Lagos. It is the second largest museum in Nigeria offering a wide range of exhibits and facilities for visitors (Nyam, 2008). It establishment was due to archaeological discoveries of relics during the tin-mining operation in some part of Northern Nigeria. The National Museum Minna is located in the state capital, it is another museum in the North central zone, located within the Federal Secretariat Complex. The office facilities include the curators' office, senior and junior staff offices, gallery and other auxiliary spaces. Minna museum has also been involve in the identification of some cultural sites (Olaniya, 2007).

The National Museum Kaduna is regarded as one among the network of museums in Nigeria, under the National Commission for Museums and Monuments (NCMM), the umbrella body managing public museums in Nigeria. Kaduna museum is the second museum to be established in the Northern part of Nigeria after the Jos museum. The museum is located at Ungwar Sarki opposite the Emir of Zazzau's house, along Ali Akilu Road in Kaduna North Local Government Area of Kaduna State. The main features of the museums are the archaeological, the ethnographic and modern craft galleries.

Statement of the Problem

Museums around the world are dedicated to promoting a greater appreciation and knowledge of history and culture of people in the society, hence, their ability to foster the understanding of the present and anticipating the future, is what makes them unique in the society where they are located. Therefore, the establishment of museums in Nigeria, for over five decades ago, is generally believed to be in the best interest of Nigeria's history and cultural sector development.

By year 2005, the National Commission for Museums and Monuments (NCMM), had forty-three (4) museums located in different parts of the country. While the traditional function of most Nigerian museums has not changed, the main collection policy of NCMM has been mostly to collect, preserve and showcase to the public the ancient material culture of the Nigerian peoples. In view of this, majority of these museums have remained mere repositories of cultural materials of the old traditions, which have existed in various regions in Nigeria. For example, the Benin museum houses predominantly, the art works of ancient Benin Kingdom; the Jos Museum contains generally discoveries of Nok cultural traditions; while the National museum in Ile-Ife exhibits a variety of artworks which are material culture of the ancient Yoruba kingdom. In the same way, the museum located in north central zone were established to house the material culture that were discovered in this region and other cultural objects. However, a cursory look at the museum shows that, it houses artifacts from cultures all over Nigeria. Hence, the problem of this study, is an examination of the material culture housed in this museums with a view to documenting and evaluating its, socio-cultural and educational functions, in relation to the present developmental needs of Nigeria.

Objectives of the Study

The aim of the study is to expose and document the culture objects housed in North Central Museums. The objectives of the study are to:

1. identify and document the cultural objects in these museums and their relevance to the education of the society.
2. categorise and analyse the cultural objects in the museums based on their themes, styles, and materials, as well as their functions in the society.
3. to identify museums located in the north-central zone and their composition.
4. examine the present collection policy of the National Commission for Museums and Monuments (NCMM) as well as the role of these Museums in relation to the current development needs of the Nigerian people.

Significance of the Study

This study is significant because it will bring to the fore, quiet a number of historical discoveries of cultural objects that have been made in Nigeria, over the years which have placed Nigeria on a high pedestal of technology and cultural advancement, especially the cultural artifact collected from different parts of the country. The study will also help to provide cultural and historical information on the cultural materials that are housed in these museums to Nigerians and international communities at seminars, conferences and exhibitions thereby proving the contribution of Nigeria to world civilization. Pam (1991) also asserts that, "what attracts tourist from Europe to Nigeria are the arts, craft, culture and natural attraction". This study will give a deeper appreciation on cultural objects housed in these museums, it will also create better awareness, contribute to scholarship and increase partnership with other organisations for further research into Nigeria's rich cultural heritage for posterity. The study will also stimulate creativity, innovation and inventiveness with proper appreciation of the past efforts in manufacturing and technology. It will also enhance public appreciation of the importance of Nigerian culture to black and world civilizations.

Review of Related Literature

Literature reviewed works on authors like Lother (1998), Newton (1978), Riplay (1978), Abadon (1998), Hirzy (1998), Afigbo (1985), Wilson (1989), Alexander (1996), Hudson (1987), and Okpoko (2006) and museums offer a storehouse of information about how people and societies have behaved through the ages. Lother (1998) remarks that, "the primary purpose and function of a museum and its exhibits is to educate. This shows that educators are looking up to museums to help them attain their educational objectives. Through the analysis of cultural heritage in the museum, ascertain whether these museums play such role to Nigerian educational system. Supporting this view Newton (1978) maintains that a museum "is a kind of tuition free Open University". The writer in this way views museums as cultural schools where people learn about past cultures and traditions. Riplay (1978) upholds that "museums distribution and its importance are seen in the role it plays. It is for recreational purpose, how we learn many things along the way about the past, other people, about aesthetics and philosophical ideas and ourselves". Abah (1998:14) similarly shares the view that, museum also functions as a research institution, it opens a wider room for study, exposes a wider knowledge of past events and areas of study. It permits and provides wider use of materials, for research services. The positions of Riplay (1978) and Abah (1998) clearly put museum as a life-long education centers for everyone".

Hirzy (1998) has also supported this view saying that education department even sets aside study days to allow for more intensive exploration of the cultural background to an exhibition on areas of the collections, and they usually include slide, lectures and gallery talks. These activities complement study programmes in a range of core subjects including English, Drama, Theater Studies, Design and Technology, History of Art, Music, Social Science and a whole lot of other fields. Similarly, Afigbo (1985:15) and Hooer-Greenhill (1992) place high importance on the role of museums as they offer many different opportunities for children and adults to enter into the world here they may play out skills that are vital in the real world. With the rise of technology, museums are able to provide the masses with interactive education. Hudson (1987), affirms that we would not be able to understand the influence of technological innovation, or the rise and fall of the Qing dynasty, or the role that beliefs play in shaping family life, if we do not know about the experience in the past. This is the fundamental reason why museums are important. It offers the only extensive evidential base for the contemplation analysis of how societies function, and people need to have some sense of how societies function.

Based on the literary works reviewed above, it is observed that museums play a big role in the visual understanding of the world especially through education which gives man a better insight into the past, present and future. However, considering the rate at which the world is fast moving technologically, there is need to examine the traditional role of North Central museums by analyzing critically, its cultural objects in relation to the current socio-cultural needs of the society. This study is therefore, necessary, as it will help in suggesting way on how the cultural objects in the museums will be more relevant to Nigeria society.

Research Design

In this study, the researcher employed a qualitative research design, using historical and descriptive approaches in order to achieve the stated aim and objectives. According to Sambo (2005), "a qualitative research describes social phenomena of events or thing, so as to understand the effect that such events or things have on the lives of individuals, groups, societies, or cultures". The researcher employed this method in order to expose and documents the cultural objects in museums located in the North-Central geopolitical zone with a view to describe, analyse, interpret and document them. The historical approach was used by the researcher in order to give a logical assessment of the past and present events, as well as predict the future direction of the problem being studied (Adetoro, 1986). This enable the researcher to have an in-

depth study of these cultural objects, their background history and knowledge about the cultural object while the descriptive approach was used to describe the cultural objects. This will help in the general understanding of the ideological and philosophical basis for these cultural objects and these methods were used by Saliu (1994), Osuala (2005), Duniya (2009) and Muhammad (2015) it was successful.

Data Collection

Sources of Data: The researcher collected data from two sources; primary and secondary sources. The primary sources include the cultural objects in the museums and staff of the National Commission of Museum and Monument in North Central Geopolitical Zones. The secondary sources include relevant literature/published and unpublished written materials on documentation of cultural heritage in Nigeria, especially museum cultural objects in North Central Zone. Journal articles in hard copy and electronic form on the internet and relevant newspaper articles on the museum and cultural objects.

Method of Data Collection

The main technique that the researcher employed is field work. According to Nachmias and Nachmias (1996) and Okpoko and Eze (2011), field work is considered as a research exercise undertaken outside office, school; or laboratory setting, in order to gain knowledge through direct contact and observation on the subject matter. This involves the movement of the researcher from his base to the field, for the purpose of collecting research information. The field work approach was successfully used by various researchers, like Fosu (1986) Okoli (2009) Samuel (2015) Agada (2015) and Saliu (1994). In the field work approach, various instruments such as interview, observation, literature, internet search as well as research tools like digital camera, recording device and notebook was used by the researcher. The researcher visited the National Commission for Museums and Monuments in Kaduna, Jos, Esie, and Lokoja. The sources of every literary material used by the researcher were dully acknowledged appropriately. The interview was purposively conducted, using a recording device which was transcribed and printed for easy reference to important points, made by respondent during interview.

Sampling Techniques

Sampling is a process in which a portion of the population is taken as representative of a larger population (Osuala, 2011). Hence, there are different types of sampling method (random, cluster, matrix and so on). However, two sampling techniques was employed in this study by the researcher, simple random sampling and judgmental or purposive sampling. The simple random sampling was employed to permit or (give) each member of the population an equal chance of being selected. This technique was employed specifically to give members of the population an equal opportunity of being selected for the study. The researcher also used judgmental technique on the staff of the National Commission for Museums and Monuments and any other person who the researcher believed could offer valuable information on issues on the subject matter (especially the host communities where the museums are located or situated). The researcher utilized the purposive sampling method as suggested by Patton (2002), to draw a sample from the available population for the study. This involved identifying and selecting individuals or groups that are knowledgeable about a phenomenon of interest (Cresswell and Clark 2011).

Method of Data Analysis

Data collected during field work was discussed and analysed using the historical and descriptive approaches as used by Saliu (1994) and Okachi (2015). The historical method will help the researcher to articulate relevant background information about the cultural objects in the museums and their origin under study. According to Osuala (2011), historical analysis provides information for a current problem being studied but it also enables a greater appreciation of culture and society. While the descriptive method was employed to describe, analyse and discuss the cultural objects in these museums, it will also help to give detail analysis of the social cultural significance of the material. Both Adetoro (1986) and Asika (2002) recommend the appropriateness of combining these methods, for a detailed research analysis and discussion.

Analysis of Selected Cultural Objects

There is a lot of cultural materials in the museums, but this paper will only analyze and discuss a few for further discussion on their theme, style, origin, materials and functions.

Esie Stone Seated Figure: Esie, seated stone figure are unique and distinctively homogeneous. It is a full figure seated on stool, the stool on which the figure sits have uniformly flat round bases and flat round seats joined together by cylindrical supports which together with the legs of the seated figure appear tripodal. The figure has thick neck, and the ears are depicted almost to the back of the head. From the head to the waist it is fairly proportional but the legs in their common seated position are somehow. The eye which is in the shape of a horizontally compressed circle is strongly outlined in relief with the eyeball left without any indication of the pupil. The seated figure is richly adorned with leads and bangles, the figure is wearing

a great variety of elaborate hair dresses and hair styles. It depicts affluence and royalty. It is made from steatite stone and it is a metamorphosis rock and is basically talc (Magnesium silicate).

Plate I: Esie Stone Seated Figure, Artist: Unknown
Date: 18th Century Size: 69.9cm
Medium: Stealite Stone, Origin: Esie
Location: National Museum Esie Kwara State

Nok Terracotta Head: The head from Nok depicts a human head. It is oblong in shape. The eye is depicted without any attempt to model the eye lid as a cover over the eyeball. The eyebrow mostly carving downward like an expanded arch is depicted separate from the eyelashes. The mouth is invariable open with the lips pushed out as in singing position. The eye-brow, modelled evenly in low relief, is depicted far upon on the forehead, separate from the eye. The sculpture is also shown wearing a cap on its head. This sculpture was found in Idegi Northwest ward and consists of most zoomorphic sculptures and many human representations.

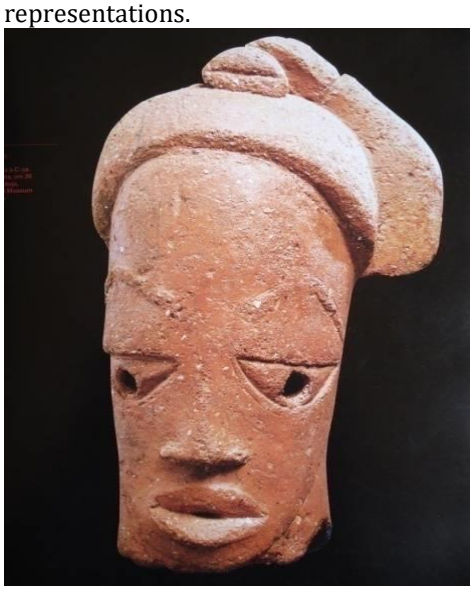

Figure II: Title: Head from Nok, Artist: Unknown,
Date: C.500BC/CAD 200, Size: 10cm, Medium: Terra-Cotta (Clay),
Origin: Jama'a – Kafanchan, Location: National Museum, Kaduna 1973.

Benin Bronze Head

Benin Bronze head (Abumuela) is for the royal ancestor's altar. The heads have become more stereotyped and seen to be intended to carry a great weight, such as carved tusks known to have been mounted on the later heads. This is a massive type of figure from Benin, with extreme exaggeration of proportion, and with a flamboyant ornamentation said to have been introduced by Oba Osemwede (1816-1848) according to Fagg and List (1990).

Plate III: Title: Head from a figure, Artist: Unknown,
Date: 12th/15th century, Size: 16cm, Medium: Terra-Cotta (Clay),
Origin: Ife, Location: National Museum, Kaduna 1983.

Buffalo Headdress: The wooden headdress called Kambon carved to present a bush cow or buffalo, is made by the mama people, who live near Wamba in Nassarawa State. The dancers wear the mask with their bodies covered with a massive grass dress. The masquerade appears at different stages in the agricultural cycle and for funerals of cult members and commemorate the legendry heroes that taught them their agricultural skills. The mama mask sculptures are mainly representations of bush cow used in fertility (Mangam) dances. The masks have long horn and it is worn on top of the head, while the body is concealed by a grass costume.

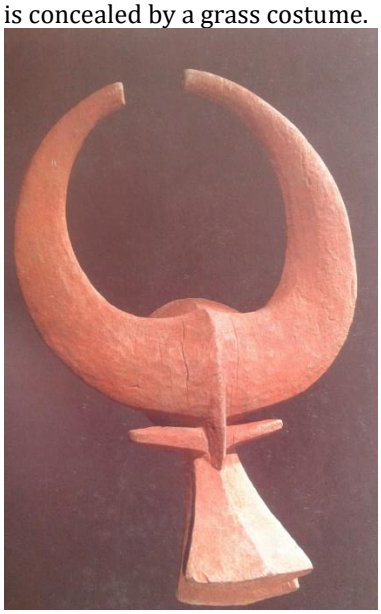

Plate IV: Title: Buffalo Headdress (Kambon), Artist: unknown,
Date: unknown, Size: Height 89cm, Medium: Wood and paint,
Origin: Wamba, Nassarawa State, Location: National Museum, Kaduna. 1972

Ekpu Figure: The Ekpu is an ancestral wooden figure that played significant roles in the history of the Oron people. The carving of Ekpu figure was associated with the belief that the dead ancestor has roles to play in the life of a living person. The image represents the dead who is supposed to carry out all needed support

for the living. The Ekpu figure has a very tiny mouth, long and big beard and carries two wooden staffs in his two hands. Ekpu figure signifies the spiritual role of the ancestor in the life of a person or community. Carving of Ekpu figures shows the confidence reposed in the ancestor. The Ekpu figures were carved in different sizes from a single log of wood, they look greyish in colour, while others are dark brown in colour.

Plate V: Ekpu Figure, Artist: Unknown
Date: 18th-19th Century Size: 69.9cm
Medium: Carved wooden figure,
Origin: Ibibio Oron Akwa-Ibom State
Location: National Museum Jos, Artist Unknown

Bassa-Nge Mask: The Bassa-Nge mask is a wooden carved mask which was collected in Ignira country and it is used there in connection with the ritual of Ekuecici, representing the servants of the dead. Such rituals are performed during post burial rites and also for entertainment. The mask can be consulted by the sick, the barren and in connection with the prevention of premature death.

Plate VI: Bassa-Nge: wooden face mask, elaborately decorated, carved by a Bassa-Nge carver from before 1920 H 55.5m National Museum Jos

Epa Alaba Helmet Mask. The mask is a double wooden face multi – coloured helmet mask. The super structure of the mask on display is complex; comprising of a seated figure under a canopy. The figure is surrounded by two rows of twenty-five smaller figures, representing mothers feeding their babies, hunters and flute players. The structure of each mask, which is sacred and Janus-faced, is said to represent an ancestral spirit, worshipped by the devotees of all kinds: This is among the cult members in eastern Yoruba land, during annual Epa festival dance, where youths wear wooden helmet shaped masks (Epa) and perform acrobatic feats of strength and skills. It is also used as an ancestral cult (also known as the Epa cult) which is believed to be spiritually connected with increase. The multiple figurines surrounding the *Epa Alaba* helmet mask, symbolically suggests its meaning of increase, which the members of the cult believed in.

Plate VII: Title: Epa Alaba Helmet Mask, Artist: Akinyode,
Date: Unknown, Size: 123cm, Medium: Wood,
Origin: Lagos, Location: National Museum Jos, 1989

Brass Wall Mask: The brass wall masks with two segmented horn, zigzag hair style, has four flat projections and there is a depression between the nose and the mouth. There is a hole in the mouth, nose and eyes just like the Nok terracotta. The mask is dual in shape, the mouth, nose and eyes are pierced or left open. There are geometric designs on the head, eye and around the lower jaw.

Plate VIII: Title: Brass Wall Mask, Artist: unknown,
Date: unknown, Size:22.5cm, Medium: Brass,
Origin: Kaduna, Location: National Museum, Kaduna, 1992

Nupe Traditional Mortar: The Nupe traditional mortar has four wooden legs attached to the mortar. It has decorative design with horizontal, diagonal and vertical lines, engraved on the mortal. The mortar is used to pound grains like corn, millet and it is also used by medicine priest and other priest to pound medicine herbs. Most of the traditional mortars, of the Nupe people, have designs on them and also serve decorative purpose on altars or in homes, when not in use

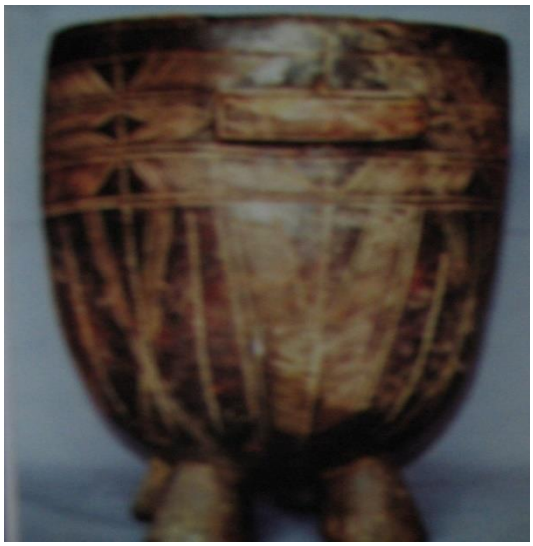

Plate XIV: Title: Mortar, Artist: unknown, Date: unknown, Size: 25cm,
Medium: Wood, Origin: Nupe, Niger State, Location: National Museum Kaduna 1988

Conclusion

Based on the analysis and discussions, it was discovered that, the National Museum in Jos and Kaduna houses three types of material culture, which are largely categorized into archaeological, ethnographic and craft sections. In these sections, there are artworks of different styles, cultural backgrounds, materials, as well as variety of themes (social, religious and political). The study revealed that, the National museums in Minna, Kaduna Lafia and Makurdi house ethnographic materials whereas National Museum in Jos and Esie house archaeological and ethnographic materials, while the National Museum Lokoja is considered as museum of National History or Museum of Colonial History. The cultural objects in these museums give insight into the belief systems, entertainment and artifacts of some our local communities. It further brought to bear aspects of their religion, culture, moral values, norms, good harvest, after life and policing.

The sculptural piece in these museums have symbolic significance attached to them by traditional African population, which forms the philosophical and ideological bases for these sculptures. They connote different forms of symbolic implications, ranging from leadership to fertility, rites of passage, courage, authority, power, religious, purity, ancestral commemoration and funeral rites among others. These museums were established to ensured that cultural materials are collected, preserved and later exhibited to the Nigerian populace for viewing. This is done so that the cultural objects do not disappear and to ensure that culture, history and tradition of the past are kept alive.

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10

VISUAL INTERPRETATION OF FORMS AND ELEMENTS IN KWAGH-HIR ANIMAL MASQURADES

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Abstract
This paper looks at the visual art forms and their elements on the figure of the masquerades and will as well illustrate imbibing the Kwagh-Hir animal masquerades among the Tiv of Nigeria. Masquerade performances is an art form that represent the presence of ancestors. They exhibit the characteristics of specific ancestors and can foretell the future and perform other ritual functions in African culture. Masquerade plays very significant role in African festival. It is believed that indigenous communities in Africa, are closely associated with one form of masquerade or the other in relation to marriage, procreation, death, sacrifice, continuity, survival that span across the entire culture and religious beliefs of the people.

Key Words: Masquerades, Visual interpretation, Form, Kwagh-Hir

Introduction/Background

According to Emiemokumo (2012), masquerade is a moving art. When a masquerade performs on stage, the audience thinks mainly of the figure they see which is the visual art form. This figure is the focus of attention. Masquerade performance is attributed to our indigenous African society. They play an important role in influencing our belief system. Every community in Africa is associated with masquerade performance in relation to procreation, sacrifice, death, birth, war, and cleansing. Masquerade performance is an old-age practice that has gained popularity in the universe, it plays significant role in African society. This an inherited tradition that has gained continuity and can be identified as performing art that has dramatic elements, with its qualities of dance, songs, costume, drummers, mask, stage, impersonation, and spectators. Masquerades are categorized to suit a particular occasion. They represent spirit being that appears in the community and the masker's identity is hidden because he is transformed into that figure. Therefore, masquerade as a visual form looks at the art form we see, i.e. the costume and mask, which make up the masquerade and the focus of attention for spectators. Masquerading is constant feature in most African festival performances; there are performances in some societies that are particularly masks and masquerading. During such festivals, the attention is on the masks and masquerading and their impact/mission. Of course, we have mentioned that masquerades, in the African worldview, are supposed to be physical representations or apparitions of deities, gods/goddesses or ancestral spirits. Sometimes, they appear to cleanse the entire society, to feast with the human community or to be propitiated and worshiped.

According to Hagher (2003), the word "Kwagh-Hir" literally means "folktale" or a "Thing of Magic". He notes that "*Kwagh-Hir* is an all-night secular/sacred performance of the Tiv. The Tiv people according to Hagher (1990), Igirigi (2007), Dzurgba (2011), Dzurgba (2012) and Torkula (2004) are said to be found in Benue, Nassarawa, Taraba and Plateau State with the highest concentration in Benue State. He highlights that this theatre reflects many of the social qualities for which the Tiv are known which are hospitality, gracefulness sensuality, sense of justice, prosperity, physical strength and endurance. The origin of *Kwagh-Hir* according to Hagher (2014), started as a revolt in the early 1950s. He notes that it was in 1964, the year of the 'Atem-tyo', a Tiv revolt, the *Kwagh-Hir* spread like a wildfire through the Tiv land." Folktales are told in almost all societies with trickster characters like the rabbit, the tortoise or the cat dominating their plots, as a way to entertain young children at bedtime as well as to teach them morals on contemporary issues and tradition. He maintains that the *Kwagh-Hir* is therefore an enactment of Tiv folktales considering that they are hunters, their stories and imaginations are full of wild animals (Nyam). He reveals that some of the episodes of the *Kwagh-Hir* feature imaginative forms of wild beasts that dance to the melodious tunes of the humans. The author spells out that the Tiv folktales are not only told about animals, but spirits (*Azov*) and puppets (*Eev*) as well. He further states that the *Kwagh-Hir* comprises of many art forms which include, story-telling, poetry, puppetry, music, dance and dramatization.

The K*wagh-Hir* masquerade is one of the cultural expressions of the Tiv people of Benue in central Nigeria. This paper looks at the creative strength of the Kwagh-Hir masquerade. Kwagh-Hir masquerade performance cuts across the entire Tiv community and draws on variety of dramatic device to show the masquerade. An example of this masquerade, is the ***Fefa Nyam*** in figure ii, the actor is completely covered by layers of raffia fibre, the masquerade dashes into the arena and dances vigorously to the music and songs rendered. The masquerade covers the whole arena with its presence; it vibrates the stage with short fast forward-backward movement. The costume and movement of this masquerade is the focus of attention for the audience (Hagher 2003). Another instance is ***Nyamadudu*** *figure i*, ***Gaga Nyam*** figure iv, ***Adzenike*** masquerade in figure iii. The masquerade takes turn to execute their performances by displaying different dance steps, and act to the direction of the drummers' music. They also relate with the spectators who applaud their performance. The masquerade action and dance on stage is controlled by the beating of the drum either at low or high tempo. They are richly dressed in costume from head to toe. The performance is usually staged in an open space in the village centre, arena where the human spirits and animals co-exists in harmony. This Trinitarian stage is what creates the magic called ***Kwagh-Hir***.

The spiritual powers of Kwagh-Hir are embedded in the visual form of the masquerade. These masquerades are sculptures that are made to agitate during performances which the raffia attached to the body of these masquerades swings to create visual forms that can be used as a source of inspiration for artists. Hagher (2003) believes the *Kwagh-Hir* masquerades are sacred figures whose costumes are made by specialized trained traditional sculptors who are commissioned by *Kwagh-Hir* groups. He further notes that "usually, before any *Kwagh-Hir* group is constituted, it is believed that the village or community who desires to form the group must first of all acquire the right paraphernalia, costumes, props and most especially new masks and puppets. Masks are produced by trained carvers who dexterously use a limited range of simple tools. Uzo (1997) in Saleh (2010) reveals that these carvers have been described by art historians as sensitive African and dynamic innovators whose art is a continuous process of creative evolution. Art is a certain kind of cultural calling that has its own legitimacy as a sensible, crafted, allusively symbolic action and movements. The Kwagh-Hir theatre according Hagher (2003) and (2014) provides secular entertainments that seek to address political, economic, religious issues, education and socialization through the enactment of the past and contemporary events by humans using masks, puppets and masquerades.

Objectives of this Paper

The objectives of this paper are to:

1. identify the visual elements and forms found and the Kwagh-Hir animal masquerades
2. project the aesthetics of the Kwagh-Hir animal masquerades.
3. document the Kwagh-Hir animal masquerades

Masks and Costumes

A Mask is a form of disguise or concealment, usually worn over or in front of the face to hide the identity of a person and by its own features to establish another being. This essential characteristic of hiding and revealing personalities or moods is common to all masks (Winget 2014). As cultural objects, they have been used throughout the world in all periods since the Stone Age and have been as varied in appearance as in their use and symbolism. According to Winget (2014) and Brandon (2014) since at least Paleolithic times people have used masks made of wood, basketry, bark, corn husks, cloth, leather, skulls, papier-mâché, and other materials. Masks may cover the face, the entire head, or the head and shoulders, and they are sometimes considered part of an accompanying costume. Masks vary widely in their realism or abstraction, their use of symbols, and their ornamentation. According Winget (2014), masks are worn during festivals, celebrations, and ceremonies whose purposes are to cleanse, honor, entertain, initiate, or bless. A mask serves both to disguise and to protect the wearer, who is most often male, as he performs in dances or theatrical skits. Most masks are carved of wood, although some are made of cloth and other materials. They may be decorated with paint, beads, cloth, or raffia.

Masquerade costumes are made up of different materials depending on culture. For the Kwagh-Hir animal masquerades, their masks and costumes are made by highly commissioned artists within the communities and the Kwagh-Hir group. Their masks are made up of wood mostly depending on the type of masquerades. The masks are designed in such a way that they look to stand the beauty in the competition. These animal masquerades costumes are made of raffia and pieces of fabrics therefore enhancing their aesthetics.

Composite Land and Water Monsters.

The Kwagh-Hir animal masquerades are of different types. The animals are made of both land and water monsters. For the land figurines, animal masquerades like Nyamadudu, Fefa Nyam, Adzenike and Ajikoko animal masquerades are land based animal masquerades. Gaga Nyam also known as the hippopotamus are classified under water monsters because they live mostly in deep waters and at times partly on lands.

Colour

The Kwagh-Hir animal masquerades are colourful in their outlook ranging from their mask and the colour found on their costumes. Their mask and costumes are sometimes painted with colour pigments to enhance their outlook and add to the beauty of the masquerades and sometimes they are allowed to maintain their natural colour of the material used. Colours play an important role when it comes to art. Colour is a physical phenomenon of light or visual perception associated with the various wavelengths in the visible portion of the electromagnetic spectrum according to an unknown source. Colour is also seen as the aspect of object that may be described in terms of hue, lightness and saturation. Colour according to Ocvirk, et al (2006) is the most universally appreciated element that appeals to children and adults instantly. Colour is one of the most expressive elements because it affects our emotions directly. When one views a work of art, one does not have to rationalize what we are supposed to feel about its colour, instead, we have an immediate emotional reaction to it. The beauty of Kwagh-Hir animal masquerades also lies on the colours found on them.

Kwagh-Hir Animal Masquerades

Nyamadudu in figure i is a name derived from a bear by the Tiv. According to Seidensticker & Lumpkin. (2009), a bear is any of a group of mammals distinguished by a large, stocky body; powerful limbs; dense fur; and a short, stumpy tail. They noted that bears live in North America, South America, Europe, and Asia, where they occupy a wide range of habitats, including mountain, forest, and Arctic wilderness. This animal is almost 5ft high with two elongated horns with a triangular head. The body of this masquerade is covered with very thick layers of raffia and fabrics. This is seen in figure I below.

Fefa Nyam Figure ii is an animal masquerade that is described as a fast animal. This animal moves fast as the name implies which causes the animal to vibrate with shot fast forward-backward movements, that throws the raffia fibre into such disorder that all the layers of the colours are seen at once. The costume colour and movement seem to be its prime attraction. This animal has two long horns painted with white and black hues in eight segments on each of the horns similar to Ajikoko figure v and Adzenike (figure iii). The head of this animal is rendered in white paint with a patch of black. The entire body is covered with raffia similar to the masquerades in (figure i-v). This animal dances according to the tune of the song played during the performance as seen in figure ii below.

Adzenike (figure iii) is another masquerade noted by Hagher (2003) which is a resplendent in the majesty of the animal kingdom in its paradise where it exudes happiness and contentment in its harmonious world. The animal masquerade continues the opening glee by establishing like the lighting man and the orpasen (narrator) before the sacredness of the space as the place for communion of man, animal, and spirit. It is significant that all the men including the hunter now occupy this spice without any seeking to remove the other. These animals possess two long horns painted with white and black in three segments just like the Ajikoko masquerade in figure i and is covered with raffia with some patches of black on the neck as seen in Figure iii.

Gaga Nyam (figure iv) also known as hippopotamus is an animal masquerade that is described as a monster that swallows lazy children who refuse to go to work. This animal has two strings tied to the eyes, two to the ears, one on either side of the jaws, and one tied to the tail. The entire body of this animal is covered with dark raffia similar to Nyamadudu in figure i. The flat bucket-like cover as the head has raffia around the sides. On this animal's head are roles of zigzag lines running from the forehead down to the mouth which is of importance to this study in terms of creating lines as part of the element of design as seen in Figure iv.

Hagher (2003) noted that Ajikoko (figure v) is the oldest of the Tiv collection. It has always been introduced as a huge deer and a woman-hating monster that seeks out bad girls for attack. This masquerade has two long horns each painted in black and white hues with three segments with a flat rectangular head and grasses coming out of the mouth. The entire body of this masquerade is covered with raffia as seen in (figure i). The review of Ajikoko masquerade (figure v) have the horns painted in black and white hues segments similar to Fefa Nyam (figure ii), Adzenike (figure iii) and also the presence of the raffia is similar to all the animal masquerades reviewed.

Figure i: Nyamadudu animal masquerade
Source: Avav, J. A (2015). MFA Dissertation ABU Zaria

Figure ii. Fefa Nyam (Nyor Nyam masquerade)
Source: Hagher (1980), Ph.D Dissertation, Department of English, ABU Zaria

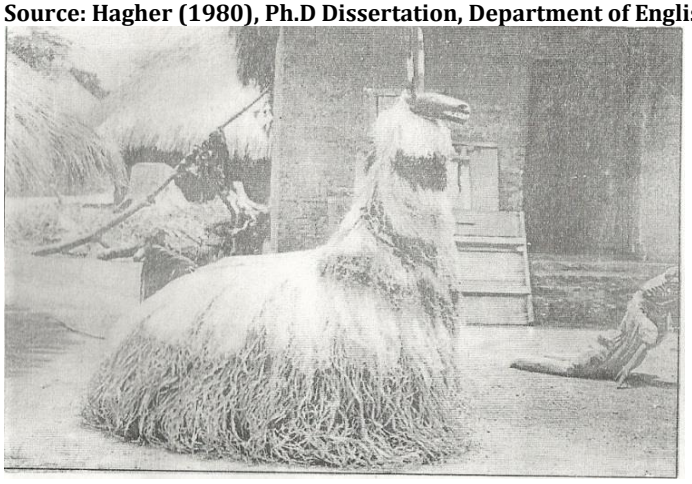

Figure iii. Adzenike (Nyor Nyam masquerade)
Source: Hagher (2003), The Kwagh-Hir Theatre "A Metaphor of Resistance"

Figure iv. Gaga Nyam: (Nor Mnger) (hippopotamus) (Puppet Masquerades)
Source: Hagher (1980), Ph.D Dissertation Department of English, ABU Zaria

Figure v: Ajikoko animal masquerade
Source: Avav, J. A (2015). MFA Dissertation ABU Zaria

Conclusion

Masks and masquerades used offer a visually appeal for their shapes and forms. When a masquerade performs on stage, the audience thinks mainly of the figure they see which is the visual art form. A traditional African masquerade reveals the creative strength of the African in masquerade art, and the functions of masquerade as an acting visual art form. In addition, African traditional masquerades have continued to inspire both African and European artists in the creation of works of arts because of their visual forms in terms of craft, mask, costumes and beautiful colours embedded on them.

On the basis of present knowledge, it would appear that there is not or has not been any set response or reaction by any one of the three groups involved with the mask: the artist, the wearer, the spectator. There is, however, a reaction of a particular kind common to every culture, a response such as awe, delight and pleasure, fear and even terror. These are as traditionally determined as the forms and costumes of the masks themselves. This is a learned and inherent pattern of conduct for each culture. Masks, therefore, that have a closely comparable appearance in several unrelated groups in quite different parts of the world often have totally dissimilar meanings and functions. It is thus practically impossible to determine either the meaning or use of a mask by its appearance alone. The significance of masks can be determined only by reference to accounts or personal observations of the masks in the setting of their own culture.

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11

AN ANALYSIS OF GENDER AND POLITICAL PARTICIPATION ISSUES IN SALAMI-AGUNLOYE'S *MORE THAN DANCING*

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Abstract
This study examines the issue of gender and political participation in Nigerian drama, using Irene Salami-Agunloye's *More than Dancing* as a paradigm. The content analysis methodology is adopted to examine the subject of this play. This is used in addition to references to published books, journal articles, unpublished theses, internet materials and other media sources. The study discovers that the festering issue of patriarchy, though a global phenomenon, is more profound in African politics, Nigeria inclusive. Also, Nigerian dramatists since the nation's independence often caste Nigerian women in various relegated forms of identity until recently where women dramatists themselves have started to launder their own image through their cultural productions. It has equally been observed that, the signifying agency of African women in terms of political acumen, intelligence and productivity is just as strong as that of their male counterparts. It has, therefore, been conclude that, though the political space stifles women in terms of participation, it is possible to reverse such trend, as emblematic of the denouement of the play which turns out to favour greater involvement of women in politics and exertion of the agency of women. However, attainment of this will require aggressive advocacy.

Key Words: Gender; Political, Participation; Representation; Patriarchy

Introduction

The issues of gender and politics are, arguably, as old as the first sets of organised human societies, like the city state, which Aristotle refers to as a *polis* (Udokang and Awofeso, 2001: 11). Historical evidences, both in ancient and modern times, support the idea of male dominance over their female counterparts in many spheres of life, and politics is major. Most scholars on gender and politics seem to agree on this. For instance, in Ancient Rome, an adulterous wife could be killed by her husband without trial, while the reverse attracted no punishment on the man (Keiefer, in Awofeso and Odeyemi, 2014: 104). Women's virginity is considered in pre-historic culture as exclusively "part of the personal estate of their husbands" (Izugbara, 2013: 283) and the absence of it attracted severe punishment; while "Nigerian communities approve such practices as preference for male child" (Enemuo, 1999: 230). From independence to date, Awofeso and Odeyemi (2014: 105), argue that the Nigerian political space has been characterised by patriarchy, which in the words of Heywood (2007), in Awofeso and Odeyemi (2014: 105), generally connotes, "the rule by men". Drama and theatre too; seem to have taken cognizance of this as they address the subject in various ways. While men and women are portrayed in African drama from different perspectives as participating in politics, the numerical strength, depth of influence, importance, impact, and political significance, particularly from the postcolonial period to date weigh heavily and negatively against women in Nigeria. This situation puts to question the level of participation of women in politics and also poses the direct question: How participatory?

In pre-colonial Nigeria, women were active in the political administration of their domains. A number of them are known to have occupied important political positions and played significant political roles. Some were high ranking chiefs, war generals, chief priests, and even the political heads of their communities or kingdoms such as Queen Amina of Zazzau, Iyayun and Luwo who became the Alaafin of Oyo and Ooni of Ife respectively. However, with the advent of the Europeans to Africa; there seems to have been a change in the active involvement of women in the politics of the continent/domains, amongst many other things. Awofeso and Odeyemi (2014: 105) note that, two major colonial policies helped to promote patriarchy in Nigeria. They are, the educational policies that were skewed against women, and the restructuring of the African traditional economy that favoured the males against their female folk. Women representation in the three tiers of government since 1960 to late 1990 has been noted to be as low as two percent (Udegbe, 1998, in Awofeso and Odeyemi, 2014: 105). Even still, it is not hasty for one to claim that, the post-military political space has not recorded any significant improvement in women participation either as Quadri (2015: 1) argues that whatever improvement recorded in this area is marginal.

A lot of socio-cultural prejudices still constitute inhibition to women participation in politics compared to their men folk. The objective of this paper, therefore, is to examine this persistent issue of gender imbalance

in the political administration of Nigeria as reflected in the drama, particularly through *More than Dancing* by Irene Salami-Agunloye, (2013). The content analysis methodology is adopted to examine the subject of this drama in this article.

Political participation in this paper refers to the various variables of political involvement with the representation that goes along with it. The paper attempts to answer the following research questions: What is the peculiar nature of Nigerian politics? What are the inhibitions to women ascendancy to limelight in Nigerian politics? Are women truly marginalized in the political administration of Nigeria? If they are, how can women participation be improved or increased, in concrete terms, in politics?

Theoretical Framework

The theoretical framework for this study is Walker's Womanism, a post-feminist theory that started with the black women movements in 1970s in the United States of America. It emanated in response to feminism, which though championing the crusade for women's equality with men in terms of rights yet discriminated against black women. The African American, Walker, first advanced this theory in her book: *In Search of Our Mothers' Garden: Womanist Prose* (1983) and the same has been modified and domesticated by African feminist advocates and scholars, such as Ogunyemi (1988), and Kolawole (1997). Dasylva (2017: 11) actually notes this modification when he states that, "this is what the African feminists, including M.E.M. Kolawole, did to Western feminism". Asen (2006: 173-174) observes:

> Womanism is a women-centered theory meant to highlight peculiar gender issues in Africa and Africans in Diaspora. It ensures that gender issues are presented without jeopardizing the womanly values of the black community. These values include the male/female relationship, marriage, motherhood and the feminine personality. It also aims at enhancing the unity of black people worldwide (Pp. 173-174).

According to Walker's (2000: xi) definition, a "womanist" was/is "a black feminist or a feminist of color". Womanism provides an avenue to foster strong relationships between black women and black men. The womanist is someone who is "committed to survival and wholeness of an entire people, male and female" (Walker, 2000: xi). Womanism identifies and critically analyses sexism, anti-black racism, and their intersection. It "seeks connections and solidarity with black men" (Napikoski, 2016). The term "womanist" is thus both an alternative to and an expansion of the term "feminist." To further make it more relevant to the African society, Ogunyemi, in Asen, (2006: 179), argues that, there are peculiar areas of African issues which blacks in America cannot deal with which the theory needs to accommodate. She identifies these as "extreme poverty, and in-law problems, such as … men oppressing their wives". In terms of its features, while womanism, like feminism, advocates for freedom of women and equality with the men folk it does so much less radically, and constructively, than feminism. In doing so, it puts into consideration the sanctity and wellness of the society and seeks cooperation with the men in lifting the female condition without disrupting the essence of the society. The reason is that, it is "interested in grown up doings; acting grown up; being grown up… responsible, in charge, serious" (Walker, 2000: xi).

Idowu, (2014) notes:

> "womanism seeks to promote social justice, commonwealth and healing attributes in the society and larger context of the nation". It stresses complementarity between the genders and does not recognise a privilege of the male over the female: only in working together can both genders create harmony and justice in the society".

Sundry reasons account for African women's preference for the term womanism as opposed to feminism or black feminism. Womanism brings a "racialized and often class-located experience to the gendered experience suggested by feminism. It also reflects a link with history that includes African cultural heritage, enslavement, women's culture and a kinship with other women, especially women of color" (Asen, 2006: 174). Other reasons include, the need to establish identifiable and separate discursive traditions in order to give voice to the experience of ordinary black and other women (Seldomtin, in Asen, 2006: 174) and the gross inappropriateness of western feminism for the black woman because of its identification with a predominantly white movement (Kolawole, 1997: 11).

However, one weakness of Womanism, according to Ogundipe, (2007: 10) is that there may not have been too clear-cut a difference between the aims of womanism as stated by their most eloquent theorists and feminism, because to her, "the ideology of womanism is still fully located in the ideology of patriarchy and the status quo for women in Africa". Notwithstanding, there is the general belief by gender scholars that womanist criticism is a term that will correctly reflect the situation of the African and that of the other Diaspora black woman than feminism (Mezu, in Asen, 2006: 175). This may have been so because of the

reasons adduced above which portray feminism as too radical to be suitable for the African environment, which holds family hood in high esteem.

Literature Review

Gender and Political Participation in Nigeria's Pre-colonial Drama

Taking a historical look at the issue of Nigerian political process and gender participation in African literature, the pre-colonial period may present an interesting picture. Although it is generally agreed among scholars, particularly socio-political scientists, culture scholars and critics, such as Evwierhoma (2002), Ogundipe (2007), Awofeso and Odeyemi (2014) and Oluyemi (2015) that, the African society is highly patriarchal, it is nonetheless their common position that: the pre-colonial period may have produced strong female political activists and political leaders than any other period till date. Notable ancient towns like Ife, Oyo and Akure in the South-western part, Bony in the Niger Delta area, and Zazzau and Daura in the North are known to have produced female political figures that ascended the highest political status of their communities at that time and made significant contributions to socio-economic and political development. Although, to the best of this author's knowledge, there doesn't seem to be any record of plays that were published by Nigerians during the pre-colonial period, nevertheless, the period provided profound conflicts and myths which some dramatists of the postcolonial period adopted in a bid to comment on contemporary socio-political problems in the crafting of plays that revolve around gender issues. These are dramatized in a number of historical plays such as Ogunyemi's *Queen Amina of Zazzau* (1999), which presents the account of the expansionist drive and the political authority exerted by the eponymous character, Queen Amina, in the Northern hemisphere of the present day Nigeria, precisely in Zaria axis.

Efunsetan Aniwura (1964), by Akinwumi Ishola, also dramatizes the larger-than-life figure of Efunsetan, the Iyalode of Ibadan, who was stupendously rich, politically influential and highly revered by nearly all men, including those in the political echelon of her time. The sacrificial political feats of Moremi have been documented by many scholars and have also been dramatized by early Nigerian dramatists such as Duro Ladipo` in "Moremi Ajansoro" (1964), Femi Osofisan in *Morountodun* (1982) and recently in Segun Ajayi's *Moremi: The Courageous Queen* (2007). There are also a number of undocumented versions of *Moremi, such as* the one produced by Oyin Adejobi in the late 60s (Barber, 2000: 131, 451). Similarly, *Emotan* (2001), and *Idia: The Warrior Queen of Benin* (2008) by Irene Salami-Agunloye dramatize the political influence of Emotan and Idia in precolonial Benin kingdom. Oluyemi (2015: 3) describes Moremi and Emotan as "great amazons who displayed wonderful bravery and strength in the politics of Ife and Benin respectively…" Iyayun, Orompoto, Jomijomi and Jepojepo are also known women who presided as Alaafins at different times in Oyo before the advent of the Europeans (Ayabam, in Awofeso and Odeyemi, 2014: 106). Similar political achievements have been recorded by women in Katsina Emirate, Bony Kingdom in the present Eastern part of Nigeria and Akure in the South west of Nigeria.

Gender and Political Participation in Nigeria's Colonial Drama

The political hegemony of the colonial era stifled the potentials of Africans to aspire and attain high political positions (Awofeso and Odeyemi, 2014: 105). The balkanization of Africa in 1885 by the Europeans translated to a halt of every existing political apparatus of the natives, except those approved by the colonial masters, which in anyway could not operate without strict control by the instituted imperial governments. Women were no less affected by this colonial impediment. Agbalaojobi's (2010: 76) observation is apt here: "their Western cultural notion of male superiority reflected in their relations with Nigerians". Assie-Lumumba (1996) in Awofeso and Odeyemi (2014: 105) hold two colonial policies accountable for diminished female participation in politics. One, the colonial masters considered "only men to be active in the public sphere and earn a living to support their families" and, the restructuring of the African traditional economies and their linkage with the international capitalist economic system gave men control over export crop resources and other merchandise activities. This colonial order, according to Agbalajobi (2010: 76) "made gender discrimination more pronounced".

Similarly, Oluyemi (2015: 5) notes that, "it was also only in 1950s that women in Southern Nigeria were given franchise" (the freedom to participate in politics) whereas their male counterparts had been allowed some level of political participation since 1922. Personalities like Herbert Macaulay, Hezekiah Oladipo Davies, Nnamdi Azikiwe, Obafemi Awolowo, Samuel Akintola, Adesoji Aderemi (the Ooni of Ife), Abubakar Tafawa Balewa, Sir Ahmadu Bello (the Sardauna of Sokoto), and Mallam Aminu Kano are few of the Nigerian men in active politics during the colonial period. At this time, the women's wing of most political parties possessed very little functional relevance and only three women were appointed into the House of Chiefs (Oluyemi, 2015: 5). These included, at that time, Chief (Mrs) Olufunmilayo RansomeKuti (Western Nigeria House of Chiefs); Chiefs Margaret Ekpo and Janet Mokelu (Eastern Nigeria House of Chiefs). Although a number of Nigerian plays such as *Hopes of the Living Dead* (1985), by Ola Rotimi, *Attah Igala the Great* (2008), by Emmy Idegu, *Ameh Oboni the Great* (2005), and *Attahiru* (1999), by Ahmed Yerima, dramatize

the political insurrection of the natives against colonial hegemony, very few plays dramatize the female personalities' resistance against colonial domination, and their determination to rise to economic and political prominence. One that comes to mind is *Madam Tinubu: The Terror in Lagos* (1998), by Akinwumi Isola. Most of the plays that were staged during the colonial period were centered on nationalist struggle, based on improvisation, and are largely unpublished. They include, among others, "The Tiger's Empire" (1946), "Strike and Hunger" (1946), "Towards Liberty" (1947), and "Bread and Bullet" (1950) - all by Hubert Ogunde.

Gender and Political Participation in Nigeria's Postcolonial Drama

Nigeria's flag independence supposedly granted the indigenous writers the needed liberty to advance the course of the natives and in whole the new nation. This was a groundswell of politics as the focus was to entrench the new "political" independence. However, scholars such as Ogundipe (2007), Okoronkwo-Chukwu (2013), and Udengwu (2015) have shown that the previous political dispensations in African sub-Saharan areas were and still appear to be highly patriarchal. This is, however, not peculiar to Africa, as Udengwu (2015: 314) rightly observes that, "the absence of women in politics is a global phenomenon that has been taken for granted as a gender norm". For instance, in the United States of America, the emergence of the first woman in politics, according to Burrell, in Udengwu (2015: 314), was in 1922 when Rebecca Felton became a member of the Senate. She was not really elected but appointed by the then governor of Georgia to complete the term of the incumbent Senator, who passed away in 1922. Between that time and now, women in America have graduated from that token trend to what Burrell refers to as "strategic, ambitious, skilled, resourceful and experienced professional politicians who run for a seat in the national legislature when the political opportunity presents itself" (cited in Udengwu 2015: 315).

Although the feminist awakening publication of Mary Wollstonecraft's, (1892) *A Vindication of the Rights of Woman* inspired many female writers to use their works for revolutionary advancement of the course of women, African female playwrights did not catch the fire until recently in the 20th century. Although many plays bearing political themes have been written by Nigerian playwrights, many of them are authored by men, and women writers believe that the representation of female identities in literature produced by men cannot rightly and sufficiently capture their true identity; neither can it be an objective and correct reflection of women's interests, pains and aspirations.

A few examples of early postcolonial plays with political themes include *A Dance of the Forests* (1963), *Kongi's Harvest* (1965*),* and *Madmen and Specialists* (1971), all by Wole Soyinka; *Our Husband Has Gone Mad Again* by Ola Rotimi (1977), and *The Raft* (1964), by John. Pepper. Clark. All of these have men as their protagonists and women are also not caste in complementary images in them. Rather, they are portrayed in low esteem, and as second fiddles. While *A Dance of the Forests* dramatizes the greed and inordinate ambition of political elite of a newly independent nation, *Madmen and Specialists* presents the unreasonableness of men in a theatre of avoidable war. *Kongi's Harvest* dramatizes the despotism and power struggle within the political classes in Nigeria. *Our Husband Has Gone Mad Again* centres on the despicable excesses of political figures and the condemnable ways in which they treat their wives. *The Raft* allegorically dramatizes the precipice on which the young Nigeria was threading due to ethnocentric, directionless and corruption–laden political elite. In all these, there is no woman that plays any politically significant role. Instead, women are either wives or abused wives for that matter; either mothers or daughters, either attendants or stewards. This is what Oloruntoba-Oju and Oloruntoba-Oju (2013: 6) describes as the "essentialist construction of African women" akin to the Eurocentric imaging of African women, for which they castigate Senghor as unwittingly reinforcing, in his bid to carve a new image for the same women. They explain:

> The point here is that, the body image and social classification of the African female in both the colonial narratives and the African narratives of the Senghorian and Négritude tradition entailed the sole identification of *women* with essentially biological, or sex-related roles. It is this essentialism that legitimizes the notion that the Senghorian tradition indeed represents a further, albeit ironic, continuation of colonial essentialist constructions of the identity of the African female" (P. 6).

Among the three characters on the drifting raft in *The Raft* (1964), there is not a single female, and since the raft represents the new Nigeria, that dramaturgy appears to insinuate that women didn't exist in the country, politically. If the men on the raft symbolize the then existing regions, then women should be part of that humanity; this also further reinforces the patriarchal nature of Nigerian politics. To say the least, the political picture obtainable in the nation at that time conformed perfectly with the dramatic cannons of the same period. For instance, between 1960, when Nigeria gained her independence from Britain, and 1966 before the first military coup, in spite of the elaborate political activities that spread across the land only

four women were known to be elected into political offices (Oluyemi, 2015: 5). These were, Mrs. Wuraola Esan (Federal Parliament, 1960), Chief (Mrs.) Margaret Ekpo (Eastern Nigerian House of Assembly, 1961), Mrs. Janet M. Mokelu and Miss Ekpo A. Young (also Eastern House of Assembly, 1961-1966). Though very little achievement, it was, however, better than what obtained in the colonial period where women were not given political franchise that could allow them to be voted for (Oluyemi, 2015: 5). However, in Northern Nigeria, despite independence, women were still denied franchise until 1979 when the second republic was born.

The military eras of 1966-1979, and 1983-1999 gave no noticeable opportunities to women with political aspirations. All Governors/Administrators were males as well as nearly all state commissioners. However, in 1983, the Federal Government, headed by Gen. Muhammadu Buhari, introduced the first formal quota system regarding the appointment of women into political positions. Every Governor was mandated to appoint at least one female commissioner into the State Executive Council, and Oluyemi (2015: 6) observes that all states complied. In early 1990, during the regime of Gen. Ibrahim Babangida, Alhaja Latifat Okunu of Lagos State and Mrs. Pamela Sadauki of Kaduna State, were appointed Deputy Governors, but there were no female ministers and no female members of the Supreme Military Council (later renamed Armed Forces Ruling Council), which ran the affairs of the nation at the time. The unacceptable dictatorship of military regimes influenced many Nigerian playwrights of the period to write plays that castigated the draconian activities of the governments. Examples include Bode Sowande's *The Night Before* and *Farewell to Babylon* (1979); Soyinka's *A Play of Giants* (1984) and Osofisan's *A Restless Run of Locusts* (1976), *The Chattering and the Song* (1977) and *Once Upon Four Robbers* (1980), but no female character is centrally positioned to bring about a political transformation or contribute to socio-political development in any of these plays, except for Titubi in *Morountodun* (1982), by Osofisan.

The participation of women in the politics of the Second Republic (1979-1983) recorded a little lift. More women won elections into both the Federal House of Representatives and the State Houses of Assemblies, but only two women - Chief (Mrs.) Janet Akinrinade and Mrs Adenike Ebun Oyagbola - were appointed Federal Minister for Internal Affairs and Minister for National Planning respectively (Oluyemi, 2015: 5). In the Third Republic, there were two female Deputy Governors - Alhaja Sinatu Ojikutu of Lagos State and Mrs. Cecilia Ekpeyong of Cross River State. Mrs. Kofoworola Burknor-Akerele, and Mrs Ita Giwa became Senator and Federal House of Assembly member respectively, in 1992.

The return of democracy on May 29th, 1999, provided hope for increase in women participation in Nigerian politics. However, available statistics show that though there was an increase, it was very marginal. For instance, of the eighteen years of democratic rule already recorded in this Fourth Republic, no female has emerged President and Vice President at the Federal level, nor a Governor at the state level. The situation is not too different at the Senate and Federal House for the same period. Both have been dominated by men. In 1999, there were only 3 women out of 109 Senators, representing (2.8%); in 2007, it increased to 8 (7.3%); in 2011, 7 (6.4%); and 8 (7.3%) again in 2015. For the House of Representatives, the figure stood at 12 women out of 360 members in 1999 (3.3%); 21 in 2007 (5.8%); 26 in 2011 (7.2%); and 14 in 2015 (5.3%) (Nigerian Centenary Country Report on Women, 2013).

The current representation of men and women in the following elective positions (2015 election) in Nigeria - President, Vice President, Senator, House of Representatives, Governors, Deputy Governors, and House of Assembly - is one thousand, five hundred and thirty-three (1,533). Out of this figure, only twenty-six (26) are women (Akpan, 2015: 20). If we go by the population of Nigerian women, which oscillates between 49.5% and 50% (Federal Bureau of Statistics, 2016 Statistical Report), this representation is extremely incommensurate with the high participation of women in politics.

According to Akpan (2015: 19), "political violence, money and *godfatherism*, as well as the patriarchal nature of the Nigerian society cannot be ruled out" as hindrances to good performance by women. Akande-Adeola (2013: 10) too point out an impediment like scheduling political meetings for ungodly hours in order to "exclude as many women politicians as possible". Okoronkwo-Chukwu (2013: 42) also argues that, "this attitude of the society creates a sense of apathy in the women and explains the reason why they are more comfortable as voters, mobilizers, praise singers and supporters to male candidates". Government, therefore, needs more institutional frameworks to ensure female representation in politics and to implement the various international instruments that exert the political rights of women.

The huge amount of money that is employed in election campaigns in Nigeria also constitutes a kind of inhibition to women politicians as many of them cannot afford such amount to prosecute political participation, especially where everything has been skewed to favour the men, including diverting resources to them through the numerous positions they have held. This economic inequality, including ideological indoctrination, is what Millet (in Asen, 2006: 169) describes as sexual politics. For instance, interviews conducted by Olorunmola (2016: 9-10) with former Nigerian parliamentarians reveal that, "the

majority of interviewees were of the opinion that candidates aspiring to be federal Member of Parliaments (MPs) will have to expend as much as N200 million on election campaigns, and several billions by the presidential candidates.

This male-dominated political environment, which also reflects the cultural production of Nigerian writers, who are mostly men until recently, has begun to receive critical response from Nigerian women critics and playwrights. Chapman (1993), in Agbalajobi (2010: 76) observed:

> "Men are the major determinants of political actions and inactions generally concerned with the perpetuation of power of the state…when women compete with men … for political power, they do so on the terms already established by men" (P. 76).

That may account for why a critic like Ogunyemi (in Oloruntoba-Oju and Oloruntoba-Oju, 2013: 8) describes Nigerian literature as, 'male', or as 'phallic', largely entailing what Asha Sen also describes as "the immobilization of the female in male imposed traditionally-convened roles" (in Oloruntoba-Oju and Oloruntoba-Oju, 2013: 8).

Nigerian female playwrights registered their first dramatic imprint through Zulu Sofoala, described by Obafemi (2006: 159) as one of the first generation of Nigerian dramatists of English expression. She was the foremost Nigeria female dramatist and first published playwright, who broke the jinx to become the first dramatist in the scene occupied by the male gender (Yacim, 2015: 189). Although Sofola wrote many plays – *The Deer Hunter and the Hunter's Pearl* (1969), T*he Disturbed Peace of Christmas* (1971), *Wedlock of the Gods* (1972), *King Emene* (1974), *The Wizard of Law* (1975*)*, *The Sweet Trap* (1977), *Old Wines are Tasty* (1981) *Memories in the Moonlight* (1986) *Lost Dreams and other plays (1992)*, and *Songs of a Maiden* (1992), and her television productions, *The Operators* (1973), and *Queen Omu-Ako Oligbo* (1989) - none of which is overtly political, except say for *King Emene* and in it, male characters are given commanding roles at the expense of the female. In reaction to growing influence of Western feminism on African literary works, Sofola, in1998, wrote an article to reject the concept as many African women scholars (Amadiume, 1987; Aidoo, 1989) consider it too radical and inapplicable to the African society which holds womanhood and motherhood as important in the social relations of African culture. Sofola argues that, to divest African females of essential sex-determined features is to "*dewomanise*" and rob her of her African "identity" (in Oloruntoba-Oju and Oloruntoba-Oju, 2013: 11).

Other female playwrights who have written to criticise the stereotypical portrayer of women in male-dominated literature, and have evolved different dramaturgies in their bid to remodel the images of the female folk in the political trajectory of Nigerian state, especially from the late 1980s, include Tess Onwueme's *The Desert Encroaches* (1985)*, The Reign of Wazobia* (1988)*, Tell it to Women* (1995)*, Then She Said it* (2003) and *What Mama Said* (2004)*;* Chinyere Okafor's *The Lion and the Iroko* (2002)*,* Tracy Utoh's *The Forest of Palm Trees; Emotan, Sweet Revenge, More than Dancing and Idia, the Warrior Queen* by Irene Salami-Agunloye, Stella Oyedepo's *Burn the Fetters*, *Days of Woes*, *Beyond the Dark Tunnel,* and *Vigil for the Prisoner of Conscience*, and Osita Ezenwanebe's *Giddy Festivals* (2009)*,* including Julie Okoh's *Edewede*. The main thrust of these plays, according to Udengwu (2015: 325-326) is "the unmasking of destructiveness and selfishness of male power". The consensus opinion of the playwrights, she notes, "amount to a vote of no confidence on male leadership".

It is apt at this stage to conduct an analysis of the play that have been chosen for the case study and see the approaches that are employed by the playwright to promote the image of women in politics and the signifiers employed to resonate the agency of the female gender in Nigerian politics.

Main Thrust: Gender and Political Participation in Irene Salami-Agunloye's *More than Dancing*

It is time for general elections and a presidential candidate is supposed to emerge for the United People's Liberation Party (UPLP). The male members of the political party take it as given that as usual, a male candidate will emerge. However, the women, led by Madam Bisi Adigun, would not brood relegation of women to the background this time as far as participation and representation is concerned. Rather than allow women to continue in the customary singing and dancing to promote the ambition of the men folk she rejects such appendage slot, sensitizes the women politically, and mobilizes them into a formidable front within the party. In spite of the massive opposition from the male members of the party, a woman candidate emerges and goes ahead to win as the president of the nation.

The dramatic device employed by Salami-Agunloye to highlight political under-representation of women presents women in this play as the underdog in a political contest that is supposed to be between equals. In other words, women are presented within the binary of "We" (men) as the signifier and "Others" (women) with a lower, insignificant and relegated agency. This binary of identity, which Ashcroft, Griffiths, and Tiffin condemn in their work, *The Empire Writes Back* (1998), especially in the political space, is what Salami-Agunloye makes the men of UPLP in *More than Dancing* guilty of. This is demonstrated from the

beginning of the play: "United People's Liberation Party's (UPLP) mini-convention is in progress. The men are gorgeously dressed and seated on the top rows while the women are seated on the lower rows" (stage direction, p.1). This sitting position symbolizes the gender relegation of women by men, a reflection of the binary mentioned above - men on top, women below. It equally symptomizes the patriarchy that permeates the African society and the overt prejudice against the women folk globally, but more rampant in African society. This sentiment runs through the play, with the women politicians being cast by their male counterparts in different models of identity that debase the female gender in politics, and Salami-Agunloye rejects all this by making the women fight back.

A number of such models of identity in the play are highlighted below. From the beginning, women are viewed by men as only fit for dancing to propel the men's ambition to attain political power (p. 1); **SANI** says to **ALIERO**, "You are not ripe enough to lead …" (p. 3), "you" here refers to women in UPLP. In one of her comments, **NONA** complains: "They see the party as designed for men. Women are just filled in where needed. They see us as good only for dancing" (p. 9). Women are also seen by men as lacking the strength to participate in politics as can be deciphered from **JEGA'**s warning to **MADAM BISI**: "Haba, Madam Bisi, be careful; don't push the women too hard. Political positions wear them out". Political positions with all their accompanying juicy appurtenances don't wear the male politicians out, only the women. Isn't that statement sinister? The strong aura of patriarchy that encumbers the society is seen by **NONA** as constituting the discrimination and exclusion women face in politics: "The idea that this is a man's world is very deeply entrenched in our society. Even though legislation may be passed, or public policy changed, you cannot change a man's mindset about women" (p. 10). Men perceive women as misfits in politics, and belonging to the kitchen, to cook for their husband. That is what **MADU** means when he says at the meeting held by men at the party's secretariat: "All women are good for is to dance at party rallies, not to rule! They have no place in politics! Not in African politics or decision-making process!" (p. 30), same for **SANI'**s statement: "When America produces a female leader then Nigeria will be ready to produce one. Until then, tell **Prof. Nona Odaro** to go home and cook for her husband, period!" (p. 30).

The deep rooted determination of the men to exclude the women from political representation is clear from **MADU'S** suggestion at the meeting of the male politicians: "well, if they are tired of dancing then let's look for something else for them to do. The whole essence is to distract their attention from power" (p. 31). However, from the position of the playwright, **HAKEEM**, one of the few men who support the women sees it differently as he gives his candid advice in furtherance of the women's course: "If they are tired of dancing, they will soon be tired of your other tricks. The sooner you start to open up the corridors of power to women the better for all of us". Salami-Agunloye thus "fights" to create a significant space for women to operate within the political space and this she achieves when a woman not only emerges as presidential candidate but also president of the nation from the national elections. An analysis of some central characters in the play reveals how the playwright, through a womanist approach, achieves this.

1. **BISI**: is a brave and brilliant political leader; enlightened and resilient. A rightful women leader who knows what is good for her members and goes ahead to pursue it. She stops the dancing women from further dancing and "drives" them away, wakes them from political complacency and sensitizes them to the need to fight for political representation: "I will have none of this. Go back to your homes. For how long must we continue dancing? We must wake up from our complacency … No more dancing" (p. 2). She is the motivating factor for the women group. She is a woman of strong character who would brood no nonsense from the men. She refuses to be intimidated by the male politicians to desist from further providing the leadership that could emancipate the women in politics. When **MADU** says, "Madam Bisi, just who do you think you are…? Madam Bisi should be called to order." She counters, "The veil covering our faces has been removed… You cannot intimidate us with your yelling anymore" (P. 3). No wonder, other women hail her as "Mama UPLP" and give her their loyalty. She convinces the women to demand for inclusive politics. By this she demands a deconstruction and reconstruction of existing political culture and structures that she considers highly patriarchal. Madam Bisi proves to be a selfless leader, who having goaded the women into political agitation and resolves to present a presidential nominee for the primary election of the party immediately disqualifies herself from being a candidate. (p. 50). Madam Bisi is a political strategist: in spite of various antics and pressure from the men of UPLP to push Alhaji Bawa as the party's presidential candidate she maintains her peace and keeps her game plan close to her chest until she ensures that **NONA**, the women candidate, wins as the president of the nation, albeit through the support of some party men. This proves also that she is truly a womanist.
2. **NONA ODARO**: Like Madam Bisi, Odaro is also a visionary, bold and resilient. She shares the view that "democracy will only be democracy when men and women as equal partners deliberate upon national policies and legislations" (p. 5). She is an intellectual in politics, who is aware that women

are not inferior to men politically. Once chosen by the women as their presidential candidate, she goes ahead to pursue her political goal with deft, demonstrating a high intellectual capacity that is unmatched by many men. Dismissing the ideological ambivalence of some of the women who are torn between political liberation of women and patriarchal subjugation, she insists that their political party, UPLP, "is for all of us, male and female." (p. 7). She holds on to the womanist ideology that it is the combination of women and men acting in concert as political stakeholders that will enhance the political fortune of her nation. Despite her political persecution, like the womanist that she is, she takes everything with equanimity and maturity such that neither her political ambition collapses nor her matrimonial home crumbles. This is one of the strong sides of womanism.

3. **HAKEEM**: This is one of the male characters used by the playwright to consummate her strategy of fighting for women's emancipation in the play. Though a man, he not only stands on the side of the women in their struggle for political reckoning, he also fights on their side to achieve it. While other men like Femi, Sani, Madu and Balat are stoutly against the political ambition and advancement of the women, Hakeem believes in it and emphasises the need for an inclusive politics where both men and women are given equal opportunities.

Conclusion

This paper has examined gender and political participation in *More than Dancing* by Irene Salami-Agunloye. It has been established that while African pre-colonial women had some chance to participate in the political administration of their society, women in the colonial period had little or no such privilege. The paper showed that women such as Lawuwo Gbadiaya, Iyayun, Queen Amina and Queen Kanbasa ascended to the pinnacle of political ladders (Monarchs) in the pre-colonial period in Ife, Oyo, Zazzau, and Bony respectively.

Women in postcolonial Nigeria have, however, been observed to have very little opportunity to participate in the political process, especially when it comes to representation. Although such representations have appreciated over that of the colonial period, the degree at which this has occurred is, however, marginal. For instance, the 26 women elected to positions out of the overall figure of 1,533 elected positions across the country, (President to the State Houses of Assembly), in the 2015 general elections is abysmally low in a nation where the percentage of women population to that of men oscillates between 49.5% and 50% (Federal Bureau of Statistics, 2016 Statistical Report on men and women). This representation is extremely incommensurate with the high participation of women in politics. The analysis of *More than Dancing* also corroborates this. However, Salami-Agunloye's dramaturgy shows a commitment to a womanist approach by seeking cooperation between the two genders for increase in female political participation and representation.

In the author's view, the fact of women's under-representation, if repeatedly made known to the public, could re-shape political behaviour. Hence it is recommended that, Nigerian playwrights should write more about politics, particularly focusing on themes that encourage re-engineering of the nation's political process and increased participation and representation of women in politics. This is the kind of change NONA, demands when she retorts: "if we say we are a free and a democratic party then we must be able to deconstruct and reconstruct our political culture" (p. 4).

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12

REFRACTORY PROPERTIES OF GETSO AND DANBAKOSHI KAOLIN DEPOSITS FOR INSULATION FIREBRICKS IN NIGERIA

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Abstract
Over 4 million tons of kaolin deposit exists in Getso and Danbakoshi, an area in Kano State. Kaolin is the raw material needed for the production of insulation fire bricks and users are all heat using industries. Getso deposit raw nature identified slight pink while Danbakoshi is identified as little yellowish in colour. The two materials were beneficiated and then X- Rayed. Fluorescence Spectrometer (XRFS) was used to determine the elemental composition of each sample. Grog were prepared by calcining the kaolin samples to 1200°c and mechanically sieved through 14BS, 25BS, 36BS, 100BS sieve sizes. 1-2 mesh – screened charcoal was employed as fugitive to create pores within the bricks structure through burn-out process. Experimental method was used; 15 units tri-axial matrix blend technique was employed to composed the recipe of the three materials: Kaolin, Grog and Charcoal. Slip casting was used to produce the bricks which were fired to 1250^{0}c. The bricks properties such as: Apparent porosity, Bulk density and Compressive strength were investigated using ASTM C20-00 (2015). The results showed that the insulating bricks produced have properties comparable with international accepted standard for firebrick insulating material. The Getso firebricks can therefore be used as class 23 bricks of 1250°c temperature in the lining of kiln, ovens, heat treatment furnace and soaking pit. While Danbakoshi bricks were found to be suitable for 20 class bricks of 1093°c temperature range in lining of incinerators, boilers reheating and holding Raku kiln and back-up bricks.

Key Words: Refractory, Kaolin, Deposits, Insulation, Properties

Operational Definition of Terms
Body: Any clay, or admixture with other ceramic materials.
Comminute: Reduced, broken or ground up material to form smaller particles.
Difloculant: The dispersion of a clay slip leading to increase fluidity.
Grog: Fired clay grounded and incorporated into clay bodies to give texture, to assist drying and to increase firing strength and reduce clay shrinkage.
Green strength: Unfired ceramics article, is an important virtue in a body.
Levigate: To separate finer grain from coarser ones by suspension in a liquid.

Introduction

Heat treatment is so important to the development of clay and glazes including refractory production. Energy, integral to heat treatment is an expensive commodity, and ceramic processes tend to be energy demanding. No high temperature operation can go without heat management ironically; we are in era of endless energy cost. One of the solutions is a situation under which kiln temperature can be insulated and managed to reduce fuel cost (Shaaibu, 2016). Insulating refractories allow a kiln to reach temperature relatively faster thus, saving time while protecting the surrounding environment from noticeable heat.
Kaolin and fire clay are the raw materials needed for the production of fire insulation bricks; they form well over 70% of the refractory needed by the Nigerian industries. Kaolin the principal raw material is said to occur in commercial quantity in most Nigerian states with possible exception of some states that lie on the coast (Chigbo, 2009). Refractory-user industries are all heat using industries, such as iron and steel, glass, cement, galvanizing, ceramics, petroleum refining, etc. Studies have confirmed that the demand for kaolin is very substantial and that several of Nigeria's Kaolin deposits and allied raw materials are imminently suitable for ceramic (Chigbo, 2009).
Ahmed (1986) in Sullayman (2006) states that 28,000 tons of refractory bricks worth 30 million naira were needed in Nigeria in 1986 further more Sullayman (2006) indicates that the same quantity of bricks mentioned above would cost N3.915 Billion at the exchange rate of Naira to the American Dollar in 2013. Invariably the world refractory demand is expected to grow annually by 3.4 percent by 2016 (American Ceramics Society, 2013).
The exploration of mineral resources has without doubt, rapidly contributed towards achieving most of the technological advancement in every development facet, as well as played a major role in human

development. In Nigeria, after the oil boom of the 1970s, mining and processing of raw material resources ebbed, despite the significant role they played in nation building. For instance, Kano state was created on May 27th, 1967 from the Northern region by the regime of General Yakubu Gowon. Apart from being a commercial and industrial center in northern Nigeria, Kano is also among the states blessed with vast deposits of mineral resources that are in commercial quantities (Ado, 2006). The mineral deposits found in Kano includes: Granite, Laterite rocks, Niobium, Uranium, Tin, Silver, Lead, Zinc, Copper, Lithium, Glass sand, Tantalite, Columbite, Kaolin and Feldspar (Ado, 2006).

Getso and Danbakoshi, areas in Kano state are said have over 4 million tons of kaolin (Ado, 2006), however these minerals are largely unexploited. Chiagbo (2009) observed that raw materials buried in the ground are not wealth, they have to be mined, processed and put to industrial use to become wealth, and that the process not only creates wealth but also creates employment. According to Chigbo (2009) the ceramics industry covers up to 700 products and processes and Nigeria has enough raw materials in this field to support a vigorous ceramic industry and make a great impact on the production and productivity of those industries that need ceramic product as raw material or intermediates.

Getso (Gwarzo Local Government Area)

Gwarzo is a local government area in Kano State, about 72 kilometers from the state capital. It is headquartered in Gwarzo town: with an area of 393 km^2 with coordinates of 11^0 55N 7^0 56E. A Kaolin processing company is situated within Gwarzo town as a joint venture company of the Raw Materials Research and Development Council (RMRDC) and Kano State government since January, 1999. Getso is a village in Gwarzo Local Government Area about fourteen kilometers away from the kaolin processing company. The kaolin deposit in Getso is beneath the ground, the community virtually benefits from it. Professional mining activities were stopped at the same time the kaolin processing company closed production. Local mining activities continued until the community stopped their activities as a result of the death of a local miner, who was accidently buried under ground in the area. More so unregulated activities of the miners have burrowed the land and eroded some access roads. However, children are still seen in a few places in recent time extracting the material to use as paint (Shaaibu 2016)

Danbakoshi (Shanono Local Government)

Danbakoshi is a village in Shanono Local Government Area which share boundary with Gwarzo Local Government Area. The village is more than 35 Km from the Kaolin Processing Company in Gwarzo Local Government Area. The kaolin deposit in Danbakoshi is observed to be mixed with considerable amount of sand which seems to be left behind when granite parent rock change into clay, and form in pockets within the parent rock (Shaaibu, 2016).

Jonker (2006) opined that shrinkage behavior of an insulating material is used for evaluating its maximum possible temperature of application. Schulle and Schlegel (1991) reported shrinkage standard for refractory lightweight brick and concrete on linear shrinkage 1-7% and refractory fibers 2 to 5% the isothermal heating time required for the thermal treatment also fluctuates between 4 and 24 hours. Jonker (2006) stated that, Porosity is the main influence on the effective lowering of thermal conductivity. Odo, Nwoye, Ameh and Nnamchi, (2013) reported that porosity which is the most important property distinguishing insulating bricks from conventional dense bricks fall within the internationally recommended standard of 25 and 50% porosity according to BNZ (2012), Hegazy, Fouad and Haassanain, (2012). Bhatia (2011) in his work mentioned that uniformly small size sized pores distributed evenly in the whole body of the insulating brick are preferred. In addition to that Schulle and Schlegel both stated that high insulating refractory material is distinguished from lightweight materials of 45- 75. Extremely lightweight materials have a porosity of 75-85%. Sullayman (2003) mentioned that the bench mark for refractory materials should have minimum alumina content of 34% and less than 1.30% Fe_2O_3 and other fluxing agent content. Kruger (1996) initiates that the higher the fugitive additives in the kaolin body the better the insulation efficiency and lower the density. Careful selection of particles size distribution and additives enable the manufacture of low-shrinkage refractories. Nanthaphong and Sadipown (2011) used charcoal additives in the particles ranging from 2-3mm (size1), 1-2mm (size 2) to less than 0.5mm (size 3) and produced lightweight briquette clay fired at 950°C. And increased in the content of charcoal lead to an increased in the shrinkage and water absorption and decreased in the bulk density and compressive strength. Andy, Magni, Steve & Chris (2012) all asserted that insulating firebrick can be manufactured by pressing, extrusion, casting and slinger etc. and can also be manufactured by cast process which offer the lowest thermal conductivity, and reduces energy usage by up to 30%, chamber temperatures and CO_2 emissions and allow faster heating and cooling rates compared to insulating firebricks manufacture by other processes.

Materials and Method

The materials used for the study are the kaolin deposit in Getso, Gwarzo local government area and Danbakoshi in Shanono local government area both in Kano state. Charcoal used as pore forming agents in the bricks. Other materials used include, sodium silicate as difloculant, corn starch as binder and Plaster of Paris (P.O.P.) was used for the mould. The experimental method was adopted for the sourcing of materials, processing and production technique. X-ray fluorescence spectrophotometer (XRF) was used for the qualitative determination of the elements in the kaolin samples. The kaolin samples were beneficiated through comminuting and molded to pancake and dried there after which grog was prepared by calcining the pancake to 1200 ^{0}C in oxidized kerosene fueled kiln. Retsch BB100-Mangan crusher was used to crush the calcined kaolin and milled in Jar mill machine Pascal 9VS model 1679-VX-A and particles screened using STSJ-3 screening machine. 1-2 mm Charcoal particles size was used as pores agents in the recipe due to its confirmed suitability as asserted by Nanthaphong and Sakdipown (2011).

Matrix blends systems were also used to formulate the recipe: a diagrammatic method of studying the effect of various mixtures possible with three materials (Robert, 1996). Tri-axial blend was adopted for the study and fifteen units of blends were selected from various blends system to test the zone of special interest and contrasting quality. Robert (1996) explained that exploring areas of interest to avoid fraction of materials is accomplished by scaling up the format, thereby expanding the chosen region of blend while retaining the convenient whole numbers. Part of the mixture volume percent was used to measure the materials: Kaolin, grog and charcoal for each unit was blended dry and then mixed with water; sodium silicate and liquid starch were hoomed in as difloculant and binder in the mixture. Casting method was employed as forming technique and three pieces' plaster of Paris (P.O.P) mold was used. After uniform slip mixture was assured and heavy cream slip obtained, the slip was discharged into the P.O.P. mould. When the seam line emerged between the moulds the solid the brick was separated from the mould. Casting was done for each composition blend of the two samples of Getso and Danbakoshi. The bricks were arranged in tri-axial form numbered A1-A15 for Getso sample and B1-B15 for Danbakoshi sample. The bricks were allowed to cure for 7 days inside studio. After the bricks were thoroughly dried, the dried density of each sample was measured which they were loaded in the kiln according to density, heavy ones under and lighter ones on top given two inches gap from each other to allow for adequate and efficient heat circulation.

The heat treatment started with long preheating and gradually to full firing in oxidized kerosene fueled kiln with atmosphere reaching up to temperatures of 1250 ^{0}C, Seger Pyrometric cone 8 was used to read the temperature. The fired insulation bricks properties of apparent porosity and bulk density were determined through Archimedean evacuation method using Mettler Toledo digital weighing balance machine PG 5002-5. The SM 100 Universal Material Testing Machine Cap. 100 KN (10 ton) was used to obtained compressive strength property. Apparent porosity, bulk density and compressive strength are primary properties of burned insulation fired brick (Berger, 2010). Those properties were measured as per standard of ASTM C20-97.

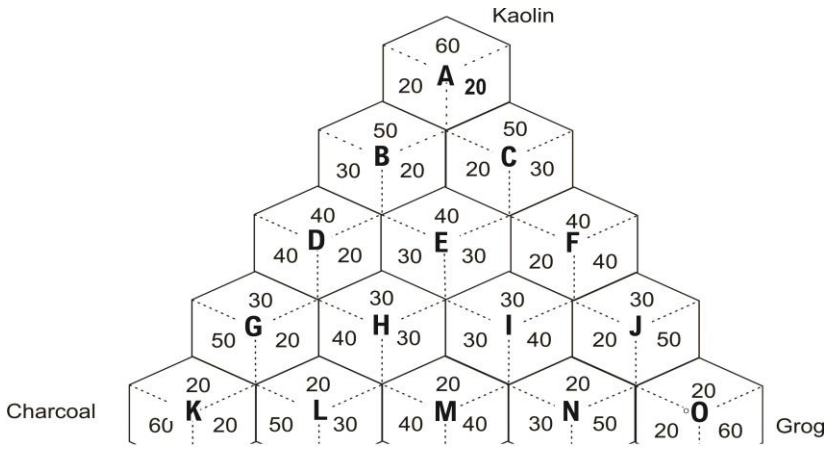

Figure 1 Tri-axial matrix blend (fifteen Units) Source: Shaaibu (2016)

Results and Discussion

Table 1. Chemical analysis of Getso

Oxide	Sio_2	TiO_2	Al_2O_3	Fe_2O_3	CaO	MgO	Na_2O	K_2O	MnO	S_2O_3	V_2O_3	NiO	CuO	BaO	Ga_2O_3	Ta_2O_5	Wo_3	L.O.I
%	53.67	0.11	34.30	0.76	0.29	0.211	0.23	1.48	0.16	0.08	0.034	0.018	0.01	0.16	0.031	0.02	0.07	8.42

Table 2. Porosity Test Conducted on Getso Kaolin Bricks

Test	A	B	c	D	E	f	G	h	I	J	K	L	m	N	o
%	37	38	36	52	47	36	45	48	37	36	NA	47	44	39	38

Table 3. Density Test Conducted on Getso Kaolin Bricks

Test	A	b	c	D	E	F	g	h	I	J	K	L	m	n	O
G/cm^3	1.2	1.07	1.19	0.99	1.07	1.23	0.91	0.78	1.03	1.16	NA	0.80	1.01	1.04	1.14

Table 4. Compression Strength Test Conducted on Getso Kaolin Bricks

Test	A	b	c	D	E	F	g	h	I	J	K	L	m	N	O
N/mm^2	1.44	1.85	0.73	0.51	0.85	1.40	0.18	0.14	0.53	0.55	NA	0.20	0.20	0.69	0.79

Table 5. Chemical analysis of Danbakoshi

Oxide	Sio_2	TiO_2	Al_2O_3	Fe_2O_3	CaO	MgO	Na_2O	K_2O	MnO	S_2O_3	V_2O_3	NiO	CuO	BaO	Ga_2O_3	Ta_2O_5	Wo_3	L.O.I
%	60.01	0.28	25.80	1.29	0.013	0.47	0.33	5.89	0.054	0.015	0.020	-	0.018	0.87	-	-	-	5.70

Table 6. Porosity Test Conducted on Danbakoshi Bricks

Test	A	b	C	D	E	f	j	H	i	J	K	L	m	N	o
%	31	31	31	43	29	30	36	34	34	31	46	44	33	34	34

Table 7. Density Test Conducted on Danbakoshi Bricks

Test	A	b	c	D	E	F	j	h	i	J	K	L	m	N	O
G/cm^3	1.29	1.17	1.25	1.04	1.19	1.24	0.92	1.19	1.16	1.21	0.78	0.88	1.05	1.13	1.18

Table 8. Compression Strength Test Conducted on Danbakoshi Bricks

Test	A	b	c	D	E	F	j	h	i	J	K	L	m	N	O
N/mm^2	2.61	1.16	1.77	0.98	1.63	2.02	0.59	0.43	1.00	0.96	0.31	0.22	0.78	0.61	1.40

Discussion of the results

The chemical analysis table 1 and table 5 show the elementals constituents and percentage of each kaolin sample which was determined by the X-ray fluorescence spectrophotometer (RXF): revealed that Getso kaolin has high alumina (Al_2O_3) of 34.30% and silica (SiO_2) 53.67%. Danbakoshi kaolin has high silica (SiO_2) of 60.01% and low alumina (Al_2O_3) of 25.80% as shown in table 5. More over fluxing agents in the samples which melt with increase in temperature and surrounds the refractory elements thereby decreasing porosity revealed that Danbakoshi kaolin is higher in iron (Fe_2O_3) 1.29% and Potassium (K_2O) 5.89% compared to that of Getso kaolin which has 1.48% of Potassium (K_2O) and 0.75% of iron (Fe_2O_3) (see table 1).

It was observed that 1200°C temperature used to calcine the kaolin samples to prepare the grog was adequate as the Jaw crusher in the ceramic studio crushed the calcined samples to different sizes that enabled the successful screening of particles and dust fraction was removed through sieve gradation processes. Grog was classified in to four particles grains sizes, with a maximum of 1.18 and minimum of 0.15. The four groups were adjusted and composed to form a group in the refractory body batches.

The charcoal crushed to powder and sieved to sizes, 1-2mm mesh used agrees with Nanthaphong and Sakdipown (2011) that the charcoal additives serving as pore agent creates pores within the brick structure after the charcoal is burned out. However, it was observed that the charcoal generates smoke during the firing. The charcoal was incorporated into the composition as a pore agents and was observed during the firing that the charcoal burned out at the temperature region of 650°C, as it was noticed at the beginning of the firing too much smoke emitted through the chimney as temperature raised and built up smoke reduced gradually and disappeared when temperature reached 650°C.

Apparent Porosity

The variation of Porosity of the samples indicated that Getso samples increased in porosity with an increase in charcoal, the increase was in the range of 37 to 53% as shown in table 2. Danbakoshi samples were observed to have low porosity in the range of 29 to 46% .as also shown in table 6. It was obvious that increase in charcoal content in the brick composition yielded a higher porosity. And this agrees with Nanthaphong and Sakdipown (2011) that porosity can be achieve in fired bricks with charcoal as pore agent.

Bulk Density

The variation of density of Getso samples indicated high density with increase in kaolin and grog as recorded in Table 3 with 1.23g/cm^3 and decreased with an increase in charcoal. Danbakoshi samples density was higher as shown in Table 7 with 1.28g/cm^3 and decreased with increase in and Porosity. It was

observed that firing to 1250°C melted the low melting compounds in the body and the molten materials flows and penetrated the pores within the brick structure which reduced the much anticipated porosity and increased the brick density, strength and shrinkage.

Compressive Strength

The variation in the compression strength of insulation firebrick containing different ratio of kaolin, grog and charcoal indicate that the increase in compressive strength with density and decrease in compressive strength with increase in porosity. The highest compressive strength in Getso samples has 1.44 N/mm^2 (see table 4) and Danbakoshi 2. 61N/mm^2 (see table 8). These samples have the highest kaolin ratio in the composition which provide density with increase in temperature and agree with the chemical analysis which corroborates Jonker, Maree, Vender and Meriver (1998) that mineral composition of clay has bonding power, with an increase in temperature lower melting compounds melt and surround more refractory grain and provide mass interlocking particles and increase in strength.

Summary

X-ray fluorescence spectrometer (XRF) was used to determine the chemical constituents of the samples. Grog aggregates were composed and formed in to a group in refractory body batches. Charcoal was also sieved and screened using 1-2 meshes and used as pores agent in the body batches. Fifteen units of tri-axial blend were selected to formulate the body. Three materials of kaolin, grog and charcoal were added in part and by volume percent according to unit blend composition, dry mixing was made and followed by wet mixing with water. Difloculant (sodium silicate) and binder (cone starch) were also added in to the slip.

Bricks were produced through casting method. Slip was poured in to plaster mould: the mould absorbed the water and shaped the product, and then the product was removed from the mould and dried in the ceramics studio of Abubakar Tafawa Balewa University Bauchi (A.T.B.U.). The bricks were fired to 1250°C in kerosene fueled kiln under oxidized atmosphere. Cone 9 was used to read the temperature.

Conclusion

The outcome of the study produced two classes of insulation firebrick. The physical qualities of Getso kaolin with its slight pink coloring improved to white after firing indicating less iron content than that of Danbakoshi which remained yellowish after firing.

The chemical composition of Getso kaolin proved suitable for insulation properties at 1250°C as it possesses alumina content of 34.30% and minimal traces of fluxing agents 0.76% Fe_2O_3 and 1. 48% in K_2O. Low alumina content of 25.80% and high fluxing materials of 1.29% Fe_2O_3 and 5.89% K_2O possesses in Danbakoshi kaolin made unsuitable for insulation properties for class 23 (ASTM C155-70) as Robert by Classified. Sullayman (2003) reported that the benchmark for refractory materials should have minimum alumina content of 34% and less 1. 30% Fe_2O_3 and fluxing agent's content. Different mixtures of kaolin, grog and charcoal revealed high porosity in Getso samples 44-52% in Table 2, Danbakoshi samples displayed porosity of 44- 46%. Schull and Schlegal (1991) stated that high insulation refractory should have 45 – 75% porosity. The high porosity in Getso insulation firebrick indicated low density and low compressive strength in table 3. While less porosity in Danbakoshi kaolin brick indicated high density and high compressive strength in the table 4, Bhatia (2011) stated that degree of porosity provides low thermal conductivity which is the desirable feature of insulation bricks. Jonker et al (1998) stated that the numerous pores the thinner the enclosing walls of solid materials the lower the density and low strength. The casting method used to produce the bricks provides a good matrix of kaolin and grog with good pores network within the brick structure and pleasing surface texture. The refractory materials demonstrated good endurance under firing as the temperature raised gradually up to 1250°C.

Contribution to Knowledge

1. Production of insulating firebricks from local raw materials.
2. Production of insulation firebricks that withstand temperature of 1250°c
3. The suitability of charcoal as fugitive materials in the production of insulating fired brick.

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CHALLENGES AND PROSPECTS OF MIGRATING FROM STAGE TO SCREEN TRAINING: A CASE STUDY OF THE DEPARTMENT OF THEATRE ARTS, UNIVERSITY OF IBADAN, NIGERIA

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Abstract
It is on record that theatre art has survived over the ages due to its capacity to reinvent itself by embracing, new tools, languages, styles and forms. It is a fact that when a discipline reinvents its techniques of impartation and training in line with modern demands, the standard of performances is enhanced and the quality of the practitioner is tremendously improved. Over the years, Nigerian theatrical performances had gone through many stages (i.e. ritual, court/church, traditional travelling theatre, professional travelling theatre, academic drama, radio drama, television drama, celluloid film, and video film), reinventing itself in order to keep up with the requirement of each era.
In reviewing the essence/spirit of the 50 years of Theatre in the African academy through the University of Ibadan experience, one cannot but wonder why a film school has not developed out of the old Ibadan school of drama. Or question why the central mode of training the theatre artistes in academia stick to the stage despite the various innovations that have taken place over the years. Using a post-modernist theory within a historical perspective and participatory observation approach; the paper explores the challenges and prospects of migrating from stage to video screen in academic training/practices and offers plausible solutions to some of the identified problems.

Key Words: Prospects, Challenges, Stage, Screen, Migrating

Introduction

The university system anywhere in the world is expected to carry out research, training and other extension services as may be required by the society. In other words, the University is meant to serve as the arrow head of research and new discovery; provide highly trained human capacity for societal growth and development; provide training facilities and other extension services for interested individuals and organisations within a given society (these may include technological inventions, equipment maintenance and hire)In reviewing the essence of the 50 years of Theatre in the African academy through the University of Ibadan experience, one can see that, the first school of drama in Africa which was officially established in October,1963 was designed to provide the above functions. This was why Geoffrey Axworthy, the pioneering head of the school, preferred the running of a diploma programme instead of a degree course. Yerima (1984) said:

> I got the first intakes to read a diploma instead of a degree course because I wanted them to discover what things are all about by doing them. I was more concerned with professionalism than with academic accumulation. (P. 8)

It became obvious that, as soon as the goal of the school was established and directed towards developing human capacity, serving and making impart on the society, the financial needs of the school was naturally supplied by private commitments, Non-governmental organisations (NGOs) and other international bodies. Arts, Culture and Education (1984) outlines:

> The major assistance which came in terms of finance also helped tremendously the activities of furthering and developing the theatre school. In 1960 from the Cocoa funds we obtained money for the alterations and repair, and by 1962 the Rockefeller Foundation gave funds for the running of the school for five years. In 1965, the Ford Foundation gave funds for the teaching of film and other activities at the Theatre School (P. 6).

From the foregoing, one could detect that funds were even made available for the then School of drama at the University Collage, Ibadan for the teaching of film related studies. Thus, one cannot help but speculate on "why a film school has not developed out of the Department of Theatre Arts 50 years after?".
The aim of this paper is to provide a theoretical framework and a historical perspective through which it will propose the establishment of a programme on film studies as well as ruminate on the challenges and prospects of this migration from stage to video screen productions in term of academic training and

practice. In providing plausible answers to the set of questions raised in this paper, the researcher was guided by the post-modernist theory, and the discoveries in this study were acquired through historical exploration and participatory observation. The observations employed were in two-folds: personal experiences as a student of the institution and personal experiences as a media arts tutor in another University.

Theoretical framework

In order to have a better focus on the study, and in applying post-modernist theory to this work, the concept of post-modernism as defined by Morlay (2013) within the context of pre-modernism, modernism and postmodernism will serve as a good premise of distinctions:

1. Pre-modernism: Original meaning is possessed by authority (for example, the Catholic Church). The individual is dominated by tradition.
2. Modernism: The enlightenment humanist rejection of tradition and authority in favour of reason and natural science. This is founded upon the assumption of the autonomous individual as the sole source of meaning and truth – the Cartesian Cogito. Progress and novelty are valorised within a linear conception of history – a history of a "real" world that, becomes increasingly real or objectified. One could view this as a protestant mode of consciousness.
3. Postmodernism: A rejection of the sovereign autonomous individual with an emphasis upon anarchy, collage, diversity, the mystically un-representable, Dionysian passion are the foci of attention. Most importantly we see the dissolution of distinctions. The merging of subject and object, self and other. This is a sarcastic playful parody of western modernity and the "John Wayne" individual and radical, anarchist rejection of all attempts to define, reify or represent the human subject. (Postmodernism in *the Electronic Libyrinth,* Retrieved from:elab.eserver.org/hfl0242.html,7/8/2013).

It is stated fact that, postmodernism as a movement began with architecture but in time, the movement was embraced in the arts and humanities. The emphasis of this movement was on the rejection of the modernist theory, avant-garde concept or the passion for the new. Modernism as seen in elab.eserver.org, is to "understand in art and architecture as the project of rejecting tradition in favour of going "where no man has gone before" or "to create forms for no other purpose than novelty [i.e. art for art sake]." Postmodernism movement in the 50's and 60's rejected modernism's exploration of possibilities and a perpetual search for uniqueness and its cognate individuality. Even modernism's valorisation of the new was rejected for conservative reasons.

Fundamentally, postmodernism wanted to maintain elements of modern utility while returning to the reassuring classical forms of the past. "The result of this was an ironic brick by brick or collage approach to construction that combines several traditional styles into one structure. As collage, meaning found in combination of already created patterns." (*the Electronic Libyrinth,* 2013). Following this, the modern romantic image of the line creative artist was abandoned for the playful technical (perhaps computer hacker) who could retrieve and recombine creations from the past-data alone becomes necessary. This synthetic approach has been taken up, in a politically radical way, by the visual, musical, and literary arts where collage is used to startle viewers into reflection upon the meaning of reproduction (robin.escalation@ACM.org).

For example, the current trend in pop music in the country where musician combined both the traditional beat with modern elements could be seen as the by-product of postmodernist influence on indigenous pop music in Nigeria.

In summary, postmodernism is seen as a general and wide–ranging term which can be applied to literature, art, philosophy, architecture, fiction, and cultural/ literary criticism, amongst others. Postmodernism is largely a reaction to the assumed certainty of scientific knowledge or objective or any other effort deployed to explain reality. In essence, it stems from a recognition that reality is not simply mirrored in human understanding of it, but rather, is constructed as the mind tries to understand its own particular and personal reality. (A Glossary Definition on www.pbs.org../postm-body.html)

An Historical Perspective on Theatrical Performance

From Ogunbiyi's (1981) edited resource book: *Drama and Theatre in Nigeria*..., and other available texts, one would agree with Ola-Koyi (1997) that, between the pre-historical period and now theatrical performances in the country has gone through many stages starting from the ritual drama, (Rotimi's "The Drama in African Ritual Display"; Adelugba's "Trance and Theatre: The Nigerian Experience"), moving through the traditional travelling theatre Adedeji's ("The Traditional Yoruba Travelling Theatre") through the church cantata, school musical concert/performance, (Echeruo's "Concert and Theatre in Late 19th Century Lagos") through the popular/professional travelling theatre (Ebun Clark's "Ogunde Theatre: The

Rise of Contemporary Professional Theatre in Nigeria 1946 – 72"; Beier's "E. K. Ogunmola: A Personal Memoir"; Ogunbiyi's "The Popular Theatre: A Tribute to Duro Ladipo"; Isola's "Modern Yoruba Drama"), through the academic drama (Jayifo's "Literary Drama and the Search for a Popular Theatre in Nigeria"; Nwoko's "Search for a New African Theatre"), through the radio drama (Shaibu, 2006), through the television drama Olusola, "The advent of television drama in Nigeria"; to the celluloid film age (Ekwuazi, 1987) and pausing on the current video film era (Ogunleye, 2003).

Right from the time Hubert Ogunde and his contemporaries Duro Ladipo and Kola Ogunmola took to professional acting in the 40s down to 1956 when Axworthy was invited by Molly Mahood, a professor in the Department of English, University of Ibadan, there were flourishing Student Dramatic Societies and other voluntary performing arts groups in Ibadan and Lagos. For instance, there were so many Dramatic Societies in secondary schools, Teacher Training colleges, and the then University College, Ibadan. In the 50s and 60s, there existed along with other Yoruba operatic/dramatic travelling troupes, the *University College Ibadan Dramatic Society (UCIDS); the Arts Theatre Production Group, The Players of the Down, the Mbari Club and the Ibadan Operatic Society*. All these groups were made up of theatrically minded individuals which included, students, clergymen, teachers, civil-servants, and business men, who engaged in the organisation of concerts, cantatas, and other dramatic entertainment in *a British tradition format* (LACE Pub,1984:4).

With the establishment of the first African School of Drama in October 1963 at the University College Ibadan, a new door of cooperation in theatrical experiment between the town and the gown was opened. In upholding the tenet of postmodernism which strived to maintain elements of modern utility while returning to the reassuring classical forms of the past, one could identify a positive result of this collage approach to dramatic construction that combined several traditional approaches and modern styles into one amalgamated structure in academic training and practice.

With a postmodernist analysis, one could see that in the 60s through to the 80s, the University of Ibadan was able to perform the following functions:

1. Serve as the arrow head in discovering new methods and techniques, in scripting, designing and staging theatrical productions. For instance, most of the current great African play texts and stage productions were written and performed during this period.
2. Provide highly trained human capacity for societal growth and development. for example, in the Nigeria today, most members of staff and students of the then school of drama are now leading theatre scholars and performing artists in academia.
3. Provide training facilities and other extension services for interested individuals and organisations within and outside the country. That is, between 1963 and 1964, Kola Ogunmola's theatre troupe was invited to the University as Artist in Residence. With his cooperation, an experimental production "Palm Wine Drinkard" was carried out as a masterpiece for his one year stay on campus. After this, many other great productions also emerged from the Arts Theatre, University of Ibadan.

In furtherance of the above objectives, when Wole Soyinka became the director of the School of Drama Acting Company within the University College, Ibadan, the school provided extension services and training facilities for selected group of talents. It is on record that the School of Drama Acting Company was the first theatre company formed by any Nigerian University and it produced most of the plays of the then emerging Nigerian writers such as Wole Soyinka, and J. P. Clark.

In term of celluloid film productions, it is on Ekwuazi's account that the first nongovernmental feature film produced in this country in 1970 was *Kongi's Harvest,* a collaborative venture between staff of the Department (Wole Soyinka and others) and Calpenny Films. Within the short time of its establishment, many of the players of *The 1960 Masks* and *Orisun* Theatre *of 1964* migrated from their *Mbari Club* resident in the city of Ibadan to join and become members of the then School of Drama Acting Company at the University College, Ibadan campus. With time, according to Malomo (1986), the Acting Company metamorphosed to "the University Theatre Arts Company following the reconstitution of the school of Drama into a full academic Department at the University of Ibadan in 1970.

By 1979, the University Theatre Arts Company re-emerged as Unibadan Performing Company (UPC). But it was not inaugurated until 8th of April 1980, when the then Vice Chancellor late Prof. Olajuwon Olayide declared the UPC as the first experiment in a viable, professional, profit oriented theatre company in any Nigerian University. (Malomo,1986.)

Although UPC was set up as an autonomous entity with its own board of management, however in term of play productions both for the stage and the screen, the director of UPC who was in charge of play directing, and actor training worked hand in hand with the Department of Theatre Arts, University of Ibadan. Consequently, there was a symbiotic relationship between the Department and the UPC.

Malomo equally believed that, play selection for the stage was guided by a concern for the well tested, successful and accessible plays by Nigerian authors. Secondly, plays were chosen based on their entertainment and simplicity values. As a result, the UPC gave accelerated popularity to some Nigerian plays such as: Ola Rotimi's *Our Husband Has Gone Mad Again*, Wale Ogunyemi's *the Divorce* and Obi Egbuna's *The Wind;* during its 1980/81 season.

During the reign of television drama productions in the 1980s, the UPC and the Department of Theatre Arts were the main source of local drama productions for many stations in the South West. Thus a first independent producer, the Unibadan Performing Company / the Department of Theatre Arts secured TV recording contracts with NTA Ibadan, where they produced *Theatre on the Screen*; for the then Television Service of Oyo State (TSOS now BCOS). They produced *Screen Drama*; for Ogun State Television (OGTV), *Tellydrama*; while *Weekly Drama*s were produced for both Benin Television (BTV) and NTA, Ilorin. (Malomo, 1986)

Between 1980 and 1986, under the directorship of Jide Malomo, UPC/Theatre Arts Department produced two serials – *The Visitors* written by Femi Osofisan, a lecturer in the Department and *Cloudy Horizon* written by Taiwo Adeyemi a member of the UPC. In addition to all these achievements, over sixty single one-hour dramas were produced and shown on various stations all over the country. (Malomo, 1986)

On the running of the UPC operation, Malomo (1986) opined:

> "The UPC earned the bulk of its income from television contracts. A break-down of its gross income showed about 60% accruing from television performances, about 30% from film show, and less than 10% from stage performances

From all indications, the Department of Theatre Arts had been actively engaged in theatrical and drama productions from her inception in the 60s (which could be termed "the popular/ professional travelling theatre period) moving through 70s (i.e. "the Nascent celluloid film era") to mid-80s (i.e. "the television drama period") but went under siege right from the beginning of the video film productions era (1988 till date.)

As a student of the Department, the author cannot help but ask the following three questions:

1. Why it is that, one of the most innovative Departments of the University of Ibadan not been able to come to terms with the latest medium of dramatic and film production in Nigeria?
2. Why it is that, the first Department of Theatre Arts in Africa has not developed new strategies or invented a new methods of teaching or devised a new means of engaging and promoting video film productions as they did in the 80s, during "the era of television drama productions"?
3. How is the Department fulfilling the two other functions of providing highly trained manpower for emerging Nigerian film industry or providing training facilities and other extension services for interested individuals and organisations in the country, apart from serving as the arrow head of research and new discoveries in film study?

In providing answer to the first question, one can perhaps take solace in the fact that, the great Department of Theatre Arts might not want to mingle with the uncertainty found in an experimental, nascent or under developed industry like "Nollywood". However, one must acknowledge the fact that, due to individual interests and afterschool training, some members of staff and alumina of this Department have done the University proud in the areas of directing, acting, and costuming for the Nigerian film industry while many staff and students of this same Department have carried many resounding studies on this industry.

Yet, the fact remains that, up till the time of writing this paper, one is unable to point out a production in Nollywood endorsed by or emanating from this Department as it has for Kola Ogunmola's production in the 60s or as in the production of the required local dramatic contents for most nascent television stations in the 80s as enumerated above.

On the challenge of moulding, the highly trained human capacity required for the growth of the Nigerian film industry, one must come to terms with the fact that, the first Department of Theatre Arts in the country has not commenced any programme that will take care of the training of executive personnel/crew for the nascent film industry in Nigeria. To some operators/employers of labour in Nigerian entertainment industry, the university graduates in the country are unemployable in the sense that most of these graduates are often retained before they could be given any executive portfolio in the industry.

For instance, the top echelons of a film production company will include director, script supervisor, dialogue coach, director of photography/cinematographer, sound designer, special effect specialist, makeup artist, costumier, production manager, supervising editor among others. Even though, some of the alumina of this Department have found their ways into some of these executive positions in Nigerian film industry, this is made possible largely due to their personal interests and after school knowledge acquisition or on the job training. Thus, a full credit could not be given to their undergraduate training at

the University. In previous study on "Information and Communication Technology (ICT) and the Development of Performing Arts Programme", one Ola-Koyi (2011) observed:

> ...how many tertiary institutions in the country could claim to have included the following courses on film as part of their media arts syllabus: *Cinematography, Film Editing, Soundtrack Design, Location and Production Management* etc.? Yet the qualities of manpower produced in our tertiary institutions are seen by some practitioners as grossly incapable and inadequate for the emerging digital film industry.

Apart from areas such as script writing, dialogue coaching, makeup, costume, and sometimes production management that are common positions in which knowledge and training on stage techniques could easily be applied when it comes to screen production. Other areas such as cinematography/ "videography", sound design, special effects and film editing are yet to be incorporated into the University of Ibadan undergraduate training programme/degree syllabus or that of any other university within the country at large. In his study on "Theory, Criticism and the Nigerian Film" Onikoyi (2013) suggested:

> It is essential for the Nigerian university don to ensure that the Nigerian student is equipped with the various ideas of the usefulness of theories to film. They shall develop not just a critical mind but 'an active critical mind' that will question existing ideas for the purpose of developing new direction to theory. But it rests upon the shoulders of the teacher to courageously guide the student carefully, meticulously and dynamically.

From the foregoing, it shows that some of the existing programmes on performative arts and media entertainment are not specifically designed to meet the peculiar needs of the Nigerian film industry, therefore, there is a fresh demand for university trained human capacity for top executive positions in Nollywood. Hence, the need for all Nigerian Universities to develop new programmes that are specifically tailored towards meeting the demand for highly trained manpower requirement in the ever growing entertainment industry in Nigeria (Onikoyi, 2013:321).

As at the time of writing this paper, a fresh high school graduate could not aspire to study any of the following modern programmes in some universities in the country not even at the pioneer University of Ibadan: Filmmaking, Sound Design, Sound and Music for Interactive Games, Music for Moving Image, Audio Post Production, etc.

The Concept of a B. A. / B. Sc. Programme in Film Studies

A designed B.A./B.Sc. programme in film studies as it is obtainable in other higher institutions in foreign countries, is based on both theoretical studies and practical exercises in the art of filmmaking. It involves creativity, project development and business strategies in film production and a strong collaboration with independent production companies.

In this course, the concept of the filmmaker as auteur is emphasised and his place as a creative artiste is at the heart of teaching the process of film production. Basically this course often involves sharing on various filmmaking techniques and theories. A properly designed course on film studies often enables students to think, research, discuss and watch a lot of films. It encourages radical approach to film production, and the development of truly independent stories and ideas.

In such a course, students are exposed to different genres and modes of film productions/making. Areas such as narrative, documentary, animation and other experimental filmmaking are common grounds for workshop ensemble. At the end of this programme, each of the students is to specialize in any of the following areas: screenwriting, screen directing, creative production, cinematography, production design, sound recording technique/design, film editing, screen performance, special effects design and animation. Sometimes the institution can also give financial assistance to some deserving students to pursue final year projects in film production.

In his postulation Onikoyi (2013:321), among other things recommended the establishment of a Department of Film Arts, that will develop a full time or part time undergraduate and post graduate programmes on film studies, the employment of master/PhD students in film related fields, and the setting up of film laboratory / studio for practical training.

Challenges of the Proposed Programme

Like any other innovation, the introduction of a film programme or film production courses into any academic system could not be without any problem, confrontation or hindrance. The plausible challenges which the introduction of this proposed programme may encounter include: challenges on the retraining of manpower, problems of equipment acquisition, enlargement/introduction of new syllabus, the cumbersome process of registration with regulatory bodies.

1. Retraining of Manpower

Naturally the introduction of a new programme/course of study will require the retraining or the acquisition of human resources who are to be the facilitators of the proposed programme/ discipline. From practical experience as a tutor, one could see that most conservative lecturers are unenthusiastic about the introduction of new programmes. Some tutors are not just willing to explore new frontiers or venture into new courses except to remain in their comfort zone. This unwillingness of such rigid tutors may compel them to antagonize any move to introduce any teaching on film production as a new discipline/course of study.

From all indications these conservative lecturers (both young and old) must realise that theatre or performing arts as a discipline is very dynamic in nature. It continues to reinvent itself year in, year out by adapting new media in its training, practices and manifestation. This is why the course is still very much relevant to the new age of ICT (Information and Communication Technology). Therefore, the conservative teachers must change with time and allow themselves to migrate from stage to screen. By venturing into the new frontiers or acquiring film knowledge and engaging in retraining programmes, both the students and the film industry will be better for it. It is on record that some of the pioneering play writers on the Nigerian stage (Akinwunmi Isola, Adebayo Falati and Femi Osofisan) have already migrated or in the process of migrating from stage to screen by acquiring new skills of writing for the screen drama/movies which is not the same as writing for the stage.

Some of the production scripts written by these pioneering playwrights include *Afunsetan Aniwura, Saworoide, Agogo-Eewo,* and *Maa mi*. Thus, the conservative custodians of knowledge in the Departments of Theatre or Performing Arts, in Nigerian universities/colleges of education stand to gain more by cueing into new trends of performative arts and acquiring new knowledge which the new terrain demand. In addition, as Onikoyi posited above, post graduate students / candidates in film related fields could be injected in to the system by encouraging them to take up the teaching of the new courses on film studies.

2. Equipment and Infrastructure acquisition

The task of acquiring new equipment and infrastructure for a new programme could be very cumbersome and tiring. Administratively, the proposal for the new equipment could take many years for it to be approved; its actual execution might equally be tied to the availability of funds. If these two huddles are finally scaled through, the new challenge that needs to be overcome is sticking to the specification of the standard/quality of the required equipment and infrastructure or else wrong or inferior equipment might be purchased and this will in the long run be a disservice to the proposed programme. Therefore, sufficient capital must be made available for the purchase/importation of required apparatus for the programme and skill must be acquired on the equipment handling and maintenance. In addition, constant electricity source must be provided for the operation and preservation of these gargets.

3. Enlargement/Introduction of new syllabus

A model B.A./B.Sc. Programme in film studies could be obtained in any of U. S. Universities that offer film studies or other independent film Institutions. Even though most syllabi will include courses in introduction to film, mode of film studies, film analysis, history of film/media, film theory and criticism with emphasis on time/period; regional creation; genres, and creative style/auteur approaches. In an attempt to enlarge or introduce new syllabus on film studies, care must be taken to incorporate indigenous components that are tailored towards national inspirations.

The proposed programme operators must see to the setting up and the provision of the practical facilities like required media laboratories, sound studio, standard theatre, green screen and other industry-standard equipment. And the programme must be designed in such a way that it will make provision for industrial attachment and other linkage-programmes with other institutions and production companies.

4. The Involvement of Regulatory Bodies

Even though the film industry and other performing arts fields do not have a central professional regulatory body like ICAN, Nigerian Bar Association, Nigerian Medical Board, The Guild of Editors etc. that could assist in instilling and maintain standards in the training of film practitioners, the involvement of related bodies in education (NUC, technical education body etc.), and other professional organisations in the industry can still go a long way in ensuring high standards in the training of professionals for the ever expending film/entertainment industry. However, the cumbersome process of registration with regulatory bodies must be revisited and restructured to be less cumbersome, straight forward and cost effective.

The Prospects of the Programme

In order for Nigerian universities especially the University of Ibadan, to carry out her fundamental roles of serving as the arrow head of research and teaching, providing highly trained human capacity for the ever growing entertainment industry; providing training facilities and other extension services for interested individuals and organisations, this institution must be alive to her responsibilities and come up with

designed programmes/courses of studies in line with required manpower needs of her immediate environment.

For instance, in the 60s through to mid-80s it was fashionable to study Theatre Arts solely as a course or a standalone discipline but from 1990s till date it is no longer fashionable for any institution to train students solely on the arts of the theatre. Rather the new trend in theatre arts training is usually in combination with other disciplines such as Mass Communication, Film Arts, Psychology or Biology.

Since the proposed programme involves both human and institutional changes, the paper therefore, proposes a transitional period during which existing Department of Theatre Arts will run combined courses in both Theatre and Film Arts. However, a well-designed Department/Programme on Film studies must aid any institution in carrying out all its identified functions as a university. By training graduates for the required manpower in Nigerian entertainment industry, it is believed that the new programme will help in eradicating "the trail by error approach" in filmmaking.

Conclusion

Having ruminated through a theoretical framework, as well as a historical reflection, proposed a B.A. / B.Sc. programme in Film Studies and considered the challenges and prospects of such programme, one can conclude that, if the quality of a tree is known by its fruits, then it is possible that by improving the quality of training given to potential filmmakers, this will rub off positively on the quality of their productions.

Secondly, negative image created for the country through movies could be changed by improving the quality of films made in Nigeria. Thus, the production of knowledgeable directors always shows in their insightful movies, and they often create better images of the country in terms of film contents and themes, Moreover, a team of scholars/experts in the proposed Department of Theatre and Film Arts will not only benefit from rendering consultant services like their counterparts in the legal, medical, engineering professions; who often combine professional practices with academic teaching and research but the adequate training facility provided for the use of the students, could also be used for extension services in the area of camera hiring, sound system and editing for individuals and private organisations requiring such services.

Once the Department or the University is attuned to the reality in the Nigeria film/entertainment industry, the institution will definitely succeed in performing her statutory duties of carrying out beneficiary researches, training advanced manpower for the ever growing entertainment industry and providing other extension services as may be required by the society.

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THEATRE SCHOLARSHIP AND THE AGONY OF MISCONCEPTION AND MISINTERPRETATION: A READING OF JOE DE CRAFT'S *SONS AND DAUGHTERS*

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Abstract
Theatre scholarship, in Nigeria and indeed, most African countries, has been a subject of serious attack by both the informed and uninformed in the society. This has stemmed from the fact that most people see the profession as an area only good enough for the rejected and never-do-well in the society. This has orchestrated a sentimental and prejudiced stance of parents in choosing the course as a career for their children. This paper is therefore, an attempt to debunk such biased, misconceived views and misrepresentations of theatre and its potentialities to make for a holistic being; using Joe De Crafts *Sons and Daughters* as a case study. Investigations have shown that parents are usually at home with answering 'mama' or 'papa' Doctor, Engineer, Lawyer' and detest such names as 'mama' dramatist or actor. As such, they vehemently oppose any idea of allowing their ward to study theatre arts. The paper finds that, even though parents discourage their children from studying or venturing into theatre arts, they ironically are usually glued to the television set whenever a dramatic piece is going on and even keep tabs on such dramatic programmes. The paper therefore recommends among other things that theatre arts be viewed as the professional discipline that it is and should be given its pride of place alongside other humanistic and scientific disciplines.

Key Words: Scholarship, Agony, Misinterpretation, Misconception, Reading

Introduction

The history of theatre as a profession is full of negativities in terms of how people see it. Johnson (2014:22) asserts that, "theatre as a profession has always been enmeshed in controversies, right from its earliest beginnings" as theatre artists are regarded as miscreants or social misfits. Indeed, "he is perceived not only as a joker, a mischief and a vagabond, but also described as vain, unserious, loud and incapable of any meaningful act" (Asagba 2012:6). Apart from the Greeks who saw theatre and artistes as noble people who should be placed amongst the elites in the society; perhaps because of their power of imagination and creativity, all other views and perceptions about the discipline has been that of hatred, bias, degradation, disrespect and an unnecessary prejudiced stance. Some of the elites in the profession have recounted their woes in the hands of their parents, colleagues in other professions and the society at large because of their preference to theatre studies. It is on record that so many of them passed through the crucible and suffered tremendous deprivation in the hands of their parents/guardians in their bid to frustrate them. Even in the global arena, the story is the same. Employment wise, many of them have and are still suffering. In the opinion of Nwamuo (1992: vii) in *Issues of Theatre*, "before this time many an employer had denied graduates of theatre, employment as a result of the mis-education that theatre simply meant dancing"

Throughout the history of theatre, there has existed varying views as regards the purpose, values and significance of theatre. This probably originated from the interpretation of the functions of the theatre by scholars after the fall of the classical period. This negative interpretation is captured in Whiting (1954) thus:

> To the Romans, theatre was a little more than a degraded pleasure; a project by slaves for the titillation of their masters. To the church, theatre was an evil to be crushed along with thievery and prostitution.... to some parents, the theatre is an evil bound to wreck the personality of a child who succumbs to its lures (P. 124).

Furthermore, Osofisan (2008: xx) corroborates the above when he calls attention to the activities of some pastors by stressing that, "we must not forget that the theatre is in most instances portrayed by the pastors as a haven of evil, to be scrupulously avoided by believers who wish to make paradise." In consequence therefore, the Nigerian populace regards theatre as anybody's profession or a profession for the never do wells. According to Nwamuo (1990) in *The Faces of Nigerian Theatre:*

> Some still think it is the profession of vagabonds whose attitudes help to render unsuitable either as wives or husbands, for proper men and women. As a result, some parents vehemently object to their children

> studying theatre arts. Even among university lecturers, some see theatre arts as a non-academic discipline made up of a non-serious group of dancers whose major aim is to provide emotional support for other students of the university (Pp. 31-32).

Some of these lecturers are so educated in their discipline that they are completely uneducated and uninformed about any other discipline. To such people and their likes, this paper is essentially designed to put theatre as a profession in proper context and as Iji (2001) says:

> evaluate and re-evaluate, to adequately highlight the theatre arts disciple, with the view to educating those, even within the humanistic disciple whose knowledge of theatre arts is still vague, opaque, obliquely focused, erroneously biased and very myopic. Such highlights purport to dispel misleading myths, stereotypes and misconceptions about theatre arts and its practitioners; notions that denigrate its deep intellectual, philosophical and aesthetic contents, at the expense of its potentials as a nation builder; in terms of the development of man's total mind and character (P. 117).

This has become necessary in view of the fact that, society continuously downgrades an artiste and still treats their likes scornfully. This transcends to the uninformed opinion, stigmatization and degradation meted to them. Therefore, since arts and science share things in common, it is expected that at the end of this discourse, "both the artiste and the scientist will commingle into one monolithic entity, and generate thoughts that would kindle their minds and generate a new way of looking at something which was earlier considered familiar" (Nwabueze, 2013, p. 2) or at the very least, inform adequately an ignorant set about the virtues and values of theatre studies and thus enable some mutual respect between co-disciplines.

Theatre Studies in Perspective

Theatre is life and it seeks the meaning of existence with the same passion and dexterity that has characterized the work of great philosophers. Anyanwu (2005) opines that:

> There is a relationship between theatre arts and life. Where life is nature lived as it comes, undiluted, unpolished, unedited, raw; theatre arts is life lived at the highest plain, more intense, more refined and therefore more exciting, almost larger than life (P. 61).

He goes further to state that, in the theatre of life, we encounter Peter Brooks' 'Deadly' and 'Rough' theatre while in the theatre of existence, we have his 'Holy' theatre and this is the doing of theatre artists – professional as well as academics (Anyanwu, 2005:61). Therefore, theatre serves man's purpose and cannot be separated from man's existence. Agaku (2010) substantiates this when he writes that:

> The dawn of humanity created the expressive arts, which intervened in various ways in their lives; from the expression of desire to the ritual invocation of the spiritual, entertainment and education. Thus, theatre served to express change in almost all facets of life (P. 104).

This ritual invocation is made manifest in the quest for the primitive man to hunt for food and commune with his ancestors. Sotimirin (2008) lends credence to the above when he observes that:

> To ensure stability and sustainability of his society, the primitive man uses ritual drama to propitiate the gods for a bountiful harvest and through his imitative magic, he imitated animals while hunting in order to get to his prey more easily (P. 161).

It will be right therefore to say that theatre arts is the literature of life and of existence which is designed to complement man's activities on earth with the purposes of edification of the spirit, education of the mind, information dissemination and entertainment of the body, soul and spirit. Sotimirin (2008:168) went further to say that "theatre is a form of human resource put at the society for cultural, social and technological development. The artiste particularly the dramatist is usually seen as a visionary, a privileged ambassador of his people." Aristotle's postulation that the purpose of theatre is to delight and instruct is very apt and well founded, but to see the theatre only as a means of entertainment is indeed unfortunate. The reason may be due to the old prejudice of theatre as a mere recreational activity which accounts for the snobbish attitude of the academic community in particular and the society in general, and of course, the feelings that theatre is a course for training artisans – like in technical schools-... (Bamidele, 2003:68). This does not only negate the essence of theatre studies but also ridicules its attempt to produce a holistic being capable of affecting lives in the society at a significant level. Akinwale (2001) sums it up when he says that,

> Theatre is a medium of artistic expression mirrored in a dynamic form. A metaphorical image of reality, it reflects the total cosmic, moral and

> metaphysical order of life of the people. It is an arena where human beings are presented in a cosmic totality, acting and reacting to forces around them and within them, perceiving and being perceived by those interacting with them, and by those in the audience who experience with them, the enigma that is the common lot of humanity (P. 24).

In spite of the overwhelming evidence to the potentialities of theatre studies, many people, especially, in Nigeria, have refused to see anything good in theatre arts either as a profession or as an academic discipline or in theatre artists as useful members of the society. Notwithstanding this prejudice, however, theatre arts according to Anyanwu (2005:61) as both a profession and as an academic discipline and theatre artistes, in whatever aspect of the field they may be involved, are not only vital to the society in general but they are also pivotal to humanity's total and complete existence socially, economically, politically and spiritually.

Theatre Scholarship and the Agony of Misconception and Misinterpretation: *Sons and Daughters* Contextualized

Sons and Daughters deals with family life and the tensions that result from the clash of two different generations in the era of rapid social change. This clash epitomises the hidden tensions and squabbles between parents and their wards in the choice of a course of study. James represents one generation while his children (Awere, George and Maanan) represent the other. He (James) is desirous to give his children professional training and sees nothing professional about Acting, Dancing and Painting. To him, what matters is the money and prestige it brings to the family. This appears to be the mentality of most parents who only think of the prestige and honour a particular course of study will bring to the family before they allow their wards to study them. Whether the person studying it has any interest in it or not and the issue of whether he will do well in the programme is not usually considered. This is reflected in the play when Aaron and Awere argue thus:

> **Aaron**: .... but really it is not a sacrifice at all: he has plenty dough, if it comes to that; but he likes to think of it as a sacrifice, and there is nothing I can say to that. And then there is the prestige to the family, to say nothing of his long cherished hope that all his children will become professional men and women.
>
> **Awere**: What do you mean 'professional women'?
>
> **Aaron**: I mean precisely that.
>
> **Awere**: He doesn't want Maanan to do Mechanical Engineering too, does he?
>
> **Aaron**: Man, you make me laugh! My elder brother, George, is a doctor, don't forget; and we are expecting Kofi back next September – a fully qualified Chartered Accountant. You want to hear the old man telling his friends of his son who is a medical man, and the great things he expects of his other son who is going to be a banker (De Graft, 2006:2).

The dialogue above is synonymous to what is obtainable in most Nigerian homes and has invariably become one of the problems in the society today. Often times, audacious children quarrel with their parents over the choice of course to study especially those who have already identified their interest. Earliest practitioners in the Theatre Arts discipline experienced these challenges and pushed on irrespective of the threats and deprivations they suffered in the hands of their parents. Because of these negativities erroneously ascribed to the discipline, most students loathe the department.

According to Bamidele (2003):

> They would want to avoid it like the plague. These are the religious puritans and the academic bigots. Their distance only goes to prove that they are inadequate in themselves for their inability to be part of a humanizing discipline. ... Those who have taken an elective course in the department have "proved to other students who still sit on the fence that theatre arts is not just only dancing, jumping and acting but a discipline that re-charges the intellectual curiosity in theory and criticism of the arts" (P. 73).

Money they say rules the world, and most parents are infatuated with money. To them, theatre studies is another means of perpetuating poverty in the family. They believe it is not professional enough to sustain the family let alone generate wealth. This is captured in the ensuing conversation between Aaron and Awere,

> **Aaron**: That is the trouble with the old man, with this world of ours, with everybody. Art must bring money, or there will be no art – no painting,

no writing, no drama, no dancing, no music. Our society is sold on money: nothing is worth anything unless it brings in money....

Awere: Money is also important, you know. You cannot do without it.

Aaron: But I'm dammed if I'm going to treat painting merely as a source of income; what's more, I'd rather kill myself than make the old man think that I have chosen to paint simply because of the money it will bring me (De Graft, 2006:8).

Apart from the monetary aspects of it, theatre artistes are usually regarded as loose and wayward. They merely dance and act in order to attract the attention of men or women. This of course forms part of the negative perceptions and prejudice on the discipline. As a matter of fact, the decision of James to deny his daughter her preferred course of study hinges on this. This is captured thus:

Hannah: All the same, he must feel some concern for your good name and welfare. He has always said that one of the reasons why he hates the idea of you going to a dancing school in England and coming back to dance on the stage is ...

Maanan: That the men will be after me. I've always known that

Hannah: Your father doesn't put it exactly that way. He says he doesn't want anybody to think that you are a loose girl; and of course all the men who will be making for you.... I am sometimes minded to agree with him, you know Maanan

Maanan: At least we can make him realize that a girl need not go on the stage to draw the men after her. As things are now, lawyer Bonu's office holds more menace than any stage in the world (De Graft, 2006:17).

This is exactly what parents do not understand. It is true that dancing is part of the programme and that they perform before a given audience, but that does not in any way make them loose or wayward. Moreover, every profession dances depending on the angle one looks at it. To Uka (2009),

> ...all professions are dancers and dance performers: the librarian and archivist dances with books and book catalogues in huge space and shelves; the lawyer in huge libraries and court-rooms, even in prisons; the doctor in huge theatres with may be, computerized gadgets to aid therapies and surgeries; the economist with statistics that may regulate or determine the poverty or richness of a country and its citizens; the political scientist with the innumerable traits of violence and terrorist acts worldwide, from Osama Bin Laden and his impact on the World Trade Centre (W.T.C) of new York on September, 11, 2001, to the unmanned missile bomber of American military war-lords over Afghanistan. The professional 'dances' are endless, perpetual, and in terms of theatre, serve to remind human society how inextricably tied to 'Ixion's Wheel' man is in all ways as he gropes his way towards eternity (Uka (Pp. 2-3).

Every profession has its own hazards but it is equally a misconceived notion to think that theatre profession attracts loose behaviour. In Nigeria today, most of the loose girls are not products of theatre arts departments. Majority of them are from the so called professional disciplines. There is nothing wayward about the profession rather what is needed is the encouragement and the necessary support to excel. This is gleaned from one of the passages thus:

James: Must I be told that to the face before I know? But this is the result of being an indulgent father. I toil all day all through the year to make enough money to educate my children, to give them the best profession that only rich men's children can have, and what do they tell me? 'I don't want to be an engineer and I don't care about law'–as if what I'm offering them was so much cow dung! And what do they want? Dancing half naked on a bloody stage and painting a lot of foolish pictures that nobody knows the worth of money will care to pay a penny for....

Hannah: You don't seem to know your daughter, James.

James: Don't I know her?

Hannah: Maanan is more proud than you think her, and I'm sure showing off her half naked body on a stage is the last thing she wants to do. As to her falling prey to wicked men, well, I used to agree with you on that going

on the stage would be the surest way of bringing such harm upon herself but I'm now beginning to have doubts.

James: You approve then, of this dancing craze? I don't see how any mother who cares for the modesty of her daughter can coolly sit down there and defend such waywardness.

Hannah: There is nothing wayward about dancing, James. Do I need to tell you that? You like to dance to '*Mpintin*', don't you?

James: That's different

Hannah: What about the '*Adowa*' women dancers you rush to the windows to look when they come along the street with their songs. Do you go to see them to look at them because they are naked? (De Graft, 2006:23-24).

This is the case with most parents who detest theatre studies. Such parents usually know when a new film arrives the market. They are synonymous with the picture Armah painted in *The Beautiful Ones Are Not Yet Born* about a certain bird called *Chichidodo* who "hates excrement with all its soul but feeds maggots that grow from the excreta" (Armah, 1968:45). Similarly, Uka (2009:8) argues that "... all those learned, or desirous parents who made the pronouncement were spending good money watching American Westerns in public cinemas showing the films made in Hollywood, acted in by other people's children". Okome (2008:7) further affirms that, such parents who hate theatre professions contradict themselves by telling you how many films they have watched and the names of the leading Nollywood stars. According to him, "they are those who see plays and video films in the 'dark' and denounce them in day light." They usually glue their eye to the television set whenever a dramatic piece is going on, yet they detest such names as 'mama' or 'papa' dramatist or actor. But the questions that readily come to mind are, if these parents enjoy the product from the theatre scholarship, why do they detest their children from being part of it? Why do they think theatre is not professional enough and cannot generate funds? The world is changing and things that were considered sacrosanct in the past are no longer seen as so in this modern era. If a child has identified an area as his preferred choice, this paper is of the opinion that there is no point forcing him against it because it may spell doom and catastrophe at the long run. Hannah and George (De Graft, 2006) echoed this when they argue thus:

Hannah: But why should he be forced to do something he knows very well he doesn't want to do?

George: Father, I think mother has something there. If Aaron seriously objects to doing engineering –

James: Who talks of objection? If I was good enough to choose you your profession, I think I' m still good enough to choose Aaron his. And you have never told me you regretted the choice, have you?

George: I shouldn't say so, father. But then, I liked the profession you chose, had always wanted to be a doctor, so I just went ahead and did it. If Aaron is still determined to go on with his painting, in fact, I don't see what is wrong with it. I personally don't care about painting, and at first I couldn't believe that he was serious; but obviously he is serious, so –

James: But my son a mere painter?

George: You said a while ago that you wanted the best for your children, didn't you, father?

James: Yes!

George: Then you couldn't do better than help them to do what they deeply feel they have the ability or talent for (P. 48).

Furthermore, because of the hatred for theatre scholarship, most parents prefer their wards studying any other course and in most extreme cases, become apprentices to firms and establishments. More often than not, some of them are exposed to occupational hazards and risks. In the play *Sons and Daughters*, James thought he was doing his daughter good by sending her to work as an apprentice in Lawyer Bonu's office, not knowing that he was sending her to a lion's den. Of course she came out unscarred but the result would have been of great consequence if Lawyer Bonu were not to have been caught in the act. This, indeed, is a lesson to parents.

Conclusion

Although the term theatre arts is often misunderstood and erroneously so, by people who claim to be doyens of humanistic discipline, but the fact remains that people nowadays are gradually becoming aware of the potential of theatre scholarship. Nwamuo (2003) in *Essentials of Theatre Administration* puts it thus:

> theatre which hitherto was written off as a profession for vagabonds, never-do-well and whose artistes were considered unsuitable as wives or husbands for proper men and women because they were exotic, is fast growing into an acceptable and decent profession in Nigeria. The government and people of Nigeria have accepted theatre artistes as effective and stimulating teachers, as promoters of fashion and culture, as fostering the spirit of democracy, curriculum instruction in Nigeria's educational system and as a strong force in promoting Nigerian unity, hence the establishment of theatre and communication departments in almost all Nigerian universities. The existence of councils for arts and culture, the promotion of cultural studies, tourism and the hospitality industry throughout the country and the inclusion of drama in the Nigerian secondary school curriculum are pointers to the new attitudes towards the theatre profession (P. 28).

This paper does not advocate that parents should not guide their children in the choice of course to study but is rather of the view that, the wishes of their children should be sought after and respected. What is then needed is proper advice and support. Often times, students have failed in their academic career because of lack of interest and enthusiasm. Theatre arts is just like every other discipline with deep intellectual exertion. Art itself, of which theatre is one, is a creation. According to Sofola (1994), its deep intellectual discourse is designed:

> To heal and restore the life of a sick and battered humanity; to create a new vision for growth, renewal, regeneration and edification of man for a wholesome life, and a better community. To mobilise a collective conscience for a particular desired objective (P. 5).

Parents should therefore endeavour to identify their children's interests academically and channel their thoughts towards them. The era of compulsion, threat and preference over a particular discipline against the other is gradually dissipating. There are different specializations and if everybody tilts towards becoming a Medical Doctor, Engineer or Lawyer, the world will be chaotic and no meaningful progress will be made. There is therefore no basis for the undue preference accorded sciences over the arts. In the words of Sofola (1994:),

> We are familiar with such saying as "we need space ships, inter-planet bridges for outer links, and computerized cosmic order for better living; not art, particularly the art of performance, which wastes peoples time and is only good for those who have useless time on their hands to burn" (P. 1).

But according to Schelling as quoted by Sofola (1994:3), "art is the prototype of science; and where art is now, science will come only later ... as an invention". Ekweariri (2008:85) also supports the above assertion by Schelling by saying that "science and technology involve a significant amount of art elements in its execution. This is because art combines processes, knowledge and product". Potential students in the profession are therefore encouraged not to give up their plans or rest in their ores. The advice of Awere in the play is quite instructive and a key to achieving one's theatrical academic dream. Awere (De Graft, 2006) says to Aaron:

> **Awere**: ... I still think you can do something about it, you know! Persuade him; make him see how frustrating the whole business is bound to be for you. Surely, he ought to know that one can take a horse to the water, but cannot force it to drink P. 1).

Keep fighting back and do not allow our philistine public to browbeat you into submission. Just as James finally realized his mistakes and allowed Aaron and Maanan to have their way, we are optimistic that all hope is not lost and that there is definitely flickers of light at the end of the tunnel for "theatre indeed, has gone beyond the often cynical, dismissive underestimation given it by a sector of Nigerians when they simply call it the business of clowns, and dancers, and under employed men and women" (Uka, 2009:2).

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15

OPTIMIZATION OF AFFORDABLE ARTY TEACHING AND LEARNING MATERIALS/RESOURCES

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Abstract
The paper posits that there are numerous benefits which the effective optimization of arty tuition materials can bring into the education system in Nigeria. It is not adequate for the teachers / facilitators to decide to embrace the use of tuition materials in their education, there has to be a complementary support from the school administration by way of providing the necessary infrastructural support, finance, reward system and support services. There should be a consensus among practitioners for the creation of a school Tuition Materials Services Program to meet the required administrative support that can be provided. The Tuition Materials Centre should be the core of the institutions material services programme. Through the Tuition Material Centre, facilities will be planned out, made available and stored efficiently for efficient distribution and retrieval system.

Key Words: Optimization, Affordable, Arty Teaching, Learning, Resources

Introduction

In education's continuing mission of meeting the needs of learners, a perceptible shift from 'orthodoxy,' long standing process of reading, writing, counting, text memorization skills that may have been appropriate for the medieval clerks are giving way to skills of analysis, correct and current approach that are considered desirable in today's modern culture (West, 1997, Thomas, 200). Proficiency with words and numbers is insufficient and must be supplemented with additional basic skills as new and promising technologies permeate activities of daily living.

Through all stratum of the nation's educational system, and for all known and existing educate (school) types, tuition resource or teaching and learning materials/resources are an indispensable issue in the realization of goals. The term 'teaching and learning arty materials/resources' would be taken to represent all the physical materials, imports, products, improvised, constructions, gadgets, aids, tools and reminiscent of, which teachers and facilitators utilize to underpin the impact of unwritten expressions in the teaching-learning process. This learning will use the phrase 'teaching-learning resources as an option to materials/facilities.

The commonness of teachers-oral expressions in the pedagogical cycles involves only the learner's sagacity of hearing, which put into practice could be mind-numbing after a while. The exploitation of resources' (materials) facilities on the other hand, calls into play the sagacity of sight (viso-spatial) and touch (manipulo-spatial). The number of senses involved in tuition process, the more fixed the learning that results; thus it is thought in the Chinese didactic thinking that:

We hear, we forget;
We see, we keep in mind,
We do we comprehend.

The use of affordable teaching-learning materials pledges more effectual learning as the learner, in adding to simply hearing, also sees and does. It is consequently indispensable not to have the materials/facilities in our tertiary institutions, for them to be efficiently browbeaten in the pedagogy.

Predictably, array of materials (resources) exist for different arty subject matter or schedules, at different educational levels. Whatever the nature of materials/resources used by the teacher or the facilitator it is understandable that resources serve, among other things, to concretize theoretical concepts and ideas. They make learning more reminiscent, enthralling, more real and animated. They smooth the progress of retention of learnt content and help the teacher/facilitator to preserve energy by limiting utilization of unwritten words, that's why it is often said that "a picture is worth a thousand words."

Tuition (materials) facilities exist and can be obtained in a number of ways. They may be purchased, donated, produced, improvised, fabricated, constructed or may exist within an environment as junks to be recycled or as permanent features, structures or institutions. However, they may be attaining, it is important to make the best use of the materials when they are available and affordable. It is the purpose of this learning to examine how best exceptional oriented (arty) schools and institutions can utilize the

materials most favorably. In doing so, we shall first of all identify various types of materials (equipment) or materials/resources that are available and affordable for use by teachers, facilitators and learners. We shall then briefly highlight how the materials may be obtained, before discussing how to make the best use of materials/resources.

It is probable to classify tuition equipment'/resources in number of ways. They may be apparent according to the levels of technology - low level technology or high-level technology materials; according to their sagacity: they stimulate- visual equipment, and audio-visual equipment for effusive chores. They may also exist as projectuals and non-projectuals material; as printed and non-printed materials and the like.

Contemporary learning's is characterized by a lot of challenges which have necessitated the use of innovative teaching-learning taxonomy. By innovative teaching-learning taxonomy it is meant that a structured combination and utilization of people, materials, facilities, automated equipment and procedures which interact to achieve the desired tuition goals. Consistently, the need for meaningful investment in education is the basis for such innovative learning taxonomy which requires more than the "orthodox" (traditional) teacher to directly transmit information to the learner. In stance of this learning, tuition material is the same thing as educational standard which means the media born of the communication revolution which can be used for instructional purposes alongside the teachers, textbooks and the blackboard (AECT, 1979; Ukoha, 1996; Carney & Levin, 200, Ikwuemesi 2005). Conversely, tuition materials are communally classified according to their distinctiveness. Thus the most attested classes of tuition materials\resources are as follows:

1. CONCRETE (Automated)
2. SOFTWARE (Consumables)
3. TUITIONAL PACKAGES (Self teaching facilitates)
4. PROJECTED VISUALS (Audio Visuals, Overhead Projector, Intercom/ Cinema etc)
5. PRINTS (Books, Publications, Journals, Handouts Encyclopaedias etc)
6. NON-PRINTED (Real Objects, Specimen, Mock-up etc)
7. PROJECTUALS (Physical Features etc)
8. ARTY MATERIALS (Graphic, Textiles, Ceramics, Fine Art, Art History and Art Education).

The above with reference to classes or categories of tuition materials/facilities consists of several items which space will not consent us to itemize now. Conversely, we shall name a few paradigm categories.

TABLE 1
CATHEGORIES OF ARTY TUITION MATERIALS

FINE ART MATERIALS

S/N	CATEGORIES	EXAMPLES
1.	**CONCRETES**	
		EASEL
		1. **Radial Studio Easel**; manufactured from beach wood this easel can be tilted backwards and forwards and the centre joint allows the canvas to be returned to the horizontal position. Fitted with extra-large locking wing nut.
		a) Weight: 7.25kg. Size: 1560, 200, 76 (1930mm)
		2. **Folding Studio Easel**; a heavy duty oiled beach wood featuring a twist-lock knob for easy adjustment to canvas height. Incorporate pallet holder and base stabilizers
		b) Weight: 6 kg). Height: (1730mm)
		3. **Sketch-box Easel**; a combined colour box and easel in oiled beach wood cleverly design so as to enable use for any kind of painting. Incorporates a one drawer cabinet and wooden pallet.
		c) Weight: 6kg) Height: (845mm).
		4. **Coventry Table or Artist Table Easel**; this strongly made oiled wooden table has an adjustable support and takes canvas up to 610mm high, the canvas position can be set to suit either a backward or forward position.
		d) Weight: (1kg) Height:(95mm)
		5. **Canvas Carrier**; specially developed oiled beach wood, canvas carrier that can accommodate two canvases of (508mm). Weight: (340g) approximately.

6. **Metal folding Sketching (out-door) Easel**; this styling incorporate grip-type fixing handle that allows for positioning to suit either oil or water colour painting.

e) Weight: (2.27kg) Height: (740mm)

1. **Durham Studio Easel**: A solidly built oiled beech wood easel. The base of the canvas fit in a rest which forms a pigeon hole to store brushes, colures etc.

f) Weight: (17kg) Height: (137mm).

Workshop Equipment

g) Auto-air compressor: Sturdily constructed and designed especially for use in studio workshops. With spraying and airline equipment/ accessories.
h) Robust hammers:
i) Metal cutting ban saw (Horizontal/Vertical-3 speed cutting arm)
j) 4'' Angle grinder
k) Sheet metal Shear (cutting capacity 1.6mm0
l) Sport-welding machine (automated)
m) Hydraulic iron bender(automated/Manual)
n) Gas welding (with oxygen and Acycertarlene gas)
o) Hydraulic lifter (manually Operated)
p) Multi-head wood engraver (automated)
q) Metal measuring and rolling machine
r) Punch and Flange Tools (Ideal for crimping and hole punching)

2. PROJECTUALS

a) Overhead projector/transparencies
b) Slides projector/screen
c) Desktop computer/screen
d) PowerPoint/facilities
e) Printer
f) Photocopier

3. TUITION PACKAGES

1. Self-teaching (making do)
2. Models (sentient or inert)
3. Moulds
4. Prototype

4. PRINTS

PUBLICATION

1. How to draw Books
2. Portraits and how to do them
3. How to Paint with Acrylics, Watercolours, Tempera and Oil
4. Drawing in Charcoal
5. Sculpture for Beginners
6. Metalwork's for Beginners
7. Quick Sketching
8. Common Faults in Oil Painting
9. Experimental Painting etc
10. Journals etc
11. Handouts

5. CONSUMABLES

Artist's Oil and Water Colours

1. Artists' Oil Colures Sketch Boxes (fitted with colour tubes, Brushes, Dipper, Linseed Oil, Turpentine, Palette Knife, Wood Ply Platte and charcoal)
2. Colour Sets
3. Water Colours
4. Oil Mediums and Vanishes for Oil Painting
5. Oil Mediums and Vanishes for Watercolour Painting
6. Crayola Colours Sets" Stay wet" Palette (Plastic Palette)
7. Tempera Colures (Tempera mix can be converted to a water-resistant glaze by the addition of PVA medium).

Artists' Brushes

1. Round Brushes; a well-formed brush for water colure made from sable heir with good pointing qualities. Available sizes 1, -12.
2. Sable Fan Brush: for blending colours in landscape and portraiture. Available sizes 2-6.
3. Filbert-Shaped Ox Halt Brushes made from high-quality ox-heir-suitable for oil and water colure painting Available sizes 4, -12.
4. Nylon Brushes; Ideal for oil painting, the fibres are firmly set in a thick laid seamless ferrule on a long handle Available sizes 1 -2.
5. Hog Brushes; Flat Hog Bristle Brushes these are some of the best hog brushes made. They have curved-in interlocking bristles of fine wearing qualities suitable for oil or acrylic painting. Available sizes 1-16
6. Student Brushes (Flat Bristle, Round Bristle, Filbert Shaped and Nylon Brushes they are school-quality that designed for rigorous use. They are designed to hold colours well.

Painting Accessories

1. Palette Knives Straight Blade made from finest Sheffield Steel 76mm, 102mm, and 127mm.
2. Cranked Blade (Finest Sheffield Steel)76mm, 102mm and 127mm
3. Palette Knives Straight Blade (Stainless steel) 76mm, 89mm and 114mm.
4. Painting Knives (Stainless steel) Long trowel shape, Short trowel shape, Narrow peer shape Medium peer shape and Small peer shape
5. Portfolios (with flaps can be improvised)
6. Wooden Pallets (improvised from fine mahogany or flexible white plastic)
7. Artist Chinaware (plastic saucers)

Painting Surfaces

1. Prepared Canvas-Acrylic Primed
   An acrylic primed cotton duck canvas of even texture.
   Recommended for murals and large-scale painting.
2. Prepared Canvas-Oil Primed
   Quality 'x' made from finest linen, with all line yarns of close construction. Suitable for all purposes
   Quality 'G' Woven from high quality pure linen, all line yarns medium texture. Suitable for most techniques
   Quality 'H'
3. Unprimed Canvas: Quality 'x' Raw linen and 'P' pure cotton
4. Oil Sketching Boards: A "canvas grained primed board 'with assorted sizes.

Papers for Drawing and Water Colures

1. Bockingford Artists' Superior water colure Paper.
2. Education Paper (Sugar Paper) Available in assorted colures and sizes.
3. Newsprint (Sheet size) Available in quires and reams.
4. Fabriano Ingres Papers (90 $_{gm2}$)
5. Available in assorted colures.

GRAPHIC DESIGN MATERIALS

CONCRETE

1. Auto-Kon 1000 Scanner: A Laser scanning machine (Teaching Equipment).
2. Grant Projector: Enlarger for photographic and artistic colure separation. (Teaching Equipment)
3. Etching Printing Machine (Equipment)
4. Collotype Printing Machine: Available as Automated, Manual. (Teaching Equipment)

5. Colour Idexo- Printing Machine
6. Letterpress Printing Machine.
7. Gravograph Engraving Machine (Teaching Equipment)
8. Glass Laser Engraving Machine (Teaching Equipment)
9. Metal Embossing Machine (Teaching Equipment)
10. Swivel T-shirt Heat Transfer Screen Printing Machine (Teaching Facilities)

- Professional Cameras (Cannon EOS 600) With EF-S18-55mm (Photographic Teaching Equipment)
- Configured Computer System (Computer Graphic)
- Dark Room Equipment /Facilities.
- Airbrush (Facility)
- Airbrush Compressor (Facility)
- Adjustable Drawing Table (Furniture)
- Air Compressor (Workshop Equipment)
- Multi-Head Wood Engraving Machine (Workshop Equipment)
- Craft and Hobby Tools (Facilities')
- Thermograph Machine (Teaching Device)
- Flexography Printing Machine (Teaching Equipment)

PROJECTUALS

1. Overhead Projector / Screen (Facility)
2. Slide Projector / Screen (Facility)
3. Power Point Facilities
4. Printer
5. Photocopier

TUITION PACKAGES

(i) Prototypes (Improvisations)
(ii) Models
(iii) Lettering Techniques 'and Aids (Teaching Aids)
(iv) Mounting and Laminating Techniques
(v) Photographic Techniques
(vi) Planning for Visual Media Production
(vii) Media Design: Ideas and Techniques
(viii) Illustrating Techniques and Aids
(ix) Colouring Techniques
(x) Human Skeleton
(xi) Puppetry

PRINTS

How to Draw Books

(i) Drawing Simplified
(ii) How to Draw Head
(iii) How to Draw Head from Life
(iv) Figure from Life
(v) Anatomy
(vi) Comics
(vii) Animated Cartoons
(viii) Animation
(ix) Perspective Drawing
(x) Technical Drawing
(xi) ABC of Lettering
(xii) How to Paint with Airbrush Techniques
(xiii) How to Animate Film Cartoons
(xiv) Figure Anatomy for fashion Design
(xv) Simplified Steps to Graphic
(xvi) Nudity and Graphic Design
(xvii) Quick Sketching
(xviii) Figure Drawing for All its Worth
(xix) Journals

(xx) Handout
(xxi) Print Master-Image Index
(xxii) Architectural Graphics

CONSUMABLES

1. Beginners Kit: 24 assorted pastels, dusting brush, 57ml bottle of fixative, spray diffuser, knead able putty rubber and leafleted Hint for Beginners.
2. Block Printing Colours (Water and Oil based) are suitable for various printing processes using wide range of block materials these may include Wood, Lino, Metal or even Potato.
3. Screen Printing Colours (Water Soluble) designed for rapid drying and easy cleaning of equipment using soap and water.
4. Screen and Fabric Printing Colures (Acrylic based) this versatile range of printing colures has been formulated so that the popular printing techniques can be under taken. The acrylic base gives permanent results on both paper and fabric and bright and light fast pigmentation.
5. Poster Colures: are highly pigmented forms past colures that produce a smooth matt finish suited to design work.

CONCREAT **TEXTLE DESIGN ART MATERIALS**

1. Standardizes Printing Table (With Printing Accessories) a precision-made edges locking wind nut. Melamine cover, soft printing top
2. De-Waxing Machine (Wax Remover)
3. Die-Piet (Manual/Mechanized)
4. Automated Looms: Motions are derived from two steel shafts, known respectively as top and bottom shafts
5. Flour Looms (with weaving accessories Warp beam, Lease rod, Herald, Reed, Picking stick, Warp, Mash, Sheds, Shuttle and Woven cloth
6. Table Looms (With Accessories)
7. Assorted Tailoring Machines (Leather, jute, synthetic leader and fabrics)
8. Screen Printing Equipment: Especially for printing display materials, printing on unusual surfaces- is called "silk screen"
9. Mechanical Ox dying Railings (Automated)
10. Automated Cuprammoium (Teaching Facilities)

It is indispensable to state at this point that the use of educational conciliators in the teaching-learning processes in Nigerian schools and institutions cannot be said to be absolutely new. Statistics exist when resource (materials) such as twigs, marbles, dowels, cowries, craniums, shingles, rocks and seeds were used widely in teaching and learning to educate (Kogi, 2006, Barsh, 2006, Hajara, 2008, Lemke, 2012). What are conceivably new are the hi-tech modernism and products such as television, radios, computers and telephones which are now being used in teaching-learning procedures in Nigerian schools.

Benefits of Arty Equipment

The invariable increase in the need for and use of arty materials in schools, colleges, universities and the various educational institutions lies in the fact that they are useful. It has been stressed that the basic assumption about tuition materials (both hardware and software) is that they can be used to enhanced and improve teaching and learning (Presidential Commissions on Instructional Technology, 1970). One vital justification for the use of tuition materials\resources in teaching-learning process is that it possesses the ability to stimulate the sagacities of hearing, seeing and touching senses of the learner (Miller, 1957). Miller says:

> Teaching at any level requires that the student be exposed to some form of stimulus. Learning cannot take place in vacuum… the instructor must be

> able to produce stimuli having enough strength and definition to get through the student… the student must notice and /or hear something. In a large classroom, auditorium or in the studios students in the back rows must be able to hear, if there is something to see, they must be able see it or if there is something to feel, they must be able to feel it. By the use of contemporary technology, we can control the size of the visual image, amplify the sound and stage-manage control of the objects. We can control the rate of perceptible motion or show inaccessible thing or those that are remote in space or time.

In a practical sense, a tuition material has imperative position in the teaching-learning procedure. Foremost, from the viewpoint of teaching, tuition material can be used:

i. Provide increased curiosity in learning.
ii. Get hold of the learner's attention.
iii. Strengthens written communication.
iv. Brings professionalism and multi-resources to the pedagogical setting.
v. Acquiesce all members of the group or class the opportunity to share a joint expertise.
vi. Provides for direct communication to students with the reality of their communal and physical environment.
vii. Provides liberalism for the learning of insubstantial or controversial subjects.
viii. Exhibit in accessible processes, effusive arty abilities, actions, things and transformation in time, speed and space.
ix. Demonstrate and illuminate non-verbal symbols and images, quantitative relationships, complex relationships, abstract concepts, spatial relations and special minutiae.
x. Encourage greater acquisition and longer retention of accurate connections.
xi. Provide openings for autonomous and individualized scholarship.

Within a realistic prudence, tuition resources (materials) have significant roles to play in the arty teaching-learning procedures. Jegede, (1994), Melnick, (2011), Romiszowski (1981) Ukoha, (1996), pragmatically, affirmed that tuition materials can:

i. offer the instructor with a means for broadening his scholars' sphere understanding.
ii. help the instructor to offer his scholars with meaningful source of information.
iii. offer the instructor with interest-compelling spring boards which can launch scholars into frontiers' variety of intellectual behaviour.
iv. offer the instructor to triumph over physical differences of presenting subject matter.
v. Offer the instructor with the tools to carry out analytical testing research and curative works.

Finally, most tuition resources (materials) are in essence educational materials which can also be seen in the context of visuals and, consequently, in terms of their contribution to the visualization of the tuition process. Nworgu (1990), Ahmed (2017), Duncum, (2002), asserted that, visuals are indispensable elements in visualization which itself is a mental act and an integral part of the thought process. It has been recognized that we envision, dream, explore, systematize our thoughts, make value judgments and; solve problems by visualizing. More specially, we see thoughts in terms consortiums and clusters, movement and rotation, spatial and symbolic relationships, and large-scale demonstrations.

Strategies for Optimization of Affordable Arty Tuition Materials

The assortments of benefits of tuition material have been enumerated in learning. It must be emphasized that the effectiveness of any tuition materials is partly a factor of the ways they are designed, selected and utilized. Similarly, there cannot be any hard and fast rule about the design, selection and utilizing of tuition materials. What is required, therefore, are general guidelines that can be borne in mind to ensure the best optimization and affordability of tuition materials.

Criteria for Good Arty Tuition Materials

The subsequent criteria can be used to critic and ascertain the quality of any categories of arty tuition materials to be selected and used. A good arty tuition material is determined by a number of factors via:

1. Aptness: course objectives, studio practicals, lectures; appropriateness for a particular learning level,
2. Freedom: from preconceived notion, prejudice, distortion,
3. Currency: reflecting current thought /innovations,
4. Availability: obtainable when needed,
5. Appeal: euthenics, attention holding,
6. Technical eminence: simplicity, workability.
7. Affordability: within school budget curb.

Arty Material Support Facilities

Optimization of affordable arty materials on teaching-learning/facilitative process can be effective, unless there are a minimum and tolerable levels or quantity of the following support facilities, namely:

1. Lecture Halls
2. Seminar Rooms
3. Work Shop
4. Studios
5. Media Resources Centres
6. Exhibition Halls
7. Electronic Learning Centre
8. Out-door Learning (excursion facilities)
9. Libraries (Conventional, Audio-visual)
10. Open Spaces
11. Electricity (Power) Supply

Arty Tuition Material Selection

The selection of arty materials –learning and demonstrative proposes is one important step in the overall System Approach to instruction. The selection of arty tuition material, thus, should be guided by the following factors:

1. The Chore Factors: the type of arty learning objectives borne in mind.
2. The learner Factors: (I Q. physical abilities /disabilities age, sex, etc).
3. The Quality of Material- The criteria listed earlier should be used to determine the quality for any didactic teaching-process.
4. Material availability and affordability: - Categorized namely;
5. Donated/Inexpensive Material
1. Commercially Produced Materials
2. Fabricated or locally produced Materials (Teachers/Students projects/improvising
1. Nature of Material Mode: should influence the choice i.e.
2. Size of learner Group
1. Independent Learning
2. Stimuli Interaction Needed
3. Drill Practice.
4. Availability and Affordability of Support Resources: should influence the support (men and materials) available in the teaching-learning system e. g.
5. Relevant and skill personnel
1. Appropriate Equipment(s)
2. Physical Facilities (Appropriate Quality)

Challenges of Arty Tuition Materials in Nigerian Tertiary Institutions

In spite of the numerous recompenses and benefits which the teaching-learning process can gain from arty tuition materials, the innovation appears not have been effectively integrated into most Nigerian tertiary institutions. This circumstance is due to numerous challenges which can be broadly classified into (a) What to use, (b) Where to get what to use, (c) How and what is affordable- can be put into optimal use.

Universally, the challenges facing the optimal utilization of arty tuition materials in Nigerian tertiary institutions include the following:

(a) The cost of arty tuition resources, equipment and materials are typically high and sometimes unaffordable. In a situation of meager financial allocations, the innovation is bound to suffer due to the lack of adequate number of equipment and materials occasioned by poor and irregular funding.

(b) There is a general lack of befitting arty infrastructural facilities for tuition in most tertiary institutions in Nigeria, apart from available traditional classrooms rehabilitated into studios and workshops. Tuition equipment/facilities require adequate and additional spaces for design rendition, reprography, fabrication (manipulo-spatial dexterities), production (prototype) and utilization of Audio-visual materials. There is also need for storage facilities. The lecture halls and studios are expected to be regularly lit with electrical out-lets, projected or screens and acoustic walls.

(C) There is a general shortage of arty equipment and materials due to financial constraints and importation challenges as most of the technical advanced equipment are produced out-side Nigeria. Besides this general shortage, there is a deficient basic information about the accessible ones.

(d) Lecturers/facilitators work-load is usually heavy in the conventional teaching mode. Such heavy teaching work-load does not allow for effectual integration of arty tuition equipment, materials/resources into our educational system.

(e) The nature of examination or evaluation which are highly paper and pencil oriented predispose to inhibit the extensive or intensive use of arty tuition materials during the teaching-learning process.

(f) There are the challenges of non-availability of professional and technical staff that can assist the teacher's/ facilitators in the effective use of arty tuition materials in teaching-learning process.

Summary and Recommendations

From all propositions, there are numerous recompenses which the effectual optimization of affordable tuition materials can fetch into education system in Nigeria. By way of summary of these benefits, studies have asserted that arty tuition materials/equipment may perform some super human tasks for exceptional teachers although each of the materials do not partake each of the roles (Love, 2011; Fleith, 2010; Kogi, 2006).

It is not adequate for the individual teacher to decide to embrace and use arty materials in their teaching. There should be a complementary support from the school or educate administration by way of providing the essential infrastructural support, finance, and reward system and support services. There is no one broad-spectrum technique of providing the essential administrative support for tuition material in institutions. However, there should be a consensus among practitioners of audio-visual technology that it is only through the creation of institutions Tuition Material Service Programme that the required administrative support can be afforded. The Tuition Material Centre should be the core of any institutions material service. The pedestal for such centre and programme can be found in the need to organize the institution to make tuition materials easily available to teachers/ facilitators and students. Through the Tuition Material Centre, facilities will be deliberated on, made available and stored competently for allotment and retrieval synchronization.

The service of the proposed Arty Tuition Material Centre has far-reaching implications for the planning and implementation of tuition material programme in schools. The following implications are laudable of note:

1. The Arty Tuition Material Centre should include the services of the institutions conventional library. They should be a need for a separate library, once the Arty Tuition Material Centre is equipped.
2. The Arty Tuition Material Centre should be centrally located so that it can serve the various components of the institution
3. The Arty Tuition Material Centre should be designed to provide space for the following activities:
1. Junk Area (Recycling, improvisation materials sites)
2. Material Stack Area
3. Multi-purpose Area
4. Individual Preview and Audition Spaces
5. Storage Area
6. Maintenance and Service Area
7. Production Area
8. Multi-purpose Learning (Evaluation Area)

The Arty Tuition Material Centre when fully operational would serve as a partnership for solving all the challenges affecting the optimal utilization of arty tuition material in the teaching-learning system

Conclusion

In conclusion, the benefits of arty tuition material to teaching-learning process call for the optimization and the affordability of their selection and utilization by the school's system. The perception and operation of Arty Tuition Material Centre should be designed to harness benefits through the minimization of the challenges intrinsic in such exercise.

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AN ANALYTICAL NARRATIVE ON PAINTERS EVOLUTIONARY APPROACH TO THE HUMAN FIGURE

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Abstract
This paper is a brief history of painters' approach to the human figure, drawn from the advancement of painting from the prehistoric era to the 21st century. The desire to create art is as old as mankind itself. Since time immemorial, people have used art to communicate information, tell stories and record events. Art is one of the deepest forms of personal expression. Art began underground, in caves, tombs and catacombs. The human figure has been one of the constant subjects of art since the first stone age cave paintings. Artworks, such as figure and figurative paintings have been reinterpreted in various styles throughout history. Examining various periods in the evolution of painting, what are the contrasting sources to which artists turn for inspiration in the rendition of human figure? What are the varying purpose of human figure paintings? Across this broad timeline, what are the distinctive styles, materials and techniques of rendering human figure in painting? These questions underscore this brief narrative of painters' evolutionary approach to the human figure in painting.

Key Words: Narrative, Painting, Human Figure, Approach, Evolutionary

Introduction

The painters' approach to human figure (or human forms) involves a study and appreciation of the beauty of the human body in its visual analysis and portrayal. This process also entails analysis of the postures, such as sitting, standing or sleeping and the movements, such as walking, running, dancing, among other actions.

From the Stone Age to the inception of the enlightenment era, painters were confined to the rules of perspective and resemblance in their approach to human figures. During the ancient civilization, water-based media were mostly used for painting. In Modernism, oil pigments became the ideal media for depicting human figure. Modernists approach was dominated by blending and layering paint, which made the human forms more real. Working from life models used to be the preferred practice until the middle of nineteenth century, when photography was discovered. With this major turning point in the image world, modern painters diversified their approach to include photographic process. They also abstracted human forms, though with clues of resemblance.

Postmodernists approach to human figures in painting is an extension of Modernist style. They deployed more materials in their approach to human figures. Postmodern artists expanded the photographic process with the birth of digital reproduction and pixilation. Nowadays, the length of time needed to complete a portrait painting has led most contemporary painters to use photographs as references of human forms. Postmodern painters also expanded their palettes to transcend beyond the traditional liquid pigments, such as acrylics, water and oil colours, to include digital pixilation, solid colourful materials as well as gaseous colourful materials. Painting is no longer confined to the two-dimensional flat surface.

The painters approach to human figure turned around different art periods, characterized by remarkable events. According to Wilder (2007), an art period can take from 50 to 20,000 years, depending on the level of cultural change. This narrative of painters' approach to human figure is based on the major turning points in the evolution of painting. It reviews selected figure and figurative paintings from the following civilizations: Cave, Ancient Egypt, Ancient Greece, Byzantine, Ancient China, Renaissance, Modernism and Postmodernism.

Cave Painting (around 50,000 – 5,000 BCE)

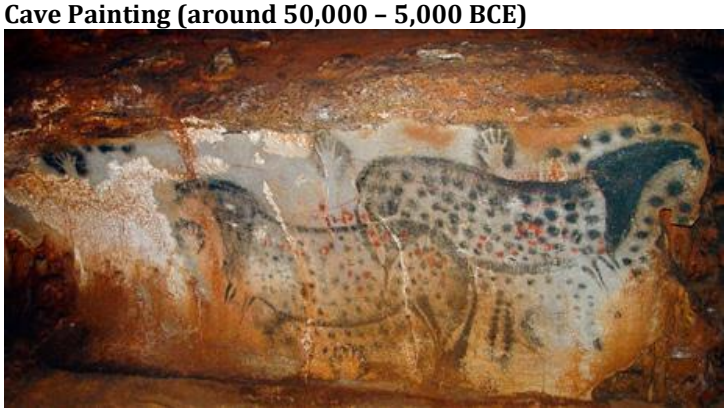

Fig.1: Wall painting in the cave at Pech-Merle, France, 22,000 BCE. 336 cm long.
Source:http://news.nationalgeographic.com/news/2009/06/photogalleries/cave-handprints-actually-women-missions-pictures/

The style of Paleolithic work is naturalistic, as exemplified by Wall painting in the cave at Pech-Merle, France (Fig. 1). The painting is composed of horses, spotted negative hand imprints and brown hues. The cave artists used lines and dots to depicts animals on rocks. The two hands portrayed above the horses are signatures of community members. There are also prehistoric paintings discovered in the caves of Australia and India, created around 50000 – 40000 BCE.

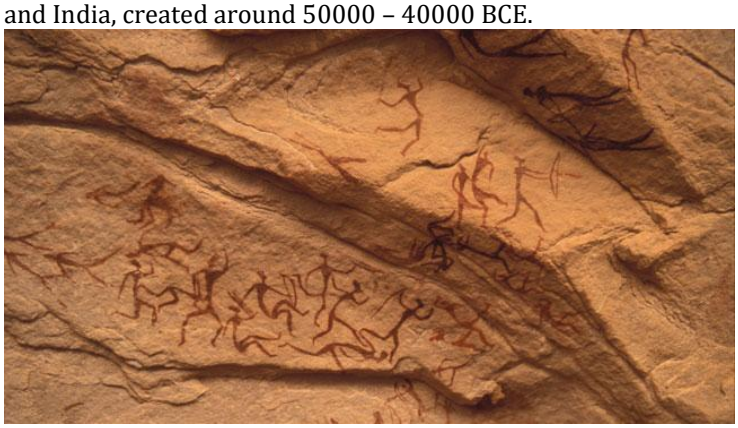

Fig.2: Wall painting in the cave at Tassili-n-Ajjer, 8,000-6000bce.
Source: https://www.britannica.com/place/Tassili-n-Ajjer

Among the latest cave paintings depicting human figure is found on the wall of Tassili-n-Ajjer cave in Algeria (Fig.2). It dates around 8,000-6000 BCE. In that era, the cave artists integrated more human figures in their compositions than the earlier periods. Yet, they continued to approach human figures with a sketchy style, characterized by the depiction of war, propaganda and religious beliefs. Cave art is often macho and sometimes comic and highly imaginative as shown. The work is composed of people in motion, that suggests a hunting scene.

Ancient Egyptian Painting (around 2500 BCE)

Egypt was the first civilization to use synthetic pigments. Adams (2012) posits that "Egyptian artists added many new colours to the earth tones used by prehistoric cave painters. Especially striking are Egyptian blues (ground from lapis lazuli), greens (from malachite), and golden yellows (from arsenic trisulfide, known as opriment)". They increased the range of supports to include wooden and stone statues, panels, and papyrus.

Ancient Egyptian artists approached the human forms in a style called "Frontalism" in their figure paintings. They avoided front-view and painted the side-view of human figures. This style, as stated by Centricity (1994 and Mark (2017), is prominent in the palette of Narmer. Frontalism is considered to be an early blueprint. It is a formula for figure representation, that was to rule Egyptian art for 3,000 years as exemplified by the following work.

Fig.3: Nebamun hunting birds, from the tomb of Nebamun, Thebes, Egypt, c. 1390–1352 BCE. Source:BritishMuseum,London,England.http://www.britishmuseum.org/pdf/british_museum_nebamun_pack1.pdf

A fragment of a painting on gypsum plaster (Fig.3) shows the ancient Egyptian artists' approach to figures on a flat surface. This painting was executed in the tomb of Amenemheb at Thebes. The composition depicts a scene of the deceased nobleman (Nebamun) standing in his boat and chasing birds from a papyrus swamp with his "throw-stick". He catches some birds with his right hand. His hunting cat, on a papyrus stem in front of him, catches two birds in her claws while holding the wings of a third bird in her teeth. His two acquaintances (possibly his wife and daughter) are scaled down in proportion to their rank. Adams (2012) finds that "although the water, plants and figures are represented by the usual conventions, the cat, fish, and birds show a naturalism based on visual observation". The tomb painting was created to function as a symbolic reminder of the eternal nature of life and the value of personal and communal stability for the deceased (Mark, 2017). The dominant colours are blue and brown hues.

Ancient Greece Painting (800 – 323BCE)

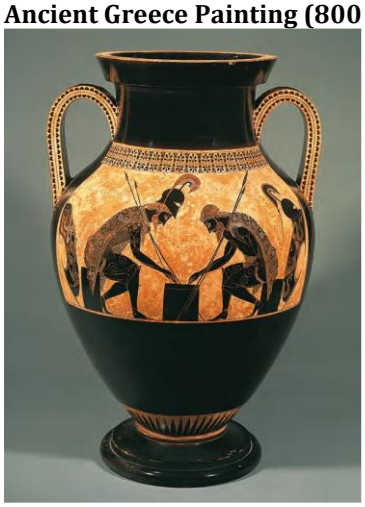

Fig.4: Exekias, amphora, 540–530 BCE. Terra-cotta, 61 cm high.
Source: Adams, L. S. (2012). A history of western art (5th ed.). Ney York, NY: Chris Freitag. P. 88.

Fig.4, shows the vase painting, Achilles and Ajax playing a board game. The composition integrates form with characterization to convey the impression that Achilles, the younger warrior on the left, will win the game. Greek vases were made of terra-cotta. Black-figure artists painted the figures in black silhouette with a slip made of clay and water. Details were added with a sharp tool by incising lines through the painted surface and exposing the orange clay below. The vase was then fired. The final result was an oxidization process that turned the surface of the vase reddish-orange and the painted areas black. The painting technique used during the Archaic period is known as black-figure (c. 600–480 BCE) (Adams, 2012).

Ancient Chinese Painting (500bce-1200)

Fig.5: The official Chinese court portrait of Empress Cao, around 11th century
Source: https://en.wikipedia.org/wiki/File:B_Song_Dynasty_Cao_Empress_Sitting_with_Maids.JPG

Fig. 6 shows an official Chinese court portrait of Empress Cao (wife of Emperor Renzong) of Song Dynasty, created around the 11th century by unknown artist. Painting in the Chinese traditional style is (Ragans, 2005) known as guóhuà, meaning "national" or "native painting". The painters' approach to human figure in the 11th century was dominated by techniques in calligraphy, that are done with a brush dipped in black ink or coloured pigments. In creating this portrait, silhouettes of the Empress Cao and maids were firstly created in flat colours. Next, calligraphic technique was used to capture resemblance, and in definition of shapes, forms, drapery and patterns.

Byzantine Mosaic (500-1200)

Fig.6: Court of Theodora, apse mosaic, San Vitale, C. AD 264cm × 365 cm
Source: Kleiner, F. S. (2009). Gardner's art through the ages: A global history (13th ed.). Boston, MA: Clark Baxter

Fig. 5 shows a group portrait, that represents Court of Theodora. Apart from painting with pigments, the Byzantine artists used mosaic to render human figures on Wall. Unlike Hellenistic mosaic, made by arranging pebbles on the floor, Christian mosaic, as shown in this work was made by adapting the Roman method of embedding tesserae in wet cement or plaster. Tesserae is a Greek word, that (Adams, 2012) mean "squares" or "groupings of four". They could also be round in shapes. Byzantine artists used Tesserae of small squares and rectangles, cut from coloured stone or glass, to create realistic portraits. They also used gold tesserae, made by pressing a square of gold leaf between two pieces of cut glass, for definition of forms, lighting and shimmering effects.

Renaissance Painting (1400-1530)

Fig.7: Mona Lisa, Leonardo da Vinci, c. 1503–5. Oil on wood, 76.8 × 53.3 cm
Source: Musée du Louvre, Paris, France,
http://www.paris-paris-paris.com/paris_landmarks/museums/louvre

The Renaissance artists were confined to the rules of realism and perspective. The painters served as photographers. Their approach to human figure was dominated by the urge to capture the exert replica of images on canvas. In most of their works, Renaissance painters employed models. In creating 'Mona Lisa', Leonardo used singers and jesters to keep Madonna Lisa (his model) smiling, while he painted (Adams, 2012). 'Mona Lisa' (Fig. 7) is composed of a female figure in a sitting position, rusty colours and a background made up of sky and landforms.

Stained-Glass Windows (1000-1400)

The painters' approach to human figure was still confined to the depiction of resemblance and the rules of perspectve despite the difficutes in workng with stained glass material. Stained glass is translucent coloured glass cut to form a window design. Compositions are made from pieces of coloured glass formed by mixing metallic oxides with molten glass or fusing coloured glass with clear glass. The artist cuts the individual pieces as closely as possible to the shape of a face or whatever individual feature is to be represented. The pieces are then fitted to a model drawn on wood or paper, and details are added in black enamel. The dark pigments are hardened and fused with the glass through firing in a kiln. The pieces of fired glass are then arranged on the model and joined by strips of lead. The predominant colours of Gothic stained glass tend to be blue and red, in contrast to the golds that characterize most Byzantine mosaics (Gardner and Kleiner, 2013).

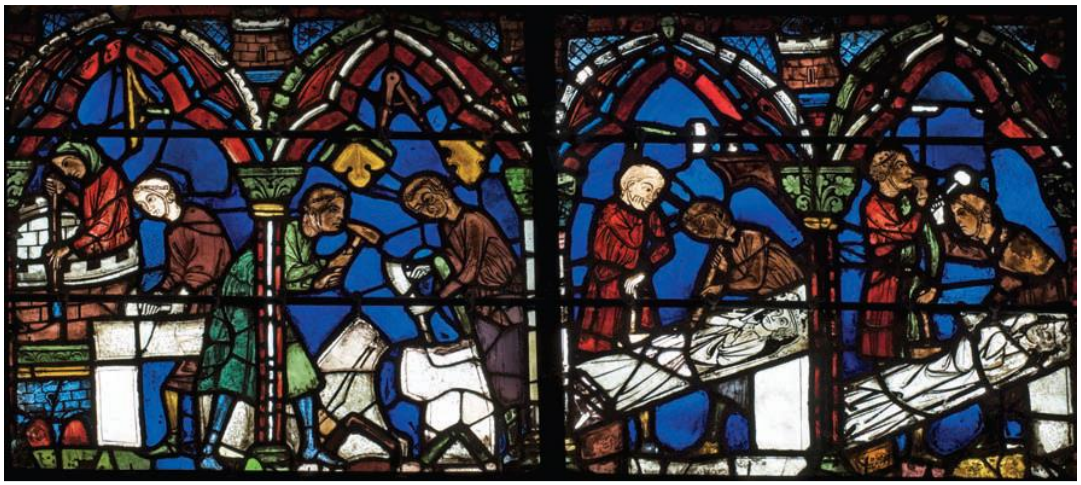

Fig.8: Stonemasons and sculptors, 1200–1220.
Source: Gardner & Kleiner (2013). Gardner's art through the ages: A global history (14th ed.), p. 375.

A figurative painting (Fig. 8) typifies the painters approach to human forms with stained-glass. It is a detail of a stained-glass window in the Northernmost Radiating Chapel in the Ambulatory, Chartres Cathedral, France. This work portrays some stonemasons and sculptors at work. The composition is realistic, dominated by red and blue hues. The artist used black lines for details.

Modern Painting (1870-1970)

Modern Painters' approach to human figures was very radical, as they rejected the conventional style of naturalism, and abstracted the human figures. Most of their paintings retain some identifiable features, like clues of resemblance. The most influential movements of modern art are: Fauvism (1905-7), Cubism (1908-14), Futurism (1909-14), Expressionism (from 1905), Dada (1916-24), Surrealism (from 1924), Abstract Expressionism (1948-60) and Pop Art (1955, 1970).

Fauvism demonstrated the independent power of colour. Fauvist painters highly subjective approach to art was in contrast to the classical content-oriented outlook of the academies. Futurists introduced movement into their canvas. Expressionism popularized subjectivity in painting and showed that representational art may legitimately include subjective distortion. Dada focused on performance art and ready-mades. Surrealism generated an unusually, new set of non-rational images. Abstract expressionism popularized abstraction.

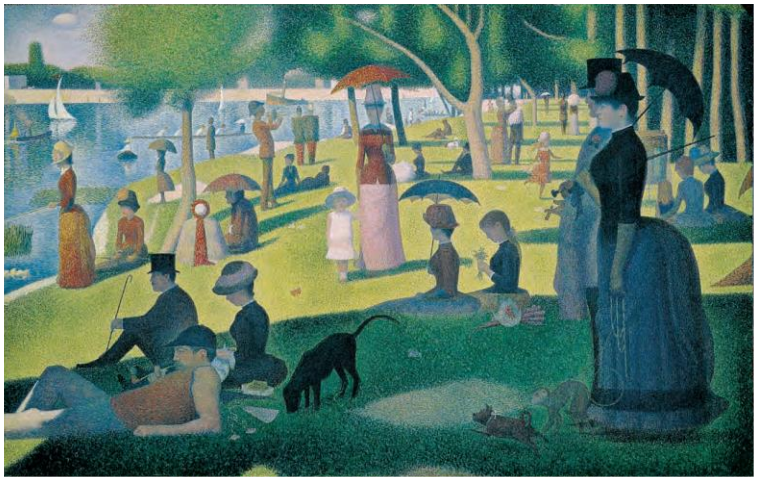

Fig.9: A Sunday Afternoon on the Island of La Grande Jatte, 1884 - 86, Georges Seurat. Oil on Canvas, 207 cm x 308 cm, Source: https://www.artic.edu/artworks/27992/a-sunday-on-la-grande-jatte-1884

In Fig. 9, Seurat uses pointillism (dot technique) to transform human figures and Grande Jatte scenery. For two years he made miniature outdoor studies, before painting the large canvas. This painting was among the works shown at the final exhibition that marked the end of Impressionist movement. Seurat laboured extensively over a period of two years (1884-86), making, reworking the original as well as completing numerous preliminary drawings and oil sketches (Adams, 2012). The approach to figures entailed a scientific precision, as the artist tackled the issues of colour, light and form. Captivated by optical and colour theory, he juxtaposed tiny dabs of colours. Through optical blending, the collation of dots transforms into luminous forms.

Fig.10: Les Demoiselles d'Avignon, 1907, Artist: Pablo Picasso, Oil on canvas, 244 x 234 cm
Source: Museum of Modern Art, New York, https://www.moma.org/collection/works/79766

Cubist style of painting is clearly different from the styles of other movements in modernism era. Cubism is an early 20th-century avant-garde art movement that revolutionized European art. The Cubist painters transformed human figures by braking up human forms and reassembling them into geometric compositions. Picasso and Braque are among the most influential artists of this movement. Human figures appear ugly like climbers roped together, each pulling the other up. Cubism view a subject from a variety of perspectives simultaneously. Cubist painters were not bound to copying form, texture, colour, and space. Their approach to human figures entailed an exploration of cuboids, glasses, newspapers and still-life as visual effects to redefine human forms.

Postmodernism (1970-2017)

The approach to human figures by postmodernist painters is an extension of the modernist's style and techniques. Notable movements in Postmodernism include Conceptual art, Minimalism, Video art, Performance art, and Installation art. These movements are diverse and connected by certain characteristics. Postmodernism overturned the idea that there was one inherent meaning to a work of art, or that this meaning was determined by the artist at the time of creation. Instead, the viewer became an important determiner of meaning. The viewer is deployed by some artists to participate in the work as in the case of some performance pieces.

Other artists went further by creating works that required viewer intervention to create or complete the work. With the emergence of appropriation, some postmodernists sometimes use photographs with little or no alteration to the original. Some postmodernist lay more emphasis to idea as the major driving force of their works. However, another tenet of postmodernism, that visual culture could be appreciated and enjoyed without any aesthetic training, undermines notions of value and artistic ingenuity.

Fig.11: New Waves, 1997, Stephen Achugwo, Oil on canvas, 126cm x 74cm
Source: Achugwo (2000), Dynamics of concentric lines in painting. Nigeria: Unpublished M.F.A. project report.

One of the styles of transforming human figures in postmodernism is demonstrated by *New Waves*, produced by the Nigerian artist - Stephen Achugwo. In this work, Achugwo transforms the forms of a Nigerian woman dancing to a traditional Igbo song that heralds the Owu Festival. He uses concentric circles, curves and arcs to interweave forms, space, melodies and rich cultural critiques.

Apart from a single-figure composition, the painting explored transparency.

Relying on polychromatic rendition, concentric circles and curves were made to reflect through the flat planes. In some parts, one colour fuses into another while in other parts rigid lines are used to create a clear demarcation along the boundaries of different colour zones. New Waves highlights the changing phase of Nigerian culture. The female figure (lady-dancer) portrays the influence of the foreign culture in Nigeria. The influence is suggested through the changing phase of the lady-dancer's attire, transparency and the interacting planes. Chains of concentric circles and curves, reflecting through interacting planes represent the melodious tones of the Igbo traditional music.

Fig.12: Mona Lisa, Artist: Jane Perkins, size: 120cm x 90cm
https://www.whitezine.com/fr/inspiration/jane-perkins-recycled-art.html/attachment/jane-perkins-mona-lis

In Fig.13, Jane Perkins reproduces Mona Lisa with beads, coral shell and found objects. She began by creating a realistic wash of the subject in acrylics. This is followed by gluing coral shells, beads, plastic buttons, plastic toys and found objects, onto various colour zones of the picture plain to remake the portrait of Madona Lisa. Apart from Perkins' style and technique, postmodernists employ several approaches in representing or defining human figures in painting.

Conclusion

Painting is evolutionary and responds to change in culture. From the Stone Age to this age of digital revolution, there have been continuous improvement and advancement in the quality and quantity of materials available for painting. Painting also continues to advance in scope and definition. The painters' approach to the human figures continues to evolve. Painters' approach to human figures began with the attempt to captures the human forms realistically. With the discovery of more colours and expanded colour palette, painters achieved photographic resemblance. By the Modernist era, photography was emerged and painters' approach to human figures changed from realism to include abstraction. In postmodernist era, painters' approach to human figures include realism, abstraction and conceptualism. Painting has moved off the canvas and off the wall. There is a wider approach to the treatment of human figures than any of the earlier era of art.

A brief narrative of painting is important for artists in so many ways. Artists should equip themselves with the knowledge that they are handicapped in, some of which abound in the previous art movements. Instead of concentrating too much on only one avenue of inquiry, artists should continue to research and internalize as much knowledge as possible. Artists should also look outside their immediate disciplines for researchers who are also mining the past, as it is this multidisciplinary approach, that will enrich their understanding and interpretation of images, and enrich their artworks.

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17

DEMOCRACY AND SOCIO-POLITICAL DISCOURSE: SALIENT THEMES FOR THE CONTEMPORARY NIGERIAN PAINTER

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Abstract
The contemporaneous happenings of different eras have always influenced the making of fine arts. The Futurist painters, a 20th century European movement, for example, emerged in the course of the World War II. Futurism was a key artistic and social development in 20th century art history, originating and most active within Italy, but also a movement whose ideas spread to Russia, England and beyond (Adams, 2009). Current issues as sectarian conflicts, kidnappings, assassination, and bad leadership has not only brought uncertainties on Nigeria's nascent democracy but also weighed the country down economically, socially, politically and educationally. Contemporary Nigerian artists however seem to shy away from such poignant contemporary issues as democracy, insecurity, terrorism. Even when they seemingly interrogate such issues, it is always an unconscious rendition. This paper examines some recent competitions and exhibition entries whose themes and sub-themes show how participating artists interrogate and interpret the given themes and how they unconsciously/consciously end up making allegories of politics, democracy whilst unwittingly rendering social commentaries. The author believes that, current challenges within Nigerian democracy and the democratization process, offer a lot of painting and exhibition themes therein. The author also believes that essential stylistic movement(s) may just as well emerge if these young contemporary Nigerian painters would be more purposeful, consistent and better encouraged.

Key Words: Discourse, Themes, Challenges, Contemporary, Salient

Introduction

The making of art has always been influenced by the happenings of different eras such as Futurism; a 20th century European movement of essentially painters, for example, emerged in the course of the World War II. The artists of Futurism produced paintings based on contemporary events of that time. According to Adams (2009), the Italian writer, Filipo Tommaso Marinetti, founded Futurism when he published his Futurist Manifesto in the Parisian newspaper *Le Figaro* on February 20, 1909. Marinetti passionately laid out his ideas, which would later on form the central concepts of the movement.

Futurism was a key artistic and social development in 20th century art history, originating and most active within Italy, but also a movement whose ideas spread to Russia, England and beyond. In the Futurist manifesto, Marinetti declared his hatred of old artistic and political traditions, and a love of new technologies, for travel and warfare, for nationalism and violence. The Futurists would reject political correctness and embrace any new cultural innovation, 'however daring, however violent', which proudly displayed the 'smear of madness'," (Adams, 2009).

A glean into the Futurist paintings and titles appropriated them are a pointer to the "daringness, violence and the smear of madness" that existed then. These paintings are: *Nose Dive on the city* by Tullio Crali, 1939 (Fig.1), *Shaken Flight* by Tullio Crali, 1939 (Fig.2), *Impressions of Bombardment (Shrapnels and Grenades)* by Luigi Russolo, 1926 (Fig.3), *Burning city* by Gerardo Dottori, 1929 (Fig.4), among many other such titles (see the illustrations below).

Nose Dive on the City [Tullio Crali, 1939]

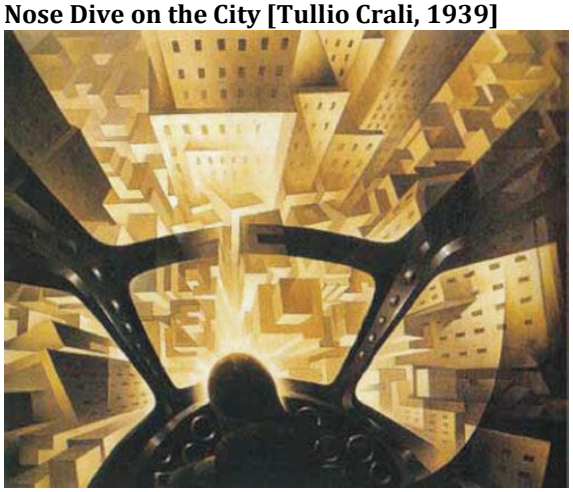

Fig. 1, Tullio Crali, Nose Dive on the city, 1939, medium unknown, size unknown. (source: www/cartridgesave.co.uk/)

Self-taught painter Tullio Crali joined the Futurist in 1929 and developed the aero painting style with his realistic depictions of flight, based on his own experiences of flying. In his 1939 painting *Nose Dive on the City* (Fig. 1) one can see a great understanding of aerial depth. Adams (2009) says, "he represented, and perhaps celebrated, the new concept of attack from the air, with a fighter pilot's eye-view of dive-bombing". This painting, just as the others in the twentieth century period, were birthed at a time when rapid changes were taking place in many fields of human endeavour, Rapid changes in technological advances, medicine, politics, new technologies for travel, warfare, for nationalism and violence the art as well. The Futurist particularly focused on pictorial depictions of the new technologies, for movement and battle, for political-violence and nationalism. The word "aero" which signifies air or aircraft: aero dynamism, aerospace was by this era drawn into the orthography of Futurist painting thus came about the word "*aeropittura*-Aero painting" a synonym for optical speed, movement, aerial mechanization and the mechanics of aerial warfare even sound.

Shaken Flight [Tullio Crali, 1939]

Fig. 2, Tullio Crali, Shaken Flight, 1939, medium unknown, size unknown. (source: www/cartridgesave.co.uk/)

The Futurist had always embraced new technologies, particularly military hardware, and the development of 'Aero painting' in the 1930's and 40's was a key part of the movement's later stages. Artists, many of whom had flown planes themselves, produced aero painting with varying degree of abstraction just as the painting in (Fig. 2). The painting under review is an abstract depiction of a mechanics of an aerial warfare. There is a deliberate want of creating optical agitations through the use of repetition of line and forms. Spread from the middle and around the upper portions of the work, are light penetrations from the background that emphasizes the aerial activities.

Nose Dive on the City [Gerardo Dottori, 1939]

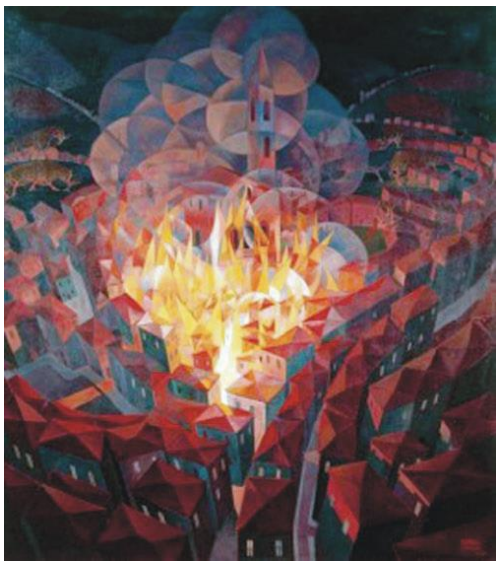

Fig. 4, Gerardo Dottori, Burning City, 1939, medium: unknown, size: unknown, source: www/cartridgesave.co.uk/)

Impression of bombardment is a depiction of an aerial shelling by a fighter pilot. It is again a repetition of shapes and forms, which on the ground is characterised the 'city's scape'. In the middle are emissions of circular patches that soar high into the sky. Typically, an aero painting this *Burning City* is painted with the grey toned colours except for the central area where the bomb must have dropped and exploded. The values that characterised the Futurist works can be seen in this painting like the want of speed, aero dynamo, movement and the conscious repetitions of design elements.

Impression of Bombardment [Lugi Russolo, 1926]

Fig. 3, Luigi Russolo, Impressions of Bombardment 1926 (shrapnels and Grenades), medium unknown, size unknown, source: www/cartridgesave.co.uk/

The futurist painters would purposely paint series of themes on current happenings of course bearing in mind the core values of the movement: speed, light, movement, aerial mechanization and the mechanics of aerial warfare even sound. Which is why themes like *Impression of bombardment (shrapnels and grenades)*, *Burning city*, *Nose dive on the city* and *Shaking flight*, are clear depictions of the light, movement, speed and the fire power that characterized World Wars I and II. It is surmised to say that the contemporary Nigerian painters have not really shown a deliberate attempt at directing their ideas to a certain concern and the development and or use of certain iconographies.

Contemporary Nigerian artists seem to completely shy away from such topical issues as genocide, insurgency, democracy et cetera. Even when they seemingly interrogate such concerns, it is always an unconscious rendition. This is quite unlike the Futurists, where painters like Tullio Crali for example, would produce series of paintings as thematic statements of the holocaust of the raging war at the time. In recent times, this author has participated in several group exhibitions/competitions where over a hundred artworks are normally exhibited. It is always worrisome to note that of all the works in an exhibition, only

one or two of such works make commentaries on Nigeria's social problems, politics and the state of our "nascent democracy". This paper examines selected art competitions and/or exhibition entries, the themes and or sub-themes, some of which are "30th Anniversary Art Competition and Exhibition", "Out of the Frame out of the Box", "Being Young" and "Nigeria the Beautiful" among others and how the artists interrogate these above mentioned themes. How they execute their compositions and how they end up making allegories of politics, democracy and social commentaries is also of import in this discourse.

Review of Paintings by Nigerian Artists

A review of paintings below, created by selected contemporary Nigerian painters, reveals different approaches to themes, which hitherto are not democratic. Some use ideas, styles, and mannerism from existing social paradigms. Others use both existing and historical elements to orchestrate their subject matter. Notable, are political and administrative heads that have affected the course of our history at one time or the other. The paintings also evoke apt drama in their quest to make meanings.

Bozimo, Zee Bradouy (b. 1970)

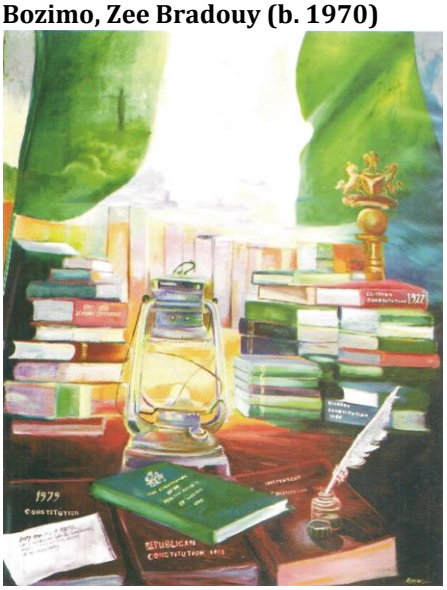

Fig. 5, Bozimo Bradouy Zee, Nigeria's Constitutional Evolution, Oil on Canvas, 137cm X 106cm, 2009. (Source: Nigerian Institute of Advanced Legal Studies, 30th Anniversary Art Competition and Exhibition, 2009)

An indigene of Bomadi Local Government Area (L.G.A.) of Delta State was born in Lagos on February 6th, 1970. He attended Army Command Secondary School Ipaja, Lagos, and had a brief stay at Yaba College of Technology before gaining admission into the prestigious University of Benin. Bozimo, in an attempt to interrogate the theme: *Nigeria's constitutional Evolution* (Fig.5) used subjects/objects such as books, a lantern, a pen and ink, the national flag, which mask other icons that are hanging faded on the sky. The books appear to copies of documented evidences of the changes that has taken place within the constitution. The lantern perhaps, is to indicate or bring light into the nation. The ink bottle at the lower right hand side of the painting may have been used to sign into law the various constitutions. Bozimo emerged the overall winner of the Nigerian institute of Advanced Legal Studies, 30th Anniversary Art Competition and Exhibition (2009). Bozimo may have succeeded in capturing the essence of an evolution, what he may not have noticed however, are the undertone elements in the painting. These include the faint picture of Sir Frederick Lord Lugard in the middle top of the Nigerian flag, the mace almost hidden at the top right hand side of the painting. To this author these subtle undertones change the context of this painting. It exposes the confusion that has bedeviled Nigerian politics right from the Colonial era. One is not able to see much of the mace, because the books have virtually covered them. Meaning, these constitutions have continued to change the course of power, and inversely powers have continuously changed the constitutions.

Jimoh Saliu Babatunde (b. 1985)

Fig. 6, Jimoh Saliu Babatunde, Amnesty, Acrylic on Canvas, 92cm X 76cm, 2010, Source: Araism Movement 7, 2010.

Born in Lagos on August 15, 1985, but hails from Kogi State, and has been an Araist since 2008. The review of Babatunde's painting emanates from his participation in an exhibition to commemorate Nigeria at 50, organised by the Ara Studio and hosted by Thought Pyramid Art Gallery (2010). He was one of the fourteen participating artists and where a total of twenty-eight works were unveiled, only his entry *Amnesty* (see Fig.6), made a social commentary, hence drawing the researchers' attention to its worth. The Nigerian flag is evident in the top middle of the painting much like Bozimo's painting in Fig.5. An imaginary divide of the painting into two equal halves, puts the portrait of Late President Umaru Musa Yar'adua on the left hand side, and a protesting crowd on the right hand side. On the foreground of the painting are silhouettes of heavily armed men. It is not clear whether they are government forces or angry militants.

Looking at the painting, one comes to terms with agitation, protests and the bitterness that characterized the clamour for resource control in the Niger-Delta. Going by the silhouette of crowed of restive youths brandishing all sorts of ammunitions in the foreground of the painting and the group of rioters in the top right side of the work which are symbolic of the crisis in the coastal region. The artist may have succeeded in capturing the issues of amnesty; what the author sees is a deeper political message. Every now and then one hears of crises in society, and how the leadership either pretends not to know or tells lies about them. If not, why would Mr. President be smiling in the midst of chaos? How come he is the most identifiable subject in the painting?

Osaretin Eghosa Henry (b. 1981)

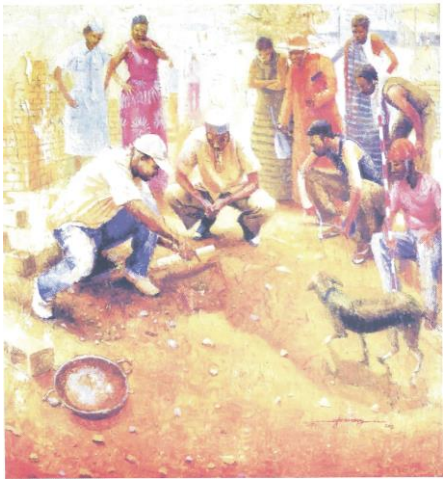

Fig. 7, Osaretin Eghosa Henry, Unifying Spirit – a road map to development, Oil on canvas, 36.6 inches X 38.8 inches, 2012. (Source: Life in my City, 2012)

Osaretin, who is a graduate of the famous Auchi Polytechnic in Edo State, is a studio based artist residing in Abuja. Osaretin, in an attempt to describe the state of being young, ended up with a painting that makes

socio-political commentary (Fig.7). In an art competition/exhibition, (Life in my City Art Festival, 2012), with the theme: *Being Young* where ninety artists participated, only Osaretin presented a painting that bore socio-political mannerism. He evoked a dramatic situation typical of youths, the engagement with chatting and argument. Unknown to Osaretin, he has succeeded in dramatizing, in his painting, an argument and or chat about democratic issues. In this democracy of ours, we as the citizenry argue a lot about who owns where, who owns what? Most youths, as the ones in the painting, spend time arguing and chatting about this democracy and the democratization process. The youths in the painting are from different disciplines of life, and will stand in the sun at the expense of their jobs, because there is an argument on ground. The map of Nigeria drawn on the ground by the lead character is perhaps to affirm his position in the argument.

Fig. 8, Osaretin Eghosa Henry, Fragments of Unity, Oil on canvas, 45 inches X 45 inches, 2013, Source: Life in my City, 2013.

In another attempt at winning, Osaretin produced a painting *Fragments of Unity* (Fig. 8) as his entry for the 7th edition of (Life in my city art Festival 2013); where he emerged overall winner. In an exhibition that saw one hundred and thirty participants, only Osaretin again presented a painting that made a socio-political commentary. In a bid to interrogate the theme *Out of the Frame: Out of the Box,* he created an "Animal farm" scenario. Only this time, the animals stood for people in the Nigerian government. The Dog seated at the top middle of the painting, is suggestive of "Mr. President", who was Dr. Goodluck Ebele Jonathan. The painting was out of the box indeed. What he may not have noticed is that, he exposed a lot of issues on our democracy. The injustices in government, power sharing, and how corrupt practices hibernate in government amongst other things. Some of the animals are seated not on chairs and far from the table; why? Others are underneath the table; why? The animals seated around and on the table are plump; why? An obvious case of "monkey dey work baboon dey chop" within the polity.

Dudu Oritsejolomi Stanley (b. 1978)

Fig. 9, Dudu Oritsejolomi Stanley, The Resolution, Mixed Media, 0.75ft X 0.5ft, 2010, Source: Embassy of Spain.

Dudu, who is also a graduate of the famous Auchi Polytechnic in Edo State ply his trade in Lagos. Dudu, in an attempt to interrogate "Celebrating 50-5: Independence and Rapprochement Spain-Nigeria", ended up with a painting that makes political commentary (Fig.9). In an art competition/exhibition, (Organised by The Embassy of Spain in Abuja, 2010), where he emerged overall winner. In an exhibition that put up twenty-five participants, only Dudu presented a painting that made a political and bilateral commentary. Dudu (2010) explains his painting as "this piece celebrates Nigeria's 50th Independence anniversary and 5years of the Spanish cultural week in Nigeria. It's about the conflict resolution in governance, and other aspects of life". The author of this paper at this point views the feel of the long established relations between Nigeria and Spain going by the flags of the two nations that flank opposite sides of the divide. There are books, documents and wide spread sheets of papers scattered on the floor of the foreground perhaps an evidence of a lengthy deliberation. The two main figures in suit and "agbada" are having a pleasant handshake which is indicative of an agreement being reached. Flanked on both the right and left sides of the work are other people who followed to make up their country's delegation.

Ajah Godwin N. (b. 1986)

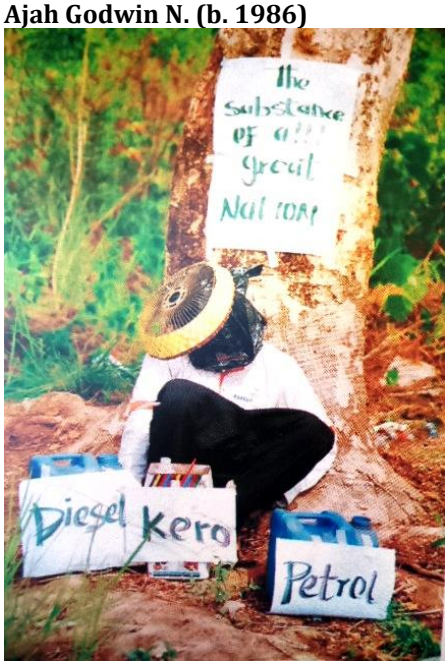

Fig. 10, Ajah Godwin N., The Holy City, Installation, Variable, 2009, Source: Life in my City, 2009.

Godwin a graduate of the Fine and Applied Art Department IMT Enugu, presented an installation to the 3rd edition of (Life in my city art Festival 2009); with an aim to interrogate the theme "Nigeria the Beautiful". In a work that set out to interpret beauty, Godwin uses an environmentally interactive narrative surrounded by tattered view. In this installation (Fig. 10) there is a man seated and leaning his back against a tree. With his head dropped forward. There is an inscription just above his head pined to the tree. The massage reads "the substance of a !!! great nation". Right in front of the man who is perhaps a fuel vendor are three gallons of fuel, labeled "diesel, kero and petrol". In a theme that exudes "Beauty" this artist evokes a visual paradox where beauty assumes dejection, is un-kept, and is tired. Socio-economically the author sees a visual metaphor that highlights Nigeria's fuel crises.

On a wider scope this substance of a great has mostly been responsible for our un-greatness as a nation. Nearly all of Nigeria's conflicts emanated from the sale and wealth generated from this commodity; the Nigerian civil war, the spate of corruption in the country, mistrust among the various regions, most of the coup and counter coups and most recently Niger-Delta revolt yet the installation is entitled "The Holy City". Such societal ills summed up were what Fela Anikulapo Kuti-1980's referred to as "Government magic".

Conclusion

The article has indicated the different approaches artists have in response to themes they encounter during exhibitions and competitions; this trait characterizes the paintings under review.

Contemporary Nigerian painters rarely paint current and or political issues/themes. Even when they do, it is usually for other reasons such as monetary gains and to impress their audience. Take a visit to any art exhibition or art gallery in any part of the country. Hardly would paintings addressing issues such as the insurgency and mayhem caused by Boko Haram, "Fulani Herdsmen", "Unknown Gunmen" et cetera or national restructuring conference among other things be agog in such paintings. Young painters it seems, would rather paint romantic and enticing themes. But when they choose to deviate at all, they, in the long

run use ideas, elements, symbols, mannerisms, techniques and themes to provoke reactions from the juries and the public. The provocations could at times be understood as in-depth social commentary, political satires, historical narratives and very strong allegories; the reviewed paintings within this text have indeed succeeded in this regard.

Despite the fact that young painters will always want to paint to make sales, the author affirms that not all works must sell. While some paintings make sales and gain more audience for the painter, others would not. At times paintings that seldom make sales make very more valid contributions to the discipline.

It is this writer's strong belief that, Nigerian democracy and the democratization process, insecurity, terrorism et cetera contain a lot of painting and or exhibition themes, therein for the young contemporary Nigerian painter. Who knows! movement(s) may just emerge if these young contemporary Nigerian painters would be more purposeful and consistent in this regard.

Contemporary Nigerian painters should despite the odds continue to paint Nigerian situations.

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"Shaking flight", (1939) [image] (n.d.) Retrieved from: http://www/cartridgesave.co.uk/20-dynamic-paintings-from-the..... Accessed: April 9th, 2014. 11.59am.

18

DRAWING CONCEPTS: A VISUAL EXPLORATION OF FISH FORMS

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Abstract
Currently, drawing has taken a vast gamut of intellectualism by artists using varied materials, techniques and subject matters in its delineation. This paper surveys Lasisi Lamidi's drawings inspired by fish forms. The drawings are created with the aim of enhancing hand and brain coordination. This might serve as suitable mental exercises in improving the creative output of an artist. In this portfolio of drawings, the artist has categorised the series into three, single, double and multiple fish compositions. A total number of eighteen drawings are selected for description, while conclusion is drawn by enumerating the benefits of drawing.

Key Words: Drawing, Inspired, Fish, Forms, Techniques

Introduction

The concept of this series of drawings is centered on enhancing one's hand and brain coordination which can serve as mental exercise. The drawings are essential sketches as well as preliminary ideas for the execution of other forms of visual arts like relief sculptures, textile patterns, motifs and also in creating other possibilities in drawing. Another perspective of looking at this concept is the idea of getting a better contact with varied subject matters and how to explore them in drawing. For example, an artist could decide to pick any subject matter that interests him and explore several ways of interrogating that subject matter visually using different media. This enhances artistic versatility and broadens the mental scope of the artist on a particular subject.

These creative tendencies in visual arts can mainly be brought to bear in the artist by engaging in drawings of this nature. This is so because drawing is economical and easy to start compared to other areas of the visual art practice. Therefore, artistic contemplation and apprehensions are better conquered by exploring drawings that have gestural characteristics as mere sketches or preliminary ideas. Though, the above assertion encapsulates the intention of this artist in documenting these drawings for the purposes of referencing and posterity; Okoli (2009) states that, "sketches are like under wears" and artists mostly hide them, but of course some of the neat under wears can be brought out for display. Some of the drawings presented in this paper could be termed as noodles and doodles; yet they form a tangible artistic portfolio. These explorations are basically inspired by fish forms and are grouped into three categories. Figs. 1-6 are single fish compositions, Figs. 7-12 are dual fish compositions, while Figs. 13-18 are multiple compositions of the fish forms. They are of the same sizes (21x30cm) and executed with pen on paper in 2018. It should be noted that this paper seeks to showcase and perhaps document a portfolio of drawings accompanied by an intentionally designed approach to its descriptive analysis which may be said to be systematic in nature.

Concepts in Drawing

Drawing is a two-dimensional expression using any artistic media to create line on any surface. Drawing turns the creative minds to expose its workings. "Drawing discloses the heart of visual thought, unites spirit and conjures imagination; an act of meditation, an exorcism of disorder, a courting of artistic ideas" Above all; it is a lean instruction of visual formulation and the vortex of artistic sensibility. "Drawing is a sprit that manifests its self in form of lines controlled by the thought processes of a person. It releases the energy, feelings and thinking of any person on a given surface" (Hill in Irokanulo and Gbaden, 2015). Once an artist gives in to drawing it becomes a spiritual aspect of the artist as breathing is natural to man.

Drawing is as close to the heart of every artist as if without doing it artists become somehow incapacitated. According to Hutter (2017), in Fine Art, a working drawing is a separate, exploratory drawing that develops an idea towards a final work of art. This concept as supported by Hunter defines the concept of the fish forms in creating these drawings. Creating a work of art is sometimes an iterative process. This means that rather than diving feet-first into a complete drawing or painting, the artist will do a series of sketches with the aim of trying out ideas. Sometimes it can be difficult to translate an idea from the mind to the canvas, so working drawings allow the artist to revise the work and re-draw to develop a composition, working

through problems as they occur. Particularly in the case of large and complex works, these then become references as the artist embarks on the final piece.

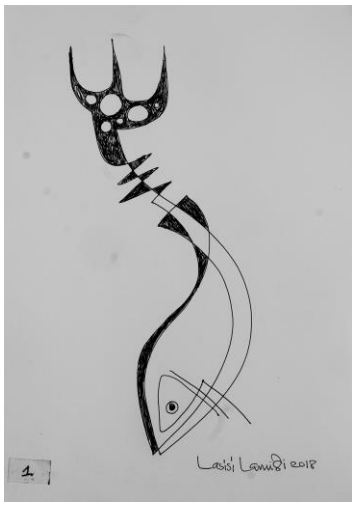
Literally; drawing is an art of representing an object in line, therefore without line drawing does not exist. The significance of drawing to the visual artists is in exhaustive. Drawing as stated by Ogumor in Akor (2017) is a way of training the eyes and of promoting visual and muscular coordination. It is the art of using lines to represent, define and describe objects visually. Observation should be seen as one vital element in drawing; observing an object or a model is not an act of catching a glance but a critical study of the subject matter before making a mark on paper or on any surface. In this vein, Aristides (2006) observes that, 'All drawings share a sense of vivid engagement with the subject matter either seen or imagined' so; drawing connects observation with conception and vision to inspiration. In furtherance of this concept of drawing; some general definitions of drawing by the renowned masters of art will help our understanding of drawing better.

Vam.ac.uk, (2018) states:

> Michelangelo (1475 - 1564) 'Let whoever may have attained to so much as to have the power of drawing knows that he holds a great treasure. 'Titian (c.1487/1490 - 1576) 'It is not bright colours but good drawing that makes figures beautiful. 'John Ruskin (1819 1900)'The art of drawing which is of more real importance to the human race than that of writing...should be taught to every child just as writing is. 'Camille Pissarro (1831 - 1903)' it is only by drawing often, drawing everything, drawing incessantly, that one fine day you discover to your surprise that you have rendered something in its true character. 'Paul Cezanne (1839 - 1906)'Drawing and colour are not separate at all; in so far as you paint, you draw. The more the colour harmonizes, the more exact the drawing becomes.' Wassily Kandinsky (1866- 1944)'Drawing instruction is a training towards perception, exact observation and exact presentation not of the outward appearances of an object, but of its constructive elements, its lawful forces-tensions, which can be discovered in given objects and of the logical structures of same-education toward clear observation and clear rendering of the contexts, whereby surface phenomena are an introductory step towards the three-dimensional.' Henri Matisse (1869 - 1954)'Drawing is like making an expressive gesture with the advantage of permanence. 'Spencer Fredrick Gore (1878 - 1914)'by drawing, man has extended his ability to see and comprehend what he sees.

The dynamic perceptions of great minds as enumerated above in the subject of drawing as a form of visual art expression cannot be over looked as far as experience is concerned. In the definitions given above, Michelangelo sees drawing as great treasure that all artists should possess. However, Titian over looked the attribute of colour to figural rendition but states that good drawing is what makes a figure beautiful. Ruskin notes that, every child should be taught drawing like they are taught writing; meanwhile, Pissarro on his part is concerned with training, artists to him must continuously engage in the practice of drawing. Cezanne like Titian considers that one cannot separate colour from drawing- as an artist paints; he is also engaging in drawing. While; Matisse sees drawing from the view point of gestural drawing and Gore states that drawing extends the ability of the artist to see and conquer his apprehensions by understating what he sees. Enstice and Peters, (2003) sum up the significance of drawing thus, "drawing today is firmly established as an aesthetic and commercial value and it's been given a status equivalent to that of sculpture and painting".

Portfolio of Works and Description of the Drawings
Category One: Single Composition



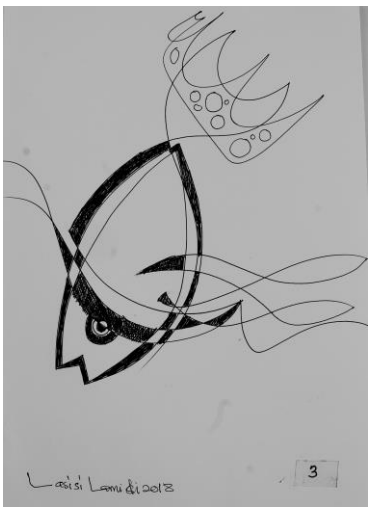


FIG. 1 **FIG. 2** **FIG. 3**

Fig.1: This is a simple linear drawing; the tail of the fish is shaded in dark tones which run across the back to the head. The lower region is dramatically rendered in continuous timeline that flows from the head into the tail of the fish.

Fig. 2: In figure 2, one can observe a combination of silhouette drawing approach with shading and amidst use of contour lines which provides an illusion of grace and elegance to the fish form.

Fig. 3: The fish form in figure 3 is captured in broad outline of thick, dark tones against a plain white background in simple line drawing of the tail and fins. The contrast of the broad dark toned outline against the continuous use of thin fluid lines gives the composition a striking look.

FIG. 4 **FIG. 5** **FIG. 6**

Fig.4: Figure 4 presents an illustration that displays a vivid, contrasting use of broad and thin lines in creating an elaborate linear composition of the fish form. The body of the fish is small against the elaborately enlarged drawn out tail with sharp overlapping simple, geometric lines. The systematic coiling and overlapping of the thin, fluid lines around the tail and the fins express simple, rhythmic stream of line movement characterized by fishes when they swim in natural habitat.

Fig. 5: The use of positive and negative spaces is central in the composition of a fish form in figure 5. The thick lines and few tiny contour lines help accentuate the use of positive and the negative spaces in the drawing. Also, the use of wavy interplay of lines on the body of the fish form in contrast to the upper movement of the fins suggests simple fish-like movement.

Fig. 6: This drawing is characterised with a stylistic rendition of a fish of the tilapia kind; with its body characteristics of curvy fins and tail captured in simple organic lines, while the body of the fish is maintained in its naturalistic form and shaded in dark tones.

Category Two: Double Composition

In this series, fish forms are visually considered in plural. Figures 7-12 make up this set of compositions

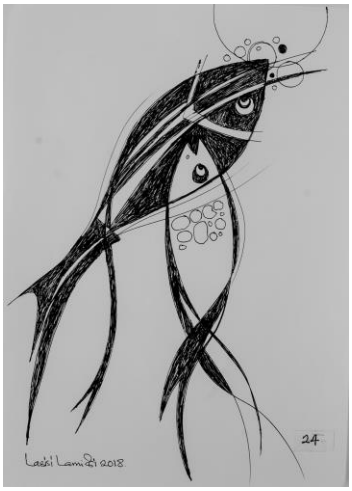


FIG. 7

FIG. 8

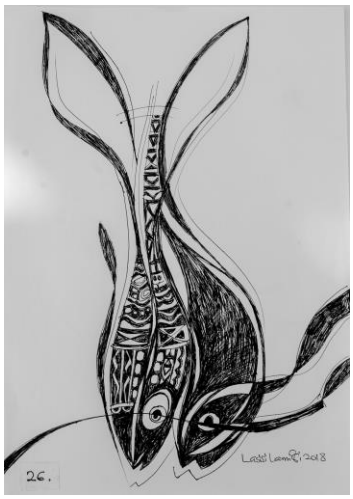


FIG. 9

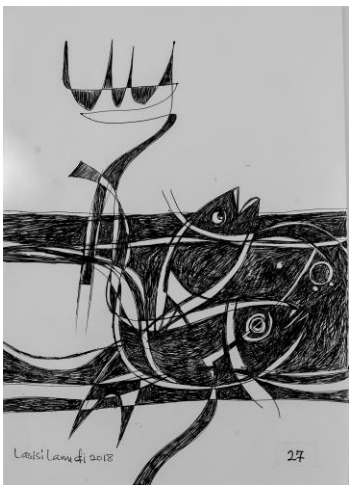


FIG. 10

FIG. 11

FIG.12

Fig. 10: In this drawing are two fish forms that are stylistically rendered in dark silhouette cross-hatching, with interplay of an assortment of curvy overlapping lines and shapes captured in positive and negative spaces. In this composition, the un-shaded parts become the negative spaces as well as responsible for shading light around the whole composition.

Fig.11: Shows a simplistic silhouette approach to portraying two fish in a composition. There is no visible attribute of overlapping in the rendition of the fishes, yet harmony is achieved in the composition through the cleaver repetition of elements used within and around the compositions subject of interest. The surrounding quite spaces go along to enhance the ethereal nature of the natural objects as well as the elegance of the lines used to create the composition. A central principle in this illustration is rhythm expertly captured through repetition.

Fig. 12: In this composition, the emphasis of the fishes could be attributed to the fluid rendition of the fins and tail of the fishes. Lines used in this composition are angular yet graceful perhaps as a result of their thickness or thinness. The use of elements and motifs in this composition is parse yet captivating in a simple manner.

Category Three: Multiple Composition

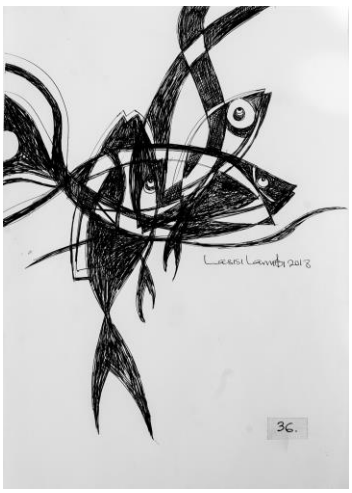


FIG. 13 **FIG. 14** **FIG. 15**

Fig. 13: This drawing explores the interplay of shapes, line and the effects of curving and overlapping of elements within a composition. Four fishes can be identified to have been captured in different orientations and intricately shaded in dark, textured tones through an effective us of positive and negative spaces.

Fig. 14: This drawing explores three fish forms in interactive atmosphere, as if they are in a conversation.

Fig. 15: Explored dynamic movement of the fish forms using broad and contour lines to create spatial positive and negative spaces in drawing.

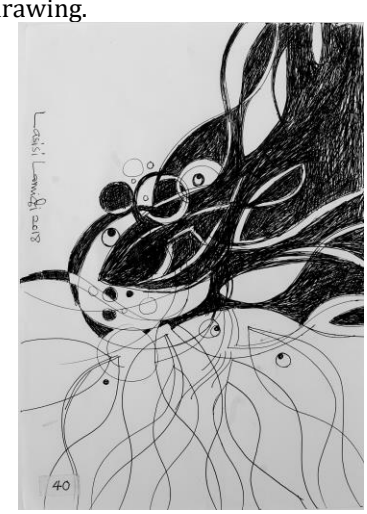


FIG. 16 **FIG. 17** **FIG. 18**

Fig. 16: Is a composition of four fish forms; three small fish are captured above, while a big fish is drawn as if it is feeding the small fishes. The fishes are in circular setting portrayed with solid, broad and contour lines.

Fig. 17: Is a multiple composition of the fish forms which explored fishes rendered in silhouette against simple and clear fluid linear expression. The upper part of the drawing shows some fishes in dark tones with some few negative spaces of lines; the lines in white are the negative spaces, while the dark shaded and toned areas are the positive spaces of the composition. Meanwhile, the lower sides of the drawings capture multiple fish forms in single, thin and fluid lines all overlapping one another.

Fig 18: In figure 18, the use of positive and negative spaces was explored in capturing the fishes. With close observation to the drawing; one may notice that; it is only the shaded dark tones that make up the drawing. However, in this drawing; the shaded dark tones are the positive spaces as suggested by the composition. This drawing is a preliminary idea meant for the execution of metal relief sculpture. The upper four rendered fishes are decorated with multiple geometrical shapes embellished with detailed organic and amoebic motifs. The dark shaded background enhances the visual appreciation of the overall illustration.

Conclusion

Drawing is continuing to gain grounds in contemporary art practice across many or all art institutions in Nigeria and beyond. This is widely felt with the multitude of possibilities that now abound in contemporary

trends in drawing using mixed media. Artists are now more confident to express themselves and expose their drawings unlike before. Gestural and conceptual drawings seem to provoke innovation and improvisation in visual arts. The drawings derived from the fish forms are one of such explorations in contemporary art practice in Nigeria. This portfolio of drawings is motivated by the artist's desire to transform ordinary objects or subject matter into several potential visual possibilities through gestural drawings. This shows that an artist can pick whatever fascinates him/her and explore and experiment with whatever material he/she desires. What such a philosophy shows that, everyday familiar objects could be the most interesting subject matters depending on the prowess of the artist to transform these objects into varied artistic possibilities.

One cannot ignore the spirit that manifests itself when drawing; especially gestural approach to drawing. Drawing generally broadens the artist's perception and imagination as well helps the hand and brain coordination. Therefore, drawing is synonymous to what blood does to humans; it helps to sustain the creative and artistic lifespan of artists. Drawing can invoke a deep mental articulation of concepts and imagination that can be developed by doodling. The ability of any artist to 'flirt' with a pen or pencil significantly improves linear and conceptual drawing. Significantly; this portfolio of drawing shows the vitality of drawing and the need for artists to document even the most minuet aspects of their expressions for the future.

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ISSUES AFFECTING PROFFESSIONALISM IN THE PRACTICE OF ART HISTPRIOGRAPHY IN NIGERIA

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Abstract
Nigerian art history is as old as Nigerian art itself. Art served historical chronicler of the communities where it was produced. The methods of transmission of the history was orally via stories told and retold by experienced elders of the communities. History is the practice of recounting, recollection and transmission of facts as accurately as possible. Theories in mythologies and legends surrounding to be studied or recounted. The issue of transmission was interrupted by the many years of slave trade which engulf Nigeria alongside other African countries. The art historian of such affected communities residing in palaces resolve the issue of transmission in history and encouraged practice. On the arrival of Europeans to Nigeria, the owners of the artworks were not contacted by the European invaders called explorers, navigators, missionaries, imperialist, colonialist or consulted for their opinions. The aftermath of such gave rise to the writing of reports, books and historical accounts by visitors from Europe, people who knew nothing about the art they encountered. The wider implication of such was that, anthropologists, ethnographers, archaeologists, sociologists were left to write the history of Nigerian art. Thus the somewhat one sided or often incorrect or even biased perspectives obtained in many documents. Such issues in more recent times are found to be mostly inaccurate hence the need for articles such as this which discover and challenge the in-depth and in-balance of such art historical documents. Such are discussed in this papers with solutions suggested.

Key Words: Issues, Historiography, Transmission, Documents, Professionalism

Introduction

Art has served as historical chronicler of nearly all Nigerian communities socially, politically, religiously, and culturally. To understand art as a keeper of chronicle, there can be nothing more exciting and worthwhile than the study of history. Davidson in Samuel (2015) reports that history is the picture we can make of all our ancestors, what happened to them, and of how they lived? History seeks to explain why the peoples of the past behaved in the ways they did, and not in alternate ways: why they failed in some things, yet succeeded. Why they had wars and misery, but also peace and happiness. It is necessary to understand these things in the past if one is to have a proper understanding of the present. There is bad and good history. Bad history appears when historians allow their prejudices and personal feelings to get the better of them. Many imperialists' historians of Africa, during the colonial period, wrote bad history. The Europeans' prejudices and personal feelings made them assert that Africans had no history and art objects to the extent of calling them crafts. This could be the reason why the American missionary, R.H. Stone, in Thompson as cited by Samuel (2009) states:

> "One bright morning in the middle of the nineteenth century, when he ascended a lofty granite boulder [Olumo-rock] and looked down upon the city of Abeokuta: What I saw disabused my mind of many errors in regard to ...Africa. The city extends along the bank of the Ogun (river) for nearly six miles and has a population approximately 200,000 (People)... instead of being lazy, naked savages, living on the spontaneous productions of the earth, they were dressed and were industrious... (providing) everything that their physical comfort required. The men are builders, blacksmiths, iron-smelters, carpenters, calabash- carvers, weavers, basket- makers, hat-makers, mat- makers, traders, barbers, tanners, tailors, farmers and workers in leather and morocco … they make razors, swords, knives, hoes, bill- hooks, axes, arrow heads, stirrups...women...most diligently follow the pursuits which custom has allotted to them. They spin, weave, trade, cook and dye cotton fabrics. They also make soap, dyes, palm oil, nut- oil, all the native earthenware, and many other things used in the country".

The above summation is possibly a concise summary or a portrait of art in the town of Abeokuta which over-rides the Western notion of primitivism or the so called vanishing Africa. It is also an overview of the

artistic framework of art found in most African societies including Nigeria, which gives evidence of the will and creative impetus of the artists who were the custodians of the art. These custodians were the historiographers who reside in the palace of the Kings or stayed with the chief priest. They kept custody of the oral history of art and other elements of their culture; making sure that they are passed to the next generation of custodian's / art historians. Nok (2011) stressed that in most African communities, art and artists were owned by the king who keeps the guilds of art practice alive.

Historiography from the foregoing is defined in this paper as the study of the methodology of historians in developing history as an academic discipline, and by extension all persons involved in work on art. This covers how art historians can study art, the techniques of art production, and theoretical approaches used for the transmutations of such art.

Art Historiography:

Art history spans the entire **history** of mankind, from prehistoric times to the twenty-first century. Art history is the documentation of art and its practices as it is produced so that in future it can be called a historical document or object d'art. Art History in the context of this paper is the study of end products or objects of art in their historical development and styles which includes the art of painting, sculpture, ceramics, graphics, glass design, textile design and architecture as well as the art of furniture, and other decorative arts.

Art Historiography is the principles, theory, and history of historical writings of art related experience and or occurrences. It is the study of the methods of historians in recording history as an academic discipline, and by extension involves person's art historically trained to function as art historians in methods and theory in the field of art.

The historiography of art covers how art history should be and is studied as a discipline using particular sources, techniques, and theoretical approaches. Such writings of art history are based on the critical examination of sources and art objects, the artists, the selection of particulars from the authentic materials, and the synthesis of critical methods that revolve around the practice and creation of art. When a trained person in art history writes of any art related subject using laid down principles, it is considered an art historical discuss. In this paper therefore, when art history is mentioned, it is viewed through such professional lenses of academically trained persons.

Art Professionals:

Proven experience in authoring materials in art related discuss is an essential in art history.

The **art historian** in the place of training seeks to learn how to interpret and understand works of **art** of many types, ranging from the monumental to small scale, and by learning about the artists, their life's story, why using the materials used to express themselves, what the artists enjoy, what obsess them and the influence of the community they practice. By the end of the training, the art historian is supposed to have learnt the profession. That is why at the point of graduation, the graduates bag their Bachelor of Arts degree in **Art History, Master of Art History or Ph.D. in Art History. E**quipped for practice as a **professional** career in museums, galleries, auction houses or Art Historical Publishing.

As a result of the professional training undergone in schools, many ar**t historians** have bagged either a Master's Degree in Art H**istory** or Public H**istory**. Others complete degrees in related fields, such as Museum Studies, Historical Preservation, or Archival Management. The training received by the art historians in most cases looked adequate in terms of degree attainment. The authenticity of the degree is tested at the field of practice, the difference is always sported and rated adequately.

Professionals in art history are supposed to be those who take art history as a career, those who take art history a lifelong engagement replete with an enjoyment of the field of study. Art history professionals are authorities in art, or at best seasoned in various or specific fields of art. In most cases, they are people who have practiced over time and have attained the title of professional in their area of specialization. In fact, a professional in anything does not practice once to arrive at being called such. It must involve a painstaking and diligent training, search and practice to be called a professional art historian. Having stated these facts about what is required to be a professional art historian. An x-ray of what is obtainable in Nigeria is required to know whether there is any progress or not, in terms of professional historical practice in the arts.

Issues of Art History Professionalism in Nigeria:

Being Professional in simple terms has to do with the development of latent skills acquired after or during a training in an attempt to replicate or transform one's field of endeavour. It is consequently, the arming of one's good judgment about a field of study after a period of training; the development of a polite behavior expected from a person who is trained to perform a required task resulting from training. Deducing from this definition, it therefore means that people must submit themselves to be trained over a specified period

of time as is required by their field of endeavour or specialization in order to attain a status called a "professional".

For instance, in the Department of Fine Art, Ahmadu Bello University, Zaria, individuals such as Heathcote Hunter David had completed the specified training to be labeled as a professional Art historian by earning a PhD in Art History by the year 1979. It was not the general qualification of a PhD in Fine Arts, but a specialized degree in his chosen field of endeavor. Inclusively, the first batch of undergraduate training for professional Art Historians was completed in 1983 with three students Bulus Mang Yohanna, Suleiman Ibrahim Alhaji and Haye Ogboto. Such giant stride by the Department in Zaria is considered instrumental in launching a formidable and suitable foundation for continuous and rigorous academic training in Art History in Nigeria.

Others started joining the band wagon of professional training in Art History, of which presently the population is considerably large. The number of undergraduates trained, combined with the number of Master's Degree fellows trained and the Doctor of Philosophy fellows is consistently on the rise. By the foregoing, one would at this point applaud the giant strides undertaken by established academic institutions around the nation, but alas! there are a lot of setbacks. These setbacks as enumerated below contribute significantly to the slow growth and rate of professionalism in art history practice. Setbacks on the professionalism of art history and its practices include the following:

1. **Early Writers:** The early art historical book/ documents were written by Ethnographers, Anthropologists, Archaeologists even Museum experts. The books were used by art historians in training to the extent that the dimension of scholarship were copied by the students in training and upon graduation the style of writing became acceptable. The implication of such dimension of scholarship is that the trained art historians start to report art history in an ethnographical, archaeological or anthropological formalistic style and not in the manner that is requisite to the art historical practice and paradigms. Sometimes, from the themes of the research or writings, one cannot differentiate the writings are examining art or exultations of spirits, exotericism, and occultism. At most times, the art history encountered is like an exultation of African tradition religion. Art history examines the background story behind that art work, they examine the influence whether of religion, politics, social or economic. Others could be aesthetic socio-cultural, socio-political or socio economical. The study of form which involves the outward nature of the art include the colour including their philosophical implications, these and many others are supposed to be the "Centre of Interest" of the art historian and not on the spiritual powers imbedded on the art. Such misplacement of priorities in the side of the present art historians has continued to make art historical writings to look like religious writings, anthropological or ethnographic.
2. **Accidental Art Historians:** There cannot be a profession where accidents are consistently replicated that the profession will move forward. An accidental engineer leads to accidental car. Accidental architects lead to collapsed building and the likes. Because many graduates had no job and in the bid to make ends meet, found themselves in the academic arena does not make them academics automatically. One needs to be interested in the profession, make conscious efforts to be trained to become one. Art historians are trained professionals but of recent there are those who call themselves art historians that even event dates they do not know. Some of them cannot decode art forms in their encoded formalism, because they are not trained. So many of the so-called art historians of today are attracted by the viability of art produced thus, in the bit to make it deviate from their former areas of specialization and engage in art history they were never trained on. Thus, the outcome of these kind of art historians is that they give shallow narrations and interpretations of a number of art historical products and events without any consideration of the long time effects their writings may have on the larger and future society.

   In this case a professional grows from one degree of training and becomes an expert with time of practice, practice as is always said makes perfect. Nigerian art schools have had a backlash because of artists who run from one area of specialization to the other, such circle in individuals have been in the increase; it depletes professionalism.
3. **Jack of All Trade Syndrome:** Art training in general education trains one to be multi-faceted. One is trained either in a single or dual specialization, in painting, graphics, sculpture, art education, ceramics, art history and or textile design. After one's training, it is expected that the artist has a specialization, but Nigerian artist want to be everything. No engagement of art historians to organize exhibitions or curate same, simply because we can do it. Can the job be done well by everyone? Such question is not the matter, we can also do it, and thus the quality of work is jettison. And so, when the issue of global standard is applied, the simple answer is that "this is Niger!" Everything can go. Art Historians today are painters, ceramists, graphic designers and the likes,

they want to do everything thereby failing in all. The issue of professionalism is a consistently under serviced in the specific field of endeavor.

1. **Scientification of Art History:** The methods of Art history are strictly qualitative in nature combined with the use of historical and descriptive approaches. Art History is in most cases subjective to the extent that the art historian uses observation as an instrument to collect his data apart from the use of oral interview. In the discussions of data collected, the expert uses the words of the interviewee, make deduction from explanations made and infers during analysis of data. Of recent, there are many shifts from this known historiography to the adoption of quantitative method in the field of art historical study. This style of analysis uses reposes from people with a rigid disposition of agreed, disagreed, strongly agreed, strongly disagree and non-decided. Such approach does not give the respondents an open ended liberty to give additional imputes from other perspective. Art Historical qualitative method allows the gathering of much information that can be used in another study in one study. Therefore, humanistic studies tilt towards qualitative research method art historians are advice to use it.

2. **The Devil you know:**

Many clichés exist in society that fits the description of an anomaly. Some schools are known for delaying student's graduation whether at undergraduate or postgraduate level. Such scenarios are encountered by certain students are as the stories go around that one cannot graduate as stipulated on the admission letter. Somebody who reads sculpture for example and wish to continue but have the knowledge of a probable delay might go foe are history since the study for art history is better and the probability of completing his/her studies on time is much more visible. Time actually is not on the side of anyone, studies has sown that students would always like to go back to where they were shown love or accepted than to go to a strange or where they were not accepted. This is one of the reasons why some students come to read art history, so that they can finish in due time and graduate. Whether the training takes effect or not is not their interest, graduation early is their quest.

Therefore, a person knows he/she will graduate in art history fast, and he goes for it. The concern on these kind of art historian is the shallow knowledge they will have in the profession. Thus a school can graduate many "trained" art historians with only few professional art historians.

Conclusion

Art history should be art history and no any other. Art historians should practice the profession they are trained for. The historiography of the art must be adhered to so that the professional guidelines will lead to huge successes.

Recommendations

1. Art historians are requested to use art historical methods to treat art historical.
2. Artist should not go into art history as a last resort because if such is done they cannot be proficient.
3. Art historians should not be jack of all trade.

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WASTE TO WEALTH: FABRICATION OF FOOT WEAR FROM JACQUARD HEAD TIES USED IN CONTEMPORARY FASHION

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Abstract
Head ties, head gears, head scarves, handkerchiefs and turbans are seen and worn in most parts of the world as part of dressing and are becoming one of the trendiest African accessories in the global fashion industry. They are commonly used by most African women and have significant elements of symbolism in African cultures as well as various religions. In Nigeria, head ties are of different materials- some are made with the aid of machines such as the jacquard and Damask which are stiff head gears, while some are traditionally hand woven such as Aso-Oke. Such head gears are usually colourful and feature elaborate patterns which consists of floral, geometric and derived, motifs and patterns. These are mainly used during elaborate and lavish occasions such as weddings, galas, coronations, and religious ceremonies. In effect it is said that African women wear the head wrap as a queen might wear a crown. The act of head tying holds a distinctive position in the history of Nigerian dress and has never been out of vogue. Although there are different types and styles of head gears, this paper examines specifically. the crispy, stiff, jacquard scarves. Upon close observation, the author of this article discovered that after use, the Jacquard head gears lose their stiff nature. This is as a result of washing were the sizing dissolves as well as the patterns fading. The loss of its luster leads to it being discarded; hence the interest of this paper is in the possibilities of recycling used jacquards into other fashion products/items. It looks into the possibility of recycling of these discarded scarves into foot wears. Participant observation and studio exploration were used for data collection. It was concluded that, the scarves which are made of sturdy, synthetic fibre, and are colourful with intricately machine woven designs; should not be neglected but rather remade into functional articles which can serve other benefits such as gifts or sold for economic purposes.

Key Words: Waste, Fabrication, Contemporary, Fashion, Jacquard

Introduction

The utilization of different kinds of head ties is not specific to any particular cultural group. Griebel (2017) observes that, both men and women in different societies have adorned and are still adorning themselves with different kinds of head scarves as hair coverings, although they are worn or tied in a variety of styles which showcase the different cultures. For instance, the way and style a western woman ties her head tie is quite different from the way an African woman ties hers; there is always a significant difference. A European or white American simply ties a head scarf by folding it into a triangular shape and covers her hair by tying it under her chin while a woman of African descent folds hers into a rectilinear shape and ties it into a fascinating shape. Her form of tying always leaves her hair properly covered, her forehead and neck exposed and her face open. It usually enhances her facial features. Griebel further mentions that, "the African women wear their head ties as a queen might wear a crown".

Literature review

A head tie is a very common accessory among women in many parts of Africa and beyond. It is not only women that use head coverings in Africa. For instance, in Northern Nigeria the Tuaregs and Fulani have cultures of their men using turbans and other head coverings mainly because of the harsh nature of the weather. According to Bronwyn (2000) and Cosgrave (2000), history has it that tying of head ties originated from the royalty in ancient Egypt, Nubia and West Africa. Hieroglyphic evidence reports that Pharaohs wore head bands or covered their hair with wigs. These sacred crowns for royalty were made of cloth and had specific meanings and significance. Bronwyn and Cosgrave both further explain that, Egyptian Aristocrats, Pharaohs or Emperors wore a wide variety of headdresses. Most of such headdresses as depicted in hieroglyphics, or pictures found in Egyptian tombs indicate that headdresses also had a ceremonial purpose. The pschent, worn by the Pharaoh to symbolize his or her power over all of Egypt was the most famous headdress but there were many others. They also mention that *nemes* head cloth was one of the most common headdress. This head cloth is made of stiff linen and it covers the head and most often had flaps that hung down from the sides and over the shoulders. It was often full of bright colours and put a frame around the face and is famous as the type of headdress worn by King Tutankhamen, who ruled Egypt in the fourteenth century B.C.E. A simple headband is another common headdress made of linen or leather with an inlay of gold used for holding the wearer's wig in place.

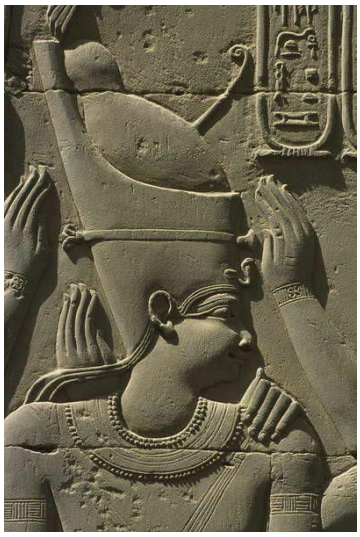

Figure 1. A wall relief depicting Ptolemaic king wearing "Pschent"- double crown representing the unification of the two regions Egypt, upper and lower Egypt. Source: Pinterest (2018).

Bronwyn and Cosgrave further note that, Pharaohs are also depicted wearing headdresses known as blue crown or *Khepresh.* New kingdom pharaohs are often depicted wearing it in battle and was also frequently worn in ceremonies (Mysliwiec 2004). This tall crown was made of stiff linen or leather which spread up and back from the forehead six to eight inches.

Figure 2. Egyptian Nemes headdress. Source: Pinterest (2018).

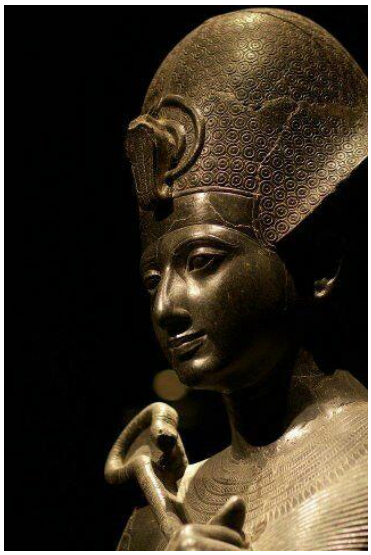

Figure 3. Khepresh (blue crown). Source: Pinterest (2018)

The account as regards to the origin of head tie according to Cohn (1991), is that head ties are said to have originated in sub –Saharan Africa and serve the same functions to African and African-American women. Cohn further observes that, during the period of slavery, white overlords imposed its wear as a badge of enslavement and later it progressed into the standard that the whites held over the slave women servants. From then on the enslaved and their descendants regarded the head tie as a helmet of courage that arouses an image of their true home-land of Africa or the newer homeland, America. During that time the simple head ties worn by the enslaved women and their descendants served as a uniform of communal identity and also as a uniform of rebellion signifying absolute resistance to loss of self-definition.

Background to the study

However, in contrast for the African woman, the head tie represents far more than a mere piece of fabric wound around the head; it holds a distinctive position in African dress history for its durability and effective significance and endurance during the travails of slavery. It also serves as an emblem of their African ancestry.

A head tie is part of a woman's dressing that is commonly worn in many parts of Africa. It is prevalent in all cultures of Africa. The only difference is in the varying degrees in which they are used in each culture. It is used as an ornamental head covering or fashion accessory for different functions. It is used to convey modesty, spirituality and prosperity. It also symbolizes wealth and social status. Africans have always used the head tie to non-verbally define their dress culture for centuries and also for identification. The head scarf of each woman goes a long way in telling her age and status i.e. whether she is a grandmother, newly married woman, unmarried young lady /girl or a widow as well as her class and status. Women of various religious groups also use the head tie as a mark of identity. For instance, some religious groups will always have the woman's hair covered while some cover on specific times and days. Each part of Africa has different names for their head ties. In South Africa and Namibia, it is called a *doek.* It is used for the traditional head covering usually tied by elderly local women in rural areas. In Malawi, it is called a *duku,* Zimbabwe-*dhuku,* Botswana- *tukwi,* Nigeria - *gele, ichafu, dankwali* to mention but a few.

Nigerian head ties have been a symbol of its exotic culture and fashion statement for decades. They are versatile, glamorous and empowering. They are an insignia of social status and importance. They are seen as a Nigerian woman's crown and a bold expression of her femininity. Each head tie gives the wearer a chance to express their cultural heritage and love of fashion. However, there is a rich cultural history behind the head ties, their colours and exotic styles. Head ties have different names given to them by different ethnic groups. For example, the Yoruba call them *gele,* the Igbo name is *ichafu isi* while the Hausa call them *dankwali to* mention but a few.

The simple head ties can be worn for day-to-day activities while the elaborate ceremonial ones are worn to weddings, special occasions/events, as uniforms for special occasions, church services and religious functions. It is important to note here that head ties used in Nigeria are made of different materials, for instance natural (cotton, wool, linen, silk etc.) and synthetic materials (polyester, spandex, lycra, nylon, sateen, organza, acrylic, velvet, chiffon etc.). These head wears could be soft, coarse, stiff, slippery and elastic to touch. They could be tied in different styles which are distinguished or given different names. They usually cover a woman's entire hair and ears in some cases. The only parts exposed are her face and earrings on the lower part of her earlobes. The head tie is usually accompanied by the traditional

indigenous attire in form of George wrappers and lace blouse, skirts and blouses, *buba* (loose fitting blouse) and *iro* (a wraparound skirt), long and short gowns and many others. The tying of head ties signifies an upcoming special occasion.

Head ties have become very significant in the Nigerian society as more Nigerian women take extreme pride in their culture and traditions. The head tie is part of a lifestyle, which appears in many special occasions and is a sign of a woman's crowning glory. Head ties can be modest or tied in an unusual manner and these depend on who is tying it and for what kind of occasion it is meant for. There is no gain saying that, the tying of head ties is a bold expression of femininity by women in Nigerian societies. This study believes that this custom will never fade in that, a Nigerian woman is incomplete after adorning her indigenous attire without a head tie. Therefore, head ties are of optimum necessity in the life of almost every Nigerian woman. However, the particular type of head tie that is of concern to this study is the stiff, paper like synthetic fabric scarves. They are hard wearing, the level of absorbency is quite low, with a low resistance to wrinkles and creases, they are machine woven with shiny threads which are also used to decorate the head ties with attractive designs on the surface. Although this specific and valued head tie under study is considered an indispensable item in Nigerian fashion because of the purposes it serves; it has been observed that it does not withstand wear and tear and as a result of this; its aesthetic appearance is fleeting. Most women find it difficult to reuse them once they are dirty and crumpled as a result of several uses. This is compounded by the fact that they are easily affordable so instead of looking scruffy and unkempt in the old used ones, the women normally opt for newer ones anytime there is a special occasion.

This paper is of the view that instead of disposing them into landfills, abandoning or burning the used ones, they should be recycled. The author examines the different samples of the synthetic head ties synonymous to Nigerian women and the various ways in which they can be recycled into foot wears such as sandals, covered shoes and slippers for male and female which could be reused as contemporary fashion articles in Nigeria and beyond, sold for economic gains, practice the art/craft for self-reliance and aid empowerment for the youths.

Different Types of Head Ties in Nigeria

Head ties are flat pieces of fabrics tied by hands to form a head piece. There are different types of head ties utilized by Nigerian women to complement their traditional dressing. They are usually the highlight of a woman's appearance. It is said that when a head tie is tied well, it can compensate for a not so great looking outfit. They are classified as clothing accessories found amongst African women. Some are hand woven with natural and synthetic yarns while some are machine made with 100 percent synthetic yarns. Those that are hand woven are produced manually in Nigeria while the machine made are produced in countries like Switzerland and China. Examples of the traditional hand woven fabrics used for head ties are Aso-eke, Akwete, Anger and many others.

Figure 4. Some samples of Aso-Oke woven fabrics. Source: C. Chudi- Duru. (2018)

These are usually decorated with traditional and symbolic motifs. Supermet, African Sego, Jubilee, Excelsior, Damask, Hayes, Diamond Crown, Luxelsior, Super Betty and others are the different brands of machine woven 100 percent polyester head ties. These are stiff in nature yet flexible enough to form unique designs when tied. The tying of these scarves are art works in that every scarf tied has a unique design because it is done by hand. Some samples of the stiff head ties are shown below:

Plate 1: samples of head ties made of polyester utilized by some Nigerian women as part of their dressing. Source: C. Chudi- Duru (2018).

There are people that specialize in tying such head ties who also offer the opportunity for others to learn in the apprenticeship model. They use this vocation as the means of their livelihood. There are different ways for tying these head ties, as newer designs keep on evolving every now and then. Their length ranges from 34" wide X 72" long. They can be cut into two parts if one so desires to achieve a more conservative look. One thing that is certain here is that the larger the head tie the more elaborate the style will look. They are decorated with plain or bold patterns and designs which come in extensive ranges of floral, geometric and organic patterns as well as in a variety of colours. Another form of head tie is the African wax fabric scarves. These scarves have gotten the attention of millions of people all around the world. In Nigeria, according to Nwachukwu and Ibeabuchi (2011), most communities weave fabrics and are still weaving till date. For instance, the Igbo, Yoruba, Tiv, Igbira, Fulani, Hausa and many others; all have indigenous fabrics woven by them which are decorated with indigenous, symbolic motifs and designs that are peculiar to those communities. They are valued, cherished and constitute a significant part of their cultural heritage. They connote deep meaning to the owners, the wearer, the designer/artist as well as the admirer (Chudi-Duru, 2017).

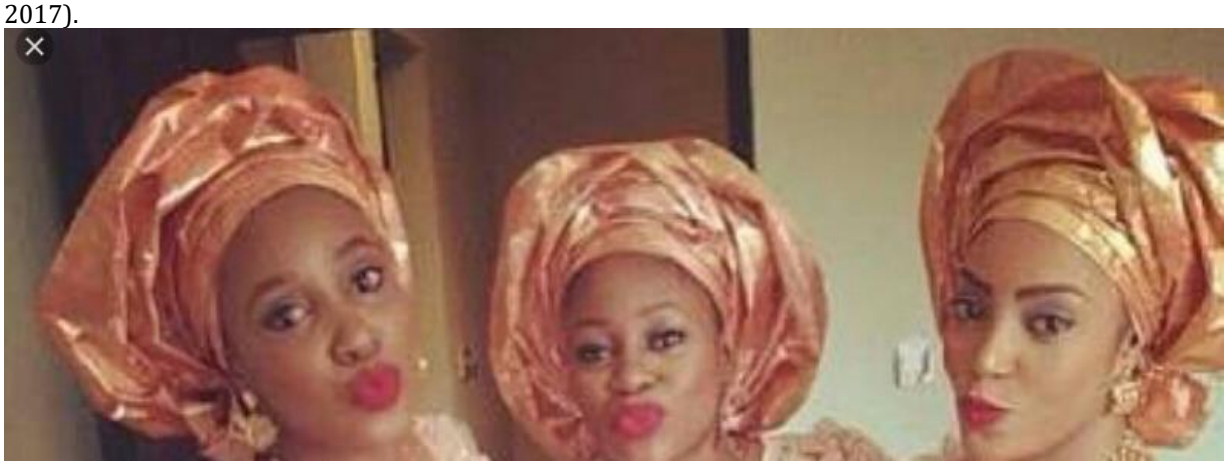

Plate 1b: some women adorned with their head ties made from polyester. Source: www.pinterest.com/aso-ebi ladies(2017)

The Symbolism of Footwear in Africa

Foot wears are coverings made for the feet; to serve the purposes of protection against dangers in the environment, they are also for aesthetics purposes. In the society today, they are used to indicate the status or rank of a person within a social structure. In different cultures of the world, people have different views as regarding the situations in which footwear can be worn. Cultures that abhor the wearing of shoes in some situations attach reason to specific symbolic attributes within their culture and tradition. This sort of symbolism is evidenced during the period of slavery when it was imposed by the slave masters of that society during situations of captivity for instance imprisonment or slavery. In this case the use or lack of

foot wears points to the application of power on the part of those who wore them; as against those who did not use as a mark of inferiority. DeMello (2009), reports that the Romans used clothing and footwear as unmistakable signs of power and status. The slaves and peasants went barefoot while the elite or the upper class and royals wore footwear. DeMello further states that, during the Middle Ages many people started wearing high heeled shoes and these were usually associated to power, wealth and the desire to look attractive and larger/taller in life. Bare feet during that age was depicted as a symbol of poverty in many artworks. For instance, he mentions that depictions of captives such as slaves and prisoners from that period and into the 18th century presented them barefooted. While the slave owners and bystanders were usually presented wearing shoes.

According to Kimani (2017), evidence of footwear in Africa prior to external influence is difficult to present. History has it that they were considered as status symbol in Africa and were often reserved for ceremonial functions and royalty. The traditional materials utilized to produce such footwear as perceived by the anthropologists were rawhide, leather, straw, metal and wood. Kimani is of the view that, there are blog posts like Cosmic Yoruba, foot wear of African cultures and shoes history and facts that affirm that Europeans did not bring shoes to Africa. Such posts argue that, Africans were wearing shoes before the advent of the Europeans. There are also some available evidences about past African cultures which suggest that Africans did not wear shoes and this has proven difficult to find archaeological evidence or a timeline of the beginning of the existence of footwear. Most art works in form of figurines, paintings and statues did not depict that Africans wore footwear in the ancient times and it is taught that the interactions with the foreigners may have prompted them to start manufacturing and wearing footwear. More so, depictions of Egyptian figurines, statues and paintings show that there is evidence of the utilization of footwear by their kings and queens; therefore, it can be assumed that footwear were status symbol in Egypt which is in Africa. However, he continued that due to the weather which is mostly hot or the cost of shoes, many preferred to go barefoot. He further mentions that, some of the footwear findings from Africa has been in use right from the earliest civilization. And this study is of the view that Africans wore footwear before the western influence basing this fact on Kimani's (2017). Egyptians used shoes mainly as ornaments and insignias of power. For instance, Kimani, has recorded that the early Egyptians wore sandals made from leather or straw. These were worn by the *crème de la crème* during their various outings. This footwear was hardly ever worn indoors. He further buttressed this point and mentioned that when King Tutankhamen's tomb was opened, the anthropologist, Howard Carter discovered 93 fragments of footwear including flip- flops that were extravagantly adorned. Inclusively, archaeologists also found out that the ancient Egyptians made shoes for the right and left foot; unlike earlier European shoes. In southern Africa, Kimani observes that one of the first communities to occupy the sub-Saharan African bush made shoes to help them survive the scorching land and tall grass lands. During the advent of the Europeans, they copied their method of production and combined it with theirs to produce a shoe called '*veldtschoen'*. This shoe was made from a soft rawhide or tanned leather with a rubber sole but today the soles are made from car tires.

Kimani (2017) further mentions that, in West Africa, the Hausa are the ones that seem to have the most documented shoe history of the continent. Their leather works are renown throughout West Africa and their deep rooted work has produced footwear inform of sandals and boots. He points out that they dyed their leather with henna- which is a natural dye stuff to achieve some distinctive surface designs. Woven leather was incorporated as designs on camel –riding boots from the early 20th century. These boots had toe dividers which allowed the wearer to grip a knotted strap. They were used to protect the legs from sand, chaff and the scorching sun. The insets of their footwear were lined with ostrich feathers to compliment the royal regalia of the Hausa Emirs in Northern Nigeria. The Yoruba in Western Nigeria, also made footwear with elaborate beadwork designs. Benin produced slippers covered with coral beads while in the Cameroons, cast metal were used to produce shoes. The Bamum of Cameroon used the traditional African metal casting known as lost wax method to produce some shoes. They believed that their kings discovered that metal in rocks at the Mambe village.

In Ghana, Ashanti ceremonies abound with references to footwear as the kings' feet are never to touch the ground. The Akan community had a local slippers known as *ahenema* which commands respect, majesty and authority in their society. They were made with plant material – used climbing plants to make the upper while the tree back was used to make the soles; they also used leaves. Later, they graduated into using leather to construct footwear for their kings and a few queens in their kingdom. Strips of gold and silver were used to enhance some of the constructed shoes for royalty. In the Republic of Congo, the Luba were known for their carving skills. They carved footwear with the wooden toe-knob sandals. These shoes were made for status or ceremony and were discovered that in Luba tradition, there is a tradition of handing down royal footwear across generations.

Figure 5: Hausa riding boot 1940s century from Nigeria. Source: American museum of natural history.

Figure 6: Asante's ruler's sandals, gold ornaments. Ghana, 20th century. Source: Bata museum.

In some cultures, in Nigeria today, people remove their shoes before entering into someone's home. Bare feet could also be seen as sign of reverence and humility, in that many religious groups which adhere to this command believed to come from their supreme maker. Hence they are required to remove their foot wear before they enter the mosques, temples and some churches. Also in some cultures in Nigeria, people remove their shoes as a sign of respect towards someone. In some communities, cultural dancing is not performed wearing shoes; the same goes to masquerades and some other cultural activities. This paper has revealed that shoes also signifies a person's social and economic status. Foot wears are also used for making fashion statement for body adornment. Some people rate others based on the quality of footwear they are putting on. Quality shoes normally show off during numerous activities like weddings, coronations, festivals, parties and other numerous ceremonies.

There are different kinds of foot wear. For example; slip ons, sneakers, sandals, slippers, clogs, flip-flops, mule, brogue, espadrille, platform, ballet shoes, court, skating boots, Mary janes, ski boots, fashion boot, climbing shoes, kitten heels, wellington boots, huarache, dress shoes, moccasins, loafers, high-tops, skate shoes, snow shoes, surgical shoes, safety foot wears to mention but a few. All these foot wears mentioned above serve numerous purposes. Foot wears are divided into boots, shoes, sandals, indoor foot wear, specific footwear, traditional footwear and socks. Shoes serve the purpose of easing locomotion and preventing injuries. Shoemakers, cobblers or cordwainers are the various names of those that practice the shoe making craft. Shoes were earlier made one at a time by hand but now this has been superseded as volumes of shoes can be produced through industrial mass production. Although some might not be of high quality, attention to detail may be absent or there may be lack of craftsmanship. This paper looks into the production of footwear utilizing recycled women's head ties in Nigeria.

Main Thrust

The Production of Footwear for Contemporary Fashion in Nigeria

The Nigerian fashion industry has evolved through the ages since pre-colonial times. It has shifted from being a vocation delegated to the background for the uneducated to a vocation for the highly educated. Today the Nigerian fashion brands like clothing lines, shoes, jewelries, traditional hand woven fabrics, hats and many others are being showcased in reputable places around the world. Foot wear is highly important for the overall look in dressing. It has been observed that most people spend time and years trying to find the perfect pair to match their outfits. Shoes are said to make or mar a persons' dressing.

Contemporary fashion refers to what most people wear presently or should wear; they include clothes, shoes, belts, hats, bags and many others; how they are designed and put together or styled. The fashion industry refers to all aspects of fashion for instance design, fabric production, marketing and education. It is expected when in full bloom, to have professional designers, models, modelling agents, tailors, fashion photographers, fashion schools, fashion retailers, fashion journalists, and magazines and many others. In fashion products there are costume made which are usually very expensive and made for the rich, pret-a-porter (ready to wear) and high street (mass produced with lower quality materials). In the Nigeria fashion industry, design and production sector has grown tremendously in the last decade, the sales sector still needs to really take off. The Nigerian fashion industry has the potential of becoming one of the main drivers of the economy in no distant future.

There are lots of designers that have delved into the production of footwear in Nigeria. Most of them have utilized a variety of materials in their production of footwear for instance: natural hides and skin, animal skin, synthetic leather, some indigenous traditional hand woven textiles, indigenous dyed fabrics, African wax printed fabrics other foreign fabrics, wood and rubber but none has been able to recycle the used worn out head ties by Nigerian women to the best of this study's knowledge. Here are some examples of some shoe designers in Nigeria: Shola Designs, Sole Rebels, T.T Dalk, Haus of Hercules, Hesey Designs, Olubata, Dolliepious, McGracey, Zabbys Store, Ayokunumi, Foleelagos, Cuvroyale, Wolace, Andrew Bolaji, ChattelsNg, Kelvin2, Stan Shoes, Caloryshoes, KQT official (Inna 2017) and a host of others based in Aba- a commercial town in Abia state, Nigeria.

Recycling of Textile Waste

Textile waste is any textile material that is deemed unusable for its original purpose. These include fashion and textile industry waste created during fibre, textile and clothing production and consumer waste created during consumer use and disposal. Almost 100% of clothing can be recycled, regardless of quality or condition. Textile recycling is the method of reusing or reprocessing used clothing, fibrous material and clothing scraps from the manufacturing process. This study has believed that, when textiles are reused instead of throwing them away, they are given a second life. Then when it is time to finally throw them away, recycling makes sure that the materials used to make them are used again. Recycling will benefit charities, reduce solid waste and provide employment as well as reduce the need for high income capitals in starting and sustaining business projects. If these textile wastes inform of scarves are recycled, they will provide both environmental and economic benefits. It reduces the need for landfill space. Manufacturing requires raw materials, huge energy resources and the process usually contribute to pollution of both the air, water and the soil. Recycling of old head ties means that less raw materials are needed, less energy is used and less pollution is generated. It also reduces the demand for dyes and fixing agents and this in turn reduces the problems caused by their usage and manufacture. It provides much needed assistance to third world nations. It benefits people in developing countries because their sales to those who deal on second hand clothing, support local business in that they provide a reliable source of income for business owners and their families. It is through recycling that some of the world's poorest nations are able to clothe their people. These old head ties cost less making their use attractive and desirable to shoe manufacturers.

These head ties are 100% polyester and have lower energy impacts during washing and cleaning phase and they are completely recyclable at the end of their life span. They are extremely strong, durable: resistant to most chemicals, stretching and shrinking, wrinkling, mildew and abrasion resistant. Polyester is hydrophobic in nature and dries quickly. It can be used for insulation by manufacturing hollow fibers. It retains its shape and hence is good for making outdoor clothing for harsh climates. They are easily washed and dried, hence their suitability as fabrics for producing footwear in Nigeria.

Results

Fabrication of Footwear from Used Jacquard Head Ties

This study concentrated in producing only a pair of slippers and sandals. It is of the view that other footwear could be fabricated using the same polyester head tie. Foot wear industry has four main departments in which a progressive route is followed for producing finished shoes. They are: **cutting department, closing or machining department, lasting and making department, finishing department and then the show**

room. In this case, the samples were produced manually. The tools used are shoe makers hammer, pliers, fibre, a pair of scissors, evo- stick, pairs of last (This is a wooden or metal block shaped like human foot that a shoemaker or cobbler uses for making and repairing footwear), marker or pen, used jacquard head ties and shoe soles. The techniques involved in this exercise are as follows:

Cutting

In this segment, the top part or the "upper" of the slippers and sandals is marked out and prepared. Using metal strip knives, the pieces of various shapes that will form the upper is cut. This needs a lot of carefulness and precision so as to avoid further waste. The torn parts are avoided and other defects as well so as not to appear on the upper.

Plate 3: marking out the shape of the feet on a fibre. Source: C. Chudi-Duru (2017)

Plate 4: sticking the cut out shape with evo-stick to the fabric cut. Source: C. Chudi-Duru (2017)

Gluing and Machining

Here the various pieces cut are glued using evo- stick to the synthetic fibre also cut in the same shape to reinforce it. They are neatly covered with the fabric and sewn neatly together using a sewing machine. After this they are ready to be attached to the already prepared insole with the help of the last.

Plate 5: sticking the upper to the cut out fibre for reinforcement. Source: C. Chudi-Duru (2017)

Plate 6: making sure that the fabric is well stuck to the innersole. Source: C. Chudi-Duru (2017)

Lasting and Making

The insole which is the interior bottom of a shoe that sits directly beneath the foot. Generally, in shoe making, they can be removable and replaceable in footwear fabrication. They should be comfortable and also control the shape, and moisture. The completed upper is molded into the shape of the foot with the help of a "last". Last is a plastic shape that simulates the shape of the foot. It is later removed from the finished sole to be used further in making other shoes. It is a temporal attachment. The upper area is stretched and molded over the last and attached to the insole rib. After this procedure, a lasted slipper is obtained. The upper and all the surplus materials are trimmed off. The sole is attached to the upper by applying the evo-stick gum and allowed to set before exerting some pressure. The heel is then attached to the sole which bears the upper and this completes the slippers fabrication process.

Plate 7: temporary fixing of the upper to the last. Source: C. Chudi-Duru (2017)

Finishing

The finishing of any footwear depends on the type of material used for making it. Since used synthetic fabrics were utilized in this case, the fabrics were cleaned to remove dirt that must have incurred during production. It is also at this stage that some decorations could be attached to the upper area for further enhancement and aesthetics. The bottom and sides of the sole are smoothened and filed with the aid of a smoothening machine after which it is ready to be worn.

Plate 8: A pair of sandals made with the women's used polyester head tie. Source: C. Chudi-Duru (2017)

Plate 9: A pair of slippers made with the women's used polyester head tie. Source: C. Chudi-Duru (2017)

Findings

Exploring the production of foot wears utilizing used jacquard head ties reveals that different kinds of foot wears can be manufactured utilizing different colours of these head ties. This study found out that these synthetic head ties used by some Nigerian women are mostly abandoned after several usages because they look old after using a few times. It also observed that most women do not know what to do with these abandoned scarves after they have found them unattractive hence they become useless and occupy unnecessary spaces in their homes.

Conclusion

In this exploration, this study integrated various techniques of producing slippers and came up with a sample which can be worn by people. It reused the old scarves in a way that is also acceptable to people without looking worn out. This study concludes that old worn out jacquard scarves should not be viewed with disdain or regarded with contempt or aversion but rather they should be stored or kept to be fabricated into other objects which could be beneficial to mankind. They could also be collected by used cloth collectors and sold as a second hand with little amount of money for production of foot wear. This production should be mass produced industrially so as to reach a wider range of people. By so doing, employment will be provided and more income will be generated. More so, a new product has been produced to add variety to the world of foot wear.

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21

A COMPARATIVE APPRAISAL AND ELEVATION OF SELECTED MARKET DISPLAYS AS UNCONSCIOUS ART INSTALLATIONS

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Abstract
We encounter different forms of displays almost on a daily basis, while going about our duties. Though the aesthetics of the displays are judged interesting and pleasing by some, others might be quite indifferent about it. Attributing this interesting displays, to the fact that, all humans have some inborn creative tendencies; this paper sets out to appraise randomly selected market place display compositions, mostly encountered around Kwangila area in Zaria, Kaduna State, Nigeria, subjecting these market displays to formal analysis. The paper attempts to elevate the displays from just mere market arrangements, to the level of art installations. To achieve this, Laurie's (2007) position on the dynamic nature of art was adopted as the conceptual framework. Conclusively, the paper holds that these displays have been seen to possess some artistic inclinations, thereby serving as a basis for attaching the artistic appellation of 'installations' to them. However, this does not mean the vendors who install them are artists; as the idea of being an artist is a conscious act and process.

Key Words: Market, Display/Compositions, Unconscious, Installations, Elevate

Introduction

The colourful display of fruits and other commodities by the road side along the Kaduna – Zaria road, usually catches the author's attention, anytime he is travelling to and from Kaduna or Abuja. Interestingly though, the traders are not artists, the interplay of colours and forms in their displays appear to a learned eye to satisfy some artistic principles such as balance, harmony, rhythm, amongst others; hence, this paper. We encounter such forms of display almost on a daily basis, while going about our duties. Though the aesthetics of the displays are judged interesting and pleasing by some, others might be quite indifferent about it. Lazzari and Schlesier (2008:95) say that "we encounter art in different ways and in different places, and the nature of our encounter adds meaning to the artwork."

Order in process, presentation and techniques, as well as, sequential arrangement and organisation of materials, are some basic principles that underlie most artistic expressions, whether visual, applied or liberal arts. Lazzari and Schlesier (2008:85) in congruence, observe that "looking at art is a very different experience from looking at the general environment, which is visually disjointed and disorganized." By implication, despite the disorganized and disjointed nature of most markets, the order and organisation of these market display compositions, some of which are installed and uninstalled on a daily basis, would suffice in tagging them as artistic installations, if one is to agree with Lazzari and Schlesier's opinion.

However, viewed critically, a question that comes to mind is – "Does this mean that all human arrangements, or organised displays can be labelled as art? Or are we, as art critics and historians, supposed to propagate such ideas as 'art is everywhere?" Arguably, it is bad enough that in the quest to define art, which seems to transcend human definitions, one of such attempts considers art as 'life – an expression of life'. As such, the generality of artistic expressions is hinted at. Also, since some psychoanalytical theories, propounded by psychologists such as Freud in Tatarici (2018) are in favour of the fact that all humans possess some inborn creative tendencies at birth, the boundaries and restrictions surrounding art making are further blurred. To further buttress this line of thought, one should consider Duchamp's appropriation of 'ready-mades' as art pieces, one of which is his 1917 submission of a urinal as an art work titled '*Fountain*'; this served as a springboard for the material deconstruction of contemporary artistic expressions. Breaking the traditional line of what can be tagged as art, Duchamp in his artistic quest, elevated mundane objects that were not intended for art's sake, to the level of art.

However, as art historians, who amongst other responsibilities, are saddled with the task of appreciation and criticism, depending on the nature and context of such encounters, it becomes necessary to subject forms such as these market display compositions to analytical scrutiny, so as to better appreciate the coincidental artistic tendencies they possess. It is on such backdrops that this paper leans.

In congruence with the foregoing, such coincidental artistic and creative traits displayed by humans, owe gratitude to the creative ingenuity that humans possess naturally, even from infant. Writing about the human creative mind, Sporre (2009) avers that:

> …something happens in which humankind takes chaos, formlessness, vagueness, and/or the unknown and crystallizes them into forms, designs, inventions, and ideas. Creativity underlies our existence. For example, creativity allows scientists to intuit a possible path to a cure for cancer, or to invent a computer (P. 25).

The same creative process applies to art creation. However, not all creative expressions are done consciously. The unconscious mind of man, has been seen, over the years, as the point of emanation for some of man's creativity.

In this context, the market is considered a hub of such relatively creative displays. This paper identifies and makes an appraisal of randomly selected market displays, mostly encountered at the Kwangila area in Zaria, as its focus. Subjecting these market displays to formal analysis, the paper attempts to elevate these displays from just mere market compositions, to the level of art installations. Before embarking on such analytical task, it is imperative to trace the historical background of similar works of art, that have been produced over the years.

A Review of Selected Artists' Appropriations and (or) Installations

As part of the manifestations of postmodernism in art, artists have interrogated their environments through installations, as well as, artistic expressions, which appropriates some materials found around them, as art. Appropriations in art entails artists' use of pre-existing elements or objects found in their environments as art, with little or no alterations done to the object. Therefore, this section reviews the works of four artists who have, in relation to this paper's subject matter, either enacted artistic installations, appropriated other materials as art, or done both.

Fig. 1: '*Fountain*', Marcel Duchamp, 1917. A Porcelain Urinal, 38.1 cm x 48.9 cm x 62.55 cm. Courtesy of: Adewumi (2017)

Without a mention of Marcel Duchamp, tracing the history of conceptual art and modernism can be considered an incomplete task. Duchamp's appropriation of readymade vessels as art, paved way for modern artistic expressions; such that identifies and embraces artistic possibilities in almost all physical element in the human environment. Based on his reviews,[1] Agaku (2018:100) deduces that "it means that Duchamp seems to reason that the intellectual sense of the art is hidden in the everyday functional object and not in the constructed ones." Duchamp's 1917 '*Fountain' (Fig. 1),* which is an appropriated porcelain urinal is one of such readymade pieces, which attracted a lot of criticism, owing to the novelty and the unconventionality that accompanied such a bold move. However, such readymade, according to Akpang's (2013:43) explanation, "assumed the dignity of art through dislocated contextual description." Ordinarily, the porcelain urinal had no business with art, but by the virtue of Duchamp's contextual description and appropriation of the urinary as an art piece, further enhanced by his signature on it; so it is. It is in the same vein, that this paper considers these market display compositions as art.

Fig. 2: *Oil Siphon,* Ngene Eze, (2014). Plate, Hose, Siphon, Oil and Water Containers. 102 x 24 x 35cm. Courtesy of: Ngene (2015)

As part of the proceeds of a doctoral research in sculpture titled '*A Metaphorical Exploration of Forms in Sculpture using Readymade Food Vessels'*, in 2014, Ngene Eze, produced the installation titled '*Oil Siphon' (Fig. 2)*. In making his metaphorical statement, the artist arranged plastic containers of different sizes, presenting a vertically oriented form. One would agree that a similar arrangement, though not for the purpose of art, can be encountered in local markets. Putting this piece into a comparative context, the installation embodies the concept of appropriation in art. Just like Duchamp, Ngene has chosen to summarise his ideas about oil theft and vandalization in the Niger- Delta region in Nigeria, by appropriating plastic containers which are used in holding liquids like petrol, as his art piece. The only alteration that the artist made to the readymade containers is in the arrangement of forms. Such minimal alterations and manipulations are done to appropriate pre-existing environmental elements is also seen in Ayo Aina's installation (Fig. 3).

Fig. 3: Child Trafficking, Installation, Ayo Aina, 2007.
Found Objects, 150 x 230cm. Courtesy of: Obadofin 2015.

In appropriating the babies' cloth hanger to create an installation titled *Child Trafficking (Fig. 3)*, Ayo Aina's alteration of the pre-existing babies' cloth hanger includes an introduction of two bicycle wheels, as well as, some silhouette of heads, hands and legs attached to the clothes hung on the hanger. Ayo, is an installation artist that is known for the appropriation and manipulation of readymade objects, to exert his artistic ideas, about issues affecting the human environment.

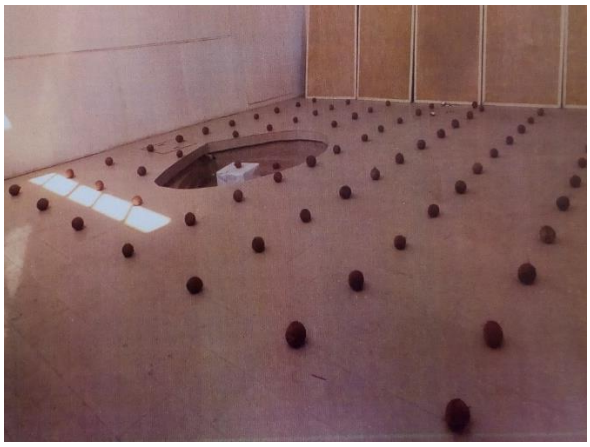

Fig. 4: *Kwakwa* Installation, Nadama Mustapha Garba, 2017.
Coconuts. Courtesy of Nadama (2018)

Nadama Mustapha Garba's (2017) installation titled *Kwakwa* (Fig. 4), which is also an exploratory proceed of the artist's doctoral research in painting, have been seen to intersect with the subject matter being considered by this paper at three points. First, just like Nadama's installation, virtually all market displays are ephemeral, in the sense that, they existed for specific periods in time; hence the reason why they are referred to as 'installations'. Secondly, in the installation, the artist appropriates coconuts, which is the literal interpretation of '*Kwakwa'* in English, in postulating his ideas about corruption within the Nigerian context. As such, he rhythmically and consciously arranged the coconuts in different linear patterns all around the Gallery of the Department of Fine Arts, Ahmadu Bello University, Zaria – the exhibition venue. Although the installers of these market displays also arrange their wares consciously, their intentions are quite different from that of an installation artist. The third intersection lies in the installation's material similarities to some of the selected organic market display compositions considered by this paper.

Stemming from this review, it has been established that the idea of appropriation in art is not strange, rather, it is the manifestation of an artist' divergent expressions; a quest to propagate artistic ideas beyond just formal aesthetics and confines. Alluding such artistic ingenuity to artists' imaginative prowess, Ngene (2015) says:

> since the advent of modernism, a new wave of interest, in exploration of forms in sculpture, became a concern of most sculptors. Modernism created the opportunities for sculptors, to explore sculptures from other perspectives that, involve the imaginations (P. 125).

The paper is grounded on psychoanalytical ideas and explanations about the creative and behavioural patterns of humans, as proffered by psychoanalysts such as Freud, as well as, Laurie's (2007) explanations on the nature of art.

Conceptual Framework

Over the years, psychologists have given explanations as to how the human mind works, with respect to their behavioural tendencies and more specifically, their creative inclinations. For Carl Jung (1875-1961), a Swiss psychologist, according to McLeod (2004), the human mind has innate characteristics 'imprinted' in it, as a result of evolution. These universal predispositions stem from our ancestral past. Fear of the dark, or of snakes and spiders, might be examples. Journalpsyche.org (2018) is of the opinion that, since the introduction of the theory of Sigmund Freud, in the early 1900's and despite the many advancements in the study of psychoanalytic theory, Freud's basic thoughts retain a strong hold on the shaping of views regarding the theory of the human mind.

Freud, according to Ajayi (2015), "sees consciousness, sub-consciousness and unconsciousness as a 'tripartite system'. While he employed a three dimensional analogy to describe this system, he sees unconsciousness as a large entrance hall where different mental impulses fly around independently, leading into a second narrower room in which consciousness resides." Freud further explains that, at the entrance in between the two rooms, resides a 'watchman' who acts like a 'censor' checking the different impulses to admit anyone that he pleases to. This entrance where the watchman stands, Freud refers to as the level of sub-consciousness. He says:

> it is perhaps the most important site of meditation within the entire system, as it is at the preconscious level that impulses are either censored and sent back to the unconscious repressed, or admitted to pass on to consciousness.

This subconscious display of creativity can be vividly pointed at in children while innocently engaging in their activities, with little or no concern for the approval or disapproval of an audience. Freud is of the opinion that these inborn creative tendencies, which are present in all humans, regardless the race, are responsible for the ingenious acts and the behavioural traits men display in different capacities later in life. Such creative tendencies are encountered in different places and in different forms. Some consciously or unconsciously manifest their inborn creativity in the arts, sciences, social sciences, and several other spheres including the day-to-day activities of humans.

The creative ingenuity exhibited in the organisation and display of these selected market display compositions have, been seen to fit into Freud's explanations for the creative process of the human mind. According to Tatarici (2018), Freud believed everyone is creative and that an artist creating, psychologically does the same thing as a child. Watching children play, he observed they gain an enormous amount of pleasure from it and rearrange things in the world in new ways which please them." Just as a child's rearrangement of things come naturally, so also are adults' unconscious manifestation of diverse creative traits, which are mostly inborn. Laurie (2007) avers that:

> we can say that creative people seem endowed with an ability that we call talent, or genius. If we think this talent comes from an inner source, we might say that someone has inborn genius, or we might say that artists are divinely inspired, implying that talent and genius are divine gifts (P. 17).

Having established that all humans have, in different degrees, inborn creative tendencies, this paper is therefore grounded on Laurie's (2007) opinion which reads:

> …just as the value of major works of art can rise and fall from one generation to the next, so it is often the case that what is made for a utilitarian purpose at one time might be considered a serious work of art at another time (P. 35).

Hence, the paper's conceptual framework. It is on this premise that the paper considers some of these market compositions, as art pieces. In appraising the selected market displays, the compositions are subjected to formal analysis. Formal analysis, according to Lazzari and Schlesier (2008:84), "is an integrated study of all the formal qualities of an art object that are apparent, just by looking at the work, and the meaning that can be derived from them." Though meaning making is part of what the authors consider relevant to formal analysis, in appraising these compositions, this paper however does not concern itself with probable meanings they might suggest. Comparative analysis is also used, in identifying artworks which share similar formal characteristics, with the selected market displays being considered by the paper.

Comparative Analysis of Selected Market Displays against existing Art/Sculpture Installations

This section comparatively analyses four (4) different market displays alongside art installations that bear similarities with such displays, either in the choice of materials used, formation of display or simply in the elements that each work constitutes, which were chosen randomly, within the Kwangila area in Zaria, Kaduna state. Though aesthetically pleasing, the traders who install some of these displays, install them consciously for the sole aim of attracting prospective customers to their stands, as well as, managing their trading spaces. As such, the artistic inclinations inherent in the compositions were unconsciously enacted; perhaps, as a result of the inborn creative tendencies that humans possess, as postulated by Freud. It is imperative to note that these market display compositions being considered, were captured in their natural state, with no manipulation of forms from neither the author nor the photographer. As such, the pictures taken are entirely products of the vendors' creativity.

Plate I: Torchlights: A Detailed View of a Hawker's Display, 2018.
Kwangila Road, Zaria, Kaduna State. Photo by Jimoh Taiye.

If formally analysed, the image in plate I could perhaps be regarded as an art piece in its own right. Given that contemporary trends in art are such that have relatively shifted their course from the traditional approach to art production, towards the exploration of diverse media found around the environment. In the image (plate I), which is majorly comprised of torchlights and other lighting props, elements such as lines, colours, shape and form are vividly displayed; creating balance, emphasis, dominance, as well as, rhythm. Perhaps one might think this piece is a conscious arrangement of a postmodern artist, in making his artistic point. After all, so many artists have made use of similar objects like the torchlights arranged in the image, as their medium of expression. For instance, Ngene (2015) adapted Readymade Vessels (Plate. ii) such as plastic bowls, bottles, plates, amongst others, in making his metaphorical statements. Also, Ayo Aina, an installation artist, has made use of objects like baby dolls, Jeri-cans, plates, wood, amongst others, in his installations over the years (Plate. iii).

Regardless of the motives and philosophies behind them, if one compares the formal characteristics of the image in plate I, which is an excerpt from the picture of a torchlight hawker, the author encountered along the Kwangila road in Zaria, with Ngene's piece in plate. ii, they probably would pass for artistic expressions emanating from the same era – the postmodern era.

Plate II: A Vulcanizing Workshop, 2018. 280cm Kwangila Road, Zaria, Kaduna State. Photo by Jimoh Taiye.

Plate ii shows a tire composition at a vulcanizer's stand. Standing at about 280 cm, the display is comprised of tires of different sizes, piled on one another to create pillars of varied heights, with which the workspace is defined and perhaps managed. On the outermost pillars that flank the entrance to the workspace, are two tires, erected on each of the tire pillars, with the one on the left facing the road, while the other is faced sideways.

Though unconsciously introduced, in arranging the tires, some sculptural principles have been put into use. For instance, the erection of the two topmost tires have introduced negative and positive space into the composition; creating a hollow through the pillars. Circular shapes and forms are dominant in the composition. The various tire tracks also create variations in textures. In installing most of these market compositions including this one (plate ii), balance is a key principle considered. Balance is important because of the disorganized nature of the market place in which they exist, which makes the installations prone to disturbances, that could scatter such arrangements. Also, for the vendors that move about to hawk their wares, balance is significantly required in the arrangement of their carts.

Apart from the general reason which is to attract customers and manage his space, Abdullahi (2018)[2] explains that, with such a display, he does not need to spend money on making a signboard. This goes on to tell of the iconographic tendencies of such stands, which is one of the numerous characteristics of art itself. Also, going by Laurie's (2007) opinion that "…what is made for a utilitarian purpose at one time might be considered a serious work of art at another time", as well as, the foregoing formal qualities, the vulcanizing stand could be tagged a work of art; despite the initial purpose for installing it. Though Abdullahi's intention while installing the stand was probably not anywhere near art, the installation has been seen to align with some artistic principles.

Plate III: *Let's Play,* Deborah Maikarfi, 2006. Tires and Metals, 330cm.
Sculpture Garden, Dept. of Fine Arts, Ahmadu Bello University, Zaria. Photo by Faida (2016).

Comparatively, the vulcanizer's installation shares significant similarities in terms of form and material with a sculpture in the Sculpture Garden of the Department of Fine Arts, Ahmadu Bello University, Zaria. Titled '*Let's Play*' (plate iii), the sculpture which stands at 330 cm in height, was erected in 2006 by Deborah Maikarfi. Manipulating Steel pipes and tires, the artist produced an interesting abstract form with horizontal and vertical orientations. The playful nature of the work, going by the title, is given visual form through the use of hues such as blue, yellow and red on the tires – the three primary colours, as well as, in the arrangement of the tires, which makes sitting on some of its parts possible. Just as in Abdullahi's installation, Deborah's manipulation of the tires created some positive and negative spaces within the sculpture. Since it is generally believed that the environment within which an artist resides, serves as sources of inspiration to the artist, thereby, influencing their art; it is therefore safe to infer that perhaps, Deborah was inspired by such displays, not necessarily Abdullahi's stand in particular, but vulcanizing workshops in general.

Plate IV: An Orange Vendor, 2018. Kwangila Road, Zaria, Kaduna State. Photo by Jimoh Taiye.

Plate V: An Orange Vendor. Photo courtesy: http://www.shutterstock.com/edit orial/search/barrow? search source=base_ Search_form&sort=date&cat=&page=eyj2IjoxLCJzIjo0Nzh9

Plate iv carries the image of an orange vendor, pushing his cart containing oranges. While moving about taking pictures in the Kwangila area of Zaria, the pyramidal arrangement of the vendor's display, caught the writer's attention. Considering the round form of oranges, and their unstable nature, the vendor skilfully arranged the oranges in such a manner that helps in maximising his relatively restricted display space and also bring about stability for the oranges. Perhaps this vendor in particular, is not the originator of this form of arrangement. But it is probable that whoever introduced this pyramidal arrangement into the selling of orange or other commodities of similar form, might be familiar with the Egyptian Pyramids or the groundnut pyramids of Kano.

Balance, as earlier pointed out, was put into consideration in arranging the oranges. Balance and stability become even more essential, given the unstable nature of the oranges, as well as, the mode of retailing. Though an artistic installation was probably not the intention of this orange vendor, however, he consciously decided the form he intended to achieve. He could have just heaped the oranges in a cart and sell, like the vendor in plate v, but perhaps, going by Freudian explanations of the creative process, the inborn creative tendency in him, which comes in different degrees in people, made him decide otherwise. Though monochromatic and quite monotonous, the aesthetic satisfaction the form gives a prospective buyer, artist or not, is undeniable.

Plate VI: *Silver Palace (Choir of Chimes),* Agaku Saghevwua Amos, 2017, Steel Pipes, Fish line, Wood, Square Metal Pipes, 122cm x 97cm x 92cm. Courtesy Agaku (2018)

Forms such as the pyramid have been explored by artists over the years in their various distinctive styles and media. A product of such explorations and manipulations of forms is seen in Agaku Saghevwua Amos' 2017 'Silver Palace (Choir of Chimes)' (Plate VI). Though the piece is a derivative of Agaku's exploration – 'Using Abacus Imagery for Creation of Kinetic Possibilities in Painting', viewed frontally, 'Silver Palace (Choir of Chimes)' depicts a kinetic composition of four pyramidal forms, connected to one another at their apexes. Thereby, sharing an incidental affinity with the pyramidal arrangement of the oranges displayed in Plate iv.

Plate VII: A Fruit Vendor's Display Composition, 2018.
Kwangila Road, Zaria, Kaduna State. Photo by Jimoh Taiye.

Plate vii is an excerpt from a fruit vendor's display. Consisting of pineapples, whole watermelons and a slice of watermelon. It is imperative to note that the angle at which the picture fruit display was taken, also enhances the artistic quality of the composition. The composition illustrates a linear arrangement of fruits, as though they are progressing towards a particular destination. An interesting highlight of the composition is the slice of watermelon, carefully placed on a balanced arrangement of whole watermelons. The composition is majorly characterised by oval and curvy forms. The fruit vendor creatively places a slice of the watermelon at the top of the composition, showing the red flesh of the watermelon; breaking the almost monochromatic orientation of the composition. The red highlight, as well as, the apical position assumed by the slice of water melon, enacts emphasis and dominance, thereby, making the slice, the point of focus in the composition. Also, overall balance and stability is introduced into the composition.

Textural variation, evidenced by the smooth rind of the watermelon, as against the rough bracts of the pineapples, as well as, the sharp edged and pointy nature of the pineapple crowns, creates variety in the composition. This is further enhanced by the pop of colour in the decaying slice of melon balanced atop the display, serving as the visual pinnacle of the composition. Though meaning making is not part of the set task for this paper, one cannot help but see the composition as that which depicts the pineapples, with their rough textures, and the relatively imposing size of the watermelons, as foot soldiers, carrying and protecting something, seemingly delicate, important and fragile – the slice of watermelon. Leaning on Laurie's (2007) idea on the adaptive nature of objects, depending on the viewer, the historical background of appropriation in art, as well as, the postmodern inclination of artistic explorations, some of which explore ephemeral materials such as fruits; this piece (plate vii) could pass for an interesting work of art.

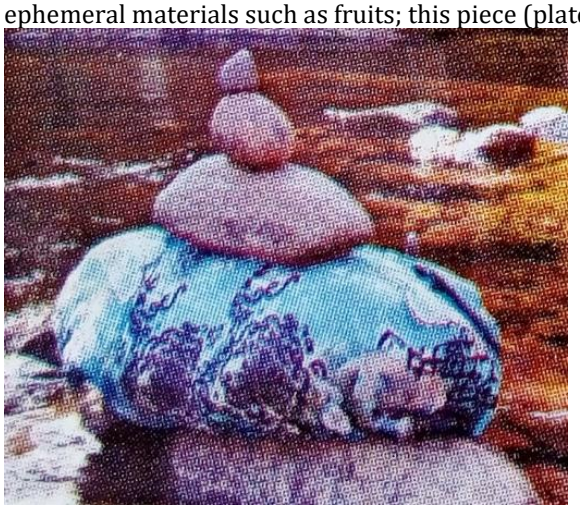

Plate vii: *Laundry*, Jerry Buhari, 2005. Site specific. Old fabric collected from family homes in Johnson. Installation. Unspecified display format. River Gihon, Johnson, Vermont U.S.A

In terms of arrangement, the fruit vendor's composition (plate vi) shares significant similarities with Jerry Buhari's installation titled *Laundry* (Plate vii). Both arrangements have the smallest element of the composition at the apex of the form, and the largest, at the base of the composition, in a conical or pyramidal orientation.

Conclusion

Just as most human activities, Hicks (2001) says "art begins in the mind of a creative individual." These market compositions which are mainly created for entirely different reasons like space management, customer attraction, as well as, to serve as a 3-dimensional 'signboards', have been appropriated as art by this paper. Considering the vendors' unconscious use and manipulation of some elements and principles of design, it is apparent that creativity really emanates from the unconscious level of the mind. The ephemerality of the compositions, characterised by the perishability of some of the materials, and transitory nature of the displays, makes them even more interesting art installations. The foregoing, coupled with Laurie's explanations which imply that different materials whether ephemeral, utilitarian, or otherwise, could be adapted as art; summarizes the philosophy of this paper.

Therefore, it is imperative to note that, the fact that these displays have been seen to possess some artistic inclinations, thereby serving as a basis for attaching the artistic appellation to them, does not mean the vendors who install them are artists. This stems from the fact that the idea of being an artist is rooted in conscious actions and processes. Corroboratively, Dickey in Torres and Kamhi (2000), submits that, "an artist is a person who participates with understanding in the making of a work of art"; here, 'understanding' is the keyword. As such, based on his understanding, an artist will consciously use these materials, elements and principles to create his art. For instance, the manufacturer of the porcelain urinal Duchamp appropriated as art, did not intend it for the purpose of art; Duchamp's appropriation however, was a conscious artistic or creative act, despite the fact that he did not produce the urinal.

This doesn't rule out the possibility of an artist creating a form or motif by accident, but his activities are majorly products of his conscious intentions to create art. Also, the different angles from which the displays were captured, which were decided by the author or the photographer, enhances the artistic and aesthetic qualities of the compositions and furthers the elevation of these displays to the level of art installations. Consequently, this is the main reason for tagging these market display compositions as 'unconscious installations.'

End Notes

5. Agaku's (2018) review of some critics' statements and positions on Duchamp's philosophy of the nature of art, with regards to his readymade explorations. This review was made in Agaku's doctoral research thesis in Painting.
6. An interview held on Thursday 3rd May, 2018 with Abdullahi, a vulcaniser at the Kwangila area, Zaria Kaduna state.

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IMPACT OF BILLBORD ADVERTISING APPEALS IN PEACE PROMOTION FOR SUSTAINABLE COMMUNITY DEVELOPMENT: A CASE OF BOKO HARAM

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Abstract
By relying on review of relevant literature which addresses the notion of sustainability and sustainable development, the paper explores the effectiveness of using billboard advertising campaigns to promote peace and sustainable community development initiatives. The article exposes the factors with significant influence, on the target audience while making concise decision due to advertising appeals. The paper used reliability, correlation and regression techniques with collated data presented in tables and percentages. The extraction of information from conducted interviews was used in data analysis alongside the AIDA model for effective advertising. It was found that billboards have a longer life span than other mass media; this situates it as an important tool for organizations and government institutions when targeting a larger audience.

Key Words: Peace, Promotion, Sustainable, Community, Development, Billboards, Advertising

Introduction

Conflicts are recurring issues in the society, with African and by extension Nigerian societies experiencing their fair share of such conflicts. Such conflicts arise either from ethno-religious bias and differences, political, geographical or are as a result of insurgencies or civil disturbances and unrest. Whatever the cause of an unrest, it is important that peace be restored by all available means and artists have variously responded through their art works to talk, make statement or condemn any such societal ills and raise issues for dialogue and mediation on the international scene. The efforts of Nigerian artists like David West's works, *No More Aggression* and *Unanimous Wish for Peace,* and Kolade Oshinowo's *Conflict Resolution*, are visual art exhibits noteworthy of mention in peace building and conflict resolution parlance in visual arts (Onoja, Duniya and Agada, 2017).

The aforementioned works have been exhibited at various times, and some are in the permanent collections of National art collections, and privately owned galleries, and institutions, as potent evidences of artists' efforts on peace and conflict resolution. Saliu (1994: 8) states that "an art work has little value if it is not relevant to the society in which it is produced". Art has to be relevant in the society, and so also, the artists who produced the works and exhibit same for the public to appreciate and interact with, either as an object of worship, as seen in some societies, or provoking emotional responses; the key is that art of any form must be useful to society. Art takes many shapes or forms which include but are not limited to paintings, sculpture, posters, graphics, installations, performance and many more.

This paper leans on the graphic art form of advertisement, its appeals with a specific focus on bill boards as suitable means for promoting peace and its accoutrements of sustainable community development. Consequently, this study is concerned with the impact and effectiveness of such bill boards in the propagation and promotion of peace using a contextual analysis of advertising appeals.

The salient impact of bill boards on the memory of the human mind is amazing and captivating; hence its suitability for this study. Various continents, including Africa, have had their fair share of conflicts, Nigeria is not exempted from said conflict situations. The need to delve into peace promotion is thus paramount. According to Osaretin & Akov (2013:349), "Nigeria has played host to different types of conflict, especially since the beginning of the Fourth Republic. Critical amongst these is ethno-religious conflict, compounded by insurgent activities, whose centrifugal tendencies portend dangerous vortex for the corporate existence of the country." In discussing the violent conflicts…, Best (2007:14) avers that, "the north eastern and southern zones have experienced extremely violent conflict situations, adding to tens of thousands of internally displaced persons, deaths, injuries and maiming, and the destruction of properties, etc." The hostilities and the attendant rippling effects of various conflicts, which have affected the peaceful nature of the nation have led various authors and artists to lend their voices and works to ways of creating a society where peace thrives and conflict is discouraged through various efforts. This retrospective discourse forms the hub for the paper, and gives a varied perspective to the peace promotion initiatives.

Advertising Appeals

The importance of globalization has created a wider scope for researchers to explore the influence of advertising in communities (Kanso & Nelson, 2007). Researchers have defined advertising differently, but for easier understanding Richards and Curran (2002) gathered experts to provide a single, uniform definition. Anusree & Lynch, 1995; Iqbal & Batool, (2015) said:

> "Advertising is a paid, mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future". It is a strategy through which all information or a particular message id delivered to the target audience.

The main aim of an advertiser is to reach a wide range of the target audience at the same time and make information readily available. Advertisers strategically use advertising appeals containing emotions or informational contents in persuading consumers. To accomplish this aim, they need to study their audience and know which appeal is more effective to a particular situation on a certain group of individuals (Cutler, Thomas & Rao 2000; Zin & Manfredo 2000). Two distinct beliefs exist in understanding how consumers react to advertisement; these are, rational and emotional appeals. This forms the major background for this study. Before knowing when and how to use these appeals, one has to establish what they mean. Puto and Well (1984), first defined rational appeal (also known as informational appeal) as:

> "one which provides consumers with factual and relevant brand data in a logical and very clear manner in such a way that consumers have great confidence in their ability to assess the merits of buying the brand after having seen the advertisement" (P. 638).

In rational appeals, the content is more about the product's features, what it can do for the consumer, rather than how it makes the consumer feel. While, emotional appeal performs the opposite, according to Puto and Wells (1984), an emotional appeal (also known as transformational):

> "is one which associates the experience of using and consuming the advertised brand with rare and exceptional psychological characteristics which are not typically associated with the brand experience to the same level without exposure to the advertisement" (P. 634).

Through the use of these kinds of appeals, advertisers try to achieve their objectives by evoking strong feelings and emotions in their target audience instead of using rational reasons. Within each appeal one can identify constructs, rational appeals have in most cases these constructs; problem and solutions, demonstration of results during and after the use of the proffered product, celebrity endorsement or endorsements by an authority or combination of both rational and emotional. Comparably, emotional appeals have constructs that could be broken down into; humor/comedy, vanity, less than perfect/too fat/too thin, joy, happiness, fear, threat and general emotions (Baheti, Jain & Jani 2012). These appeals are all applicable to mass media but for the purpose of this research the researcher intends to study the effectiveness of using such appeals to provide a conducive environment through peace promotion for sustainable community development initiatives.

Billboard Advertising

In this rapidly changing world, companies and institutions want to communicate their message to people in a manner that can influence their behavior. They adopt different tools in delivering their ideas by advertising their products, services or messages to the target audience. Nowadays people are bombarded with lots of information through multiple media like magazines, newspapers, television, internet and billboards (Latif & Abideen, 2011). Seeing as people are engaged in many activities at a time, they do not necessarily have the time to update themselves. This is becoming difficult for advertisers handling communications for institutions and organization to trap them, so in these circumstances, advertisers opt for billboards as an advertisement tool to effectively convey the message to the target audience even when they not there (Balkafl, Akbulut & Kartopu, 2005).

There are different factors which affect the effectiveness of billboard ads. Such adverts should be understandable, attention-grabbing and should be positioned so that the audience can access the message the advert is offering (Taylor & Franke 2003; Taylor, Franke & Bang, 2006). According to, "Bulletins (billboards) are amongst the largest, most impactful standard size advertisement media format" Over the course of time, billboards remain a top medium in the advertising world because of their power to reach a large group of people at a particular time (*Outdoor Advertising Association of America, Inc.*, 2015) and has good longevity compared to other popular advertising practices (Thomas, 2015).

Peace Promotion

According to Onoja, Duniya, and Agada (2017:3), peace promotion is a quest in the hearts of many people which has drawn out people of different fields but specifically artists, have created many works which have

served as statements on certain crisis situations, such as wars, ravaging famine due to political, ethnic and religious conflicts, and also as an outrage to certain social, economic or political manipulations in the society. This goes to state that, the functions of art forms/works, transcend the boundary of mere aesthetics, art for art's sake and lends its services to such areas as peace and conflict resolution. For such art works/visuals to be effective in the promotion of peace; they must first and foremost be exposed to an audience where peace is the crux of its existence.

This article concerns itself therefore, with the analysis of billboard ads/campaigns that aid and foster peaceful existence within the conflict ridden areas of Borno State-Nigeria. The research uses existing billboards ads on peace promotion from the immediate affected communities, by analyzing its effectiveness to communicate effectively the concept of a culture of peace and invariably enhance sustainable community development.

Statement of problem

Previous researches on using art forms as a means of peace building have focused solely on either the general visual arts such as painting and sculpture with a significant leaning towards the performative arts, hence the relegation of the bill board advertisement to the sidelines in the mediatory process of peace and conflict resolution as well as the attending issues of sustainable community development thus, is a gap, which constitutes the problem of this study.

Significance

This study lays in the suitability of advertising appeals in the effective communication of a culture of peace through the use of certain cultural and visual cues in transmitting messages that propagate peace to a target audience. Seeing that for every development initiative to be successful, peace has to be a thriving vehicle in the community. This study thus uses the suitability of bill boards and advertising appeals towards promoting peace for the purpose of effective sustainable community development.

Aim

The aim of this study is to analyze billboard advertisement as effective communication tool in insurgency ridden areas for the purpose of peace promotion leading to a conducive environment for sustainable community development initiatives.

Research Questions

The research questions of the study are to find out;

1. Which advertising appeal is effective in promoting peace in an insurgency ridden environment?
2. Can advertising appeals promote a conducive environment for sustainable community development?
3. Are billboards effective tools for promoting peace?

Scope

The study focused on Maiduguri metropolis with a specific interest to Gwange and New GRA areas within the metropolis. This is due to the availability of strategic areas for billboards positioning. It also affords the author the opportunity of accessing two different cultural demography, which is a determinant of strategic bill board message positioning.

Review of Related Literature

This review summarily discusses what a culture of peace in Africa means and stands for; as well as the concepts and general ideas behind sustainable community development.

Culture of Peace

The culture of peace concept in Africa was first defined by UNESCO on a global scale during the international Congress on *Peace in the Minds of Men* in 1989, held in Yamoussoukro, Cote d'lvoire. Troggeler et al, (2015) define a culture of peace as:

> "a culture of Peace, consists of values, attitudes and behaviors that reflect and inspire social interaction and sharing based on the principles of freedom, justice and democracy, all human right, tolerance and solidarity, that reject violence and endeavor to prevent conflicts by tackling their root causes to solve problems through dialogue and negotiation which guarantee the full exercise of all rights and the means to participate fully in the development process of their society".

In Africa, the concept of a culture of peace delineates the integration of values, belief systems and forms of spirituality, local knowledge and technologies, traditions and forms of cultural and artistic expression that contribute to the respect of human rights, cultural diversity, solidarity and the rejection of violence to build democratic societies (Surrendra, 2014). For this to be achieved to its maximum, peace has to be a practicable concept within communities as they are the sum total of the populace making up societies. Peaceful societies are enabling platforms for sustainable development while violent conflict is one of the

greatest obstacles to the achieving of any sustainable development. Peace and sustainability are closely intertwined. The conditions that promote sustainability and equitable development also ensure the condition for peace and ensuring peace creates the conditions for sustainable development (Surrendra, 2014). This leads us to the importance of sustainability as a concept and its resultant effects or position in community development. Freedom from fear and violence is a fundamental human right and the essential foundation for building peaceful and prosperous societies (Surrendra, 2014).

Sustainable Community Development

Transforming society and the economy to a sustained basis presents the most significant challenge of the 21st century. This challenge is unprecedented in scope; with its context being the planet as a whole. It requires a fundamental shift in consciousness as well as in action and calls for a fresh vision, a new dream and new approaches for shaping an evolving new reality. The concept of sustainable development is not new in literary discourses, it has rather an elaborate history which has evolved over time. Although many definitions abound, the most often used definition of sustainable development is that proposed by the Brundtland Commission, which states it as the "development that can meet the needs of the present generation without compromising the ability of future generations to meet their own needs" (Cerin, 2006; Dernbach, 1998; Dernbach, 2003; Stoddart, 2011; Giovanni & Fabietti, 2014). From this definition it can been seen that the underlying factor which governs this principle is the immediate community of the people, as its the immediate provider of needs for the future generation (Otto, 2011).

It is also important to note, how this evolution has been affected by different political and intellectual streams of thoughts which have molded the concept of sustainability (Kidd, 1992). Discourse on sustainability have always been shaped by three main thoughts, environmental, social and business discourses. Recent research in international spaces has been focused towards a global phenomenon of integrating peace keeping, peace building and peace promotion as a methodology in conflict environments. There have been advocacies towards an inclusive and holistic approach in peace processes by incorporating the concept and the strength of languages, traditions, history, media and artistic activities. Seeing as culture is the sum total of the beliefs of a community, using it as a method to achieving community participation, communication and involvement in post-conflict settings are vital for building a culture of peace. For the purpose of this paper concentration will be given to the use of a certain media form, billboard, due to its importance on the culture of peace promotion for effective community development (Giovanni & Fabietti, 2014).

The paper focuses on an area which involves the use of artistic visuals through the use of rational or emotional appeal for promoting a peaceful environment so sustainable community development can thrive. The importance of visuals cannot be over emphasized as it has been used in different contexts to show realities of behaviors and actions. It also plays an important role in societal transformation activities which have been successful in countries such as Angola, Zambia, Japan, China, New Zealand and Germany. This ultimately advocates social inclusion, social cohesion and harmonious coexistence. As peace is an enabling condition for sustainable development it is paramount to stress the importance of peace promotion among communities for a strong and resilient society. The paper further highlights how media communication, especially billboards are proving the critical link in understanding the connections between sustainability, peace and how it perfects and builds people's skills in taking action that will improve the quality of life now and for future generations. The research further tries to establish the importance on conditions for peace and ensuring peace creates the conditions for sustainable community development. Sustainability is not an end state but a process, with an ultimate goal of having an equitable society that acts in ways that do not exceed the earths capacity to support non-human and human life. Working towards this is a working multi stakeholder process that involves players at various disciplines and levels of government.

Theoretical Framework

AIDA Model

Strong (1925), opines that, the AIDA Model of advertising is an acronym for attention, interest, desire and action, which alludes to the cognitive journey of a target audience as it travels in four different stages. The model can be approached as a tool to encourage behavior change as an effective end result of a transmitted message. It's inclusively, a good way for advertisers and publicity officers to create promotional campaigns by leading target audience through the four stages, which form an awareness that leads to action. The stages are:

1. Attract **Attention**: Here the advertiser has to promote the message/product/service in such a way that the target audience becomes aware of the existence of that certain message. This first stage stresses the importance and relevance of the cognitive, which focuses on ways of catching and retaining the target audience's attention. The use of strong imagery to make information/product has always been a powerful way of getting attention. Another way of grabbing attention is the use

of large headings, utilizing whitespace and colour to maximizing their effects (Iqbal & Bahool, 2015).

2. Raise **Interest**: Interests appears when the target audience actively expresses willingness to search for more information on the product/message/idea. Further attributes that create interest in an audience are, textual elements, isolated images or models used for the advert.
3. Create **Desire**: Desire is considered the actual aspiration to a service, message or product. Elements such as symbolic characters, design, colours, and other suitable imageries come to play here.
4. Leads to **Action**: Action here represents the final stage in the AIDA process. Taking action is where a conscious effort is made towards decision making on either to act positively or negatively towards the message, t product or service. In this stage advertisers focus on determining that the consumer finalizes the entire cognitive process with an actual acquisition, purchase or behavioural change (Iqbal & Bahool, 2015).

O'Guinn, Allen, and Semenik, (1998) opine that, cultures have always surrounded creation, transmission, reception and interpretation of advertisements in targeted communities/audiences. Cultural conventions and values (norms) tend to influence every aspect of human behaviour, including consumer behaviour and response to advertising. Therefore, an advertiser who incorporates these values into the advertisement of its products or services is likely to succeed in connecting with said target audience. Askegaard (1991) illuminates the importance of culture as a more recognized factor within the field of advertising; this implies that, advertising as a marketing tool should and must pay decisive and special attention to the cultures of consumers in conjunction with product image to secure attention of intended audience and also to convey adequately messages, concepts and ideas easily, so that the messages are grasped with ease based on the theorem that, all things being equal, the degree of attraction of a design has to be associated with its understanding.

Just as culture and cultural values provide people with ways of thinking, ways of seeing and hearing and interpreting the word, so does an image, it makes interpretation easier, simplified and comprehensible and understandable. Any experience or interpretation is preceded by meaning already given within a culturally relative tradition or practices. Obisesan's (2008) revealed that, cultural convention married with symbolic product is communication synthesis that creates lasting impression in the minds of people. It also creates a platform for effective understanding of the advertisement. With this in mind, the creation of visual bill boards for the promotion of peace and sustainable development will dependent on cultural cues and symbols that the target audience in the area of study will easily grasp, understand and relate with. This is expected to enhance greatly the rate of interaction between the created bill boards, messages within and the target audience and subsequently lead to positive change in terms of peace building.

Methodology

The study is a qualitative research. Analytical method was used. Data collected through this method allowed the researcher to understand the issue under investigation subjectively. Information collected through the method was used to diagnose behavioral attitudes such as those proposed by the AIDA model enumerated above. It explored the responses of subjects via one on one interviews and the administration of semi structured interview guide. This was inclusively employed as it gave the researcher additional advantage to encourage the interviewee to speak freely about feelings, events, behaviour and beliefs.

The researcher used the Quota sampling technique to obtain the sample size needed for the research. This was considered suitable due to its capability in producing a sample reflecting the proportion of the population based on ethnicity, age group, gender or socio-economic demographic (Bryman & Bell, 2011). A total of 23 individuals were interviewed using the AIDA model as a guide in writing the questionnaire. The main focus of the data gathering exercise was to gain and provide understanding rather than to qualify the responses gathered.

Stimuli Material

This article made use of the concept of rational and emotional advertising appeals in an attempt to understand the impact and effectiveness of advertising (bill boards) when using these appeals in insurgent ridden environments. The research chose four different stimuli materials in form of print adverts which were shown to the target audience or which they have been previously exposed to. The rationale behind choosing the print advert was because it contained the two appeals which the study focused on in the course of the research.

Data Analysis

This section presents the results of the primary research conducted, using the AIDA model. The research questions proffered, were analyzed in an interpretive format using direct quotation from the interviews

conducted. The analysis is conducted using the four stages of the AIDA model: action, interest, desire and action. Results, are presented using tables for clear understanding.

Characteristics of Respondents

The respondents of the in-depth interview consisted of 10 males and 13 females ranging from the ages of 22-36 years. These respondents are literate with 9 of them holding University degrees while 8 are still pending receiving the degree certificates. Six (6) out of the 23 respondents were holders of primary level education.

Interviews were conducted amidst formal introductions and explanation of how the process will proceed, after which the demography of each candidate was obtained. Several adverts containing the two different appeals (emotional and rational) were shown to the interviewee, who was then given time to study the adverts. Majority (13 out of 23) of the respondents are aware that peace is something that is needed for sustainable development to thrive.

Subsequently, the respondents were asked about their initial feelings on all adverts shown to them. Some responded with:

"the adverts are quiet captivating, really interesting"

"I understood the information that was being passed across immediately"

"they (adverts) got to me immediately"

Attention

Attention in an advert aims to attract capture the gaze and mind of the target audience. The objective of this is to get the target audience to actually take notice of the message (Wiyaya, 2012). After going through the adverts 14 out of the 23 respondents making a total of 60.8%, informed the interviewer that the first advert (rational appeal) captured their attention the most. Even though there was a general preference to the first advert the responses where really varied in nature. Some of the responses were: "For the promotion of peace, the second advert really portrayed it and shows the importance of unity and peaceful co-existence, possibly indicating that Nigeria is one"

While another respondent thought: "the first advert, really got my attention. It brought me back to reality of what living in an insurgent society can do to us. And in its way really stressed the importance of promoting peace and oneness in our community and amongst ourselves"

These statements support Albers-Miller and Straffort's (1999), opinion that, rational adverts are designed to fully rely on the power of arguments and reason on the attributes of the message to convince a consumer on the appropriate action to take. 66.7% of those interviewed preferred the second advert (emotional appeal) by stating that it evoked a feeling of "remorse", "wanting of things reverting to the way it used to be", "unifying our community as it were, living peacefully". They wanted the situation to get better, as the insurgency had affected the little developments that they had in the community, and there can't be any meaningful development if they don't work together in peace and unity. This behavior is supported by Kotler and Armstrong (1994) who state that, emotional appeal has the potential to stir up positive feeling of liking, pride, love, or remorse. Furthermore, Flora and Maibach, (1990) state that, an ad message laden with emotion is more readily remembered than one with little or no emotion.

Another respondent states thus, "the second advert spoke to me instantly and didn't even want to proceed to check the others, as I could see the promotion of unity there, which is all we need to bring back our community to its former glory."

A different interviewer stated "advert three just went straight to the point and said 'stop boko haram' and that was all I needed and it was less filled with many images, it was simple. The above statement indicates the different opinions that exist amongst individuals, thus generalization information could be disastrous to an advertiser when assumption is made.

Interest

Interest is the aim to raise the customer's awareness by showing the features, benefits and advantages of a product. As soon as you capture the attention of your audience, you proceed to gain their interest on the product offering it in a way that it will lead to consequent purchase (Wiyaya, 2012). Questions were asked based on the particular feature in the advert that got the attention of the respondents, some of the responses were:

"the color was the first thing that attracted me on the third advert and how it was mixed, very powerful using red." Another respondent agreed but in reference with advert one. This is also supported by Moriaty (1991) who posits that, "behind every successful advert is a creative concept with the aim of making an advert unforgettable and memorable through strategic placement of layout and elements". The advert achieved this successfully as 70% of the respondents could relate to the characters, 40% to the background setting and 50% to the colors used.

Desire

Desire here is trying to convince the customer to want the product or service and the benefits that it will provide (Wiyaya, 2012). A Question was asked to determine why the interviewees preferred an advert and if it portrayed the peace concept in a positive light. Some responded by saying: "it did, I found it really gave me the desire of having an environment filled with peace that can be achieved in unity"

The above statement disagrees the statement made by Lavidge and Steiner (1962) which posits the notion that, emotion should be limited to "liking and preference". But from the response of the interviewee, it is obvious that the respondent felt it goes beyond just liking the advert. It invoked feelings of a more peaceful environment. Another respondent said: "I connected more with s second more because the more I kept looking at it, it really made the unfortunate situation that we find ourselves in more adverse in my mind"

This statement is supported by Zajonc (1980) and Hearth (2007), who indicate that, emotions are difficult to put into words and do not depend on cognition alone, but also interaction. The more a consumer interacts with an advert the better the chances of recall and ultimately action. This shows that the respondents related with the adverts in their own ways, but ultimately its evident the desire stage has convinced the respondents that peace should be promoted for a beneficial environment. Comparing all the adverts on success of passing across its message, the first one was more successful at this stage.

Action

Action is the desire to act upon information received or taking appropriate steps towards message received (Wiyaya, 2012). Questions in this stage was geared towards gauging the willingness of respondents to act favorably towards the promotion of peace in their communities for development to have a chance. Dong-Jenn (2010) states that, effectiveness of an advert can be measured in two dimensions, sales effectiveness and communication effectiveness. From the response above, the willingness of the respondents to pursue positive action towards promoting peace for sustainable development using a certain appeal (emotional) has been achieved, as the adverts message had communicated effectively to its intended audience.

Results

Research Question One:

Which advertising appeal is effective in promoting peace in an insurgency ridden environment?

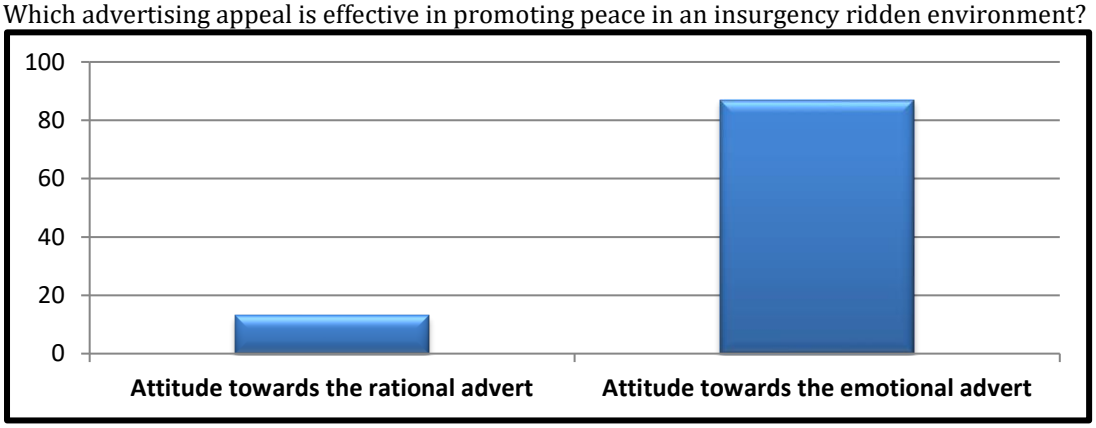

Figure 1. Comparison between attitude towards rational and emotional adverts

Research Question Two:

Are billboards effective tools for promoting peace?

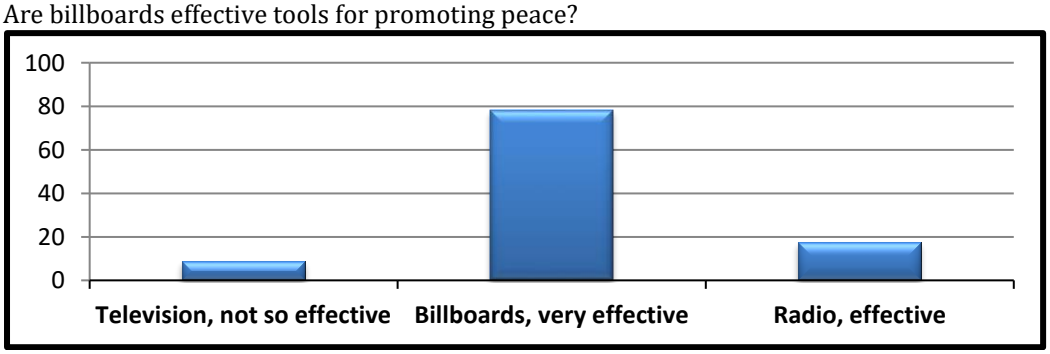

Figure 2: Comparison between three mass media mediums.

This shows that billboards are very effective as a medium compared to other mass media medium.

Research Question Three:

Can these advertising appeals promote a conducive environment for sustainable community development?

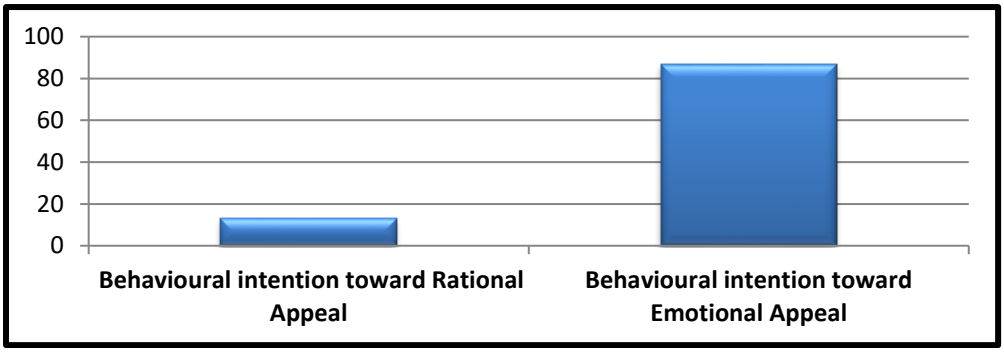

Figure 3: Comparison of behavioral attitude towards visual advertising appeals.

In summary, different advertising appeals affect audience's thoughts and action towards a message in different ways (Belch & Belch, 1998). In the review of literature, it is evident that, audiences have certain notions about advertising appeals. Some studies reveal that the rational advertising appeal has a greater effect on advertising attitudes of the target audience as posited in Tseng & Lin, (2008), while other studies have found that, the emotional advertising appeal has more significant effects on said advertising attitudes (Ting, 1999). However, this study has discovered that emotional appeal works better on audiences living in areas affected by insurgency for the promotion of peace for sustainable community development initiatives to be implemented. This was demonstrated in the second advert which advocated for one Nigeria, through peaceful co-existence and unity.

Limitations to the Study

The research was designed and neutrally made as careful as possible. Explicit conclusion was obtained. However, some limitations became evident to the researcher in the process of collecting data. These limitations include:

Limitations on respondents (responses to the adverts after studying the adverts): - This study focused on the immediate response of the respondents to the adverts used as stimulus material, their responses might have been different had they had a longer period to study the adverts.

Conclusion

The study has shown the importance of first creating a conducive environment by creating awareness and advocating for peace for the success of any sustainable community development initiative to take place. If communities have a sense of ownership right from the conceptualization stage of an initiative, chances of failure will be minimized. The use of visuals can't be overemphasized, as seen from the interviews conducted with audience which showed a high percentage favoring visuals that were emotionally inclined. The audiences that were targeted can be better communicated through the use of visual representations, illustrations or pictures to stress points of discussion and as a point of reference whenever the need arises.

Recommendations

Future research can use other advertising approaches such as TV advertisements instead of print adverts, and make related comparison, while working with a larger sample size, using questionnaires instead of in-depth interviews, as it allows flexibility reaching a wider target audience in a short period of time. More research could be conducted on each of the geo-political zones suffering from conflicts within the country and then comparing the effects using the two advertising appeals in each zones, to determine whether to standardize or adapt to the advertising appeals.

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APPENDIX

Advert One

Advert Two

Advert three

Advert Four

23

CULTURE, RECONSTRUCTION AND RESETTLEMENT OF INTERNALLY DISPLACED PERSONS IN MAINOK, KAGA, BORNO STATE, NIGERIA.

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Abstract
As a result of violent attacks by Boko Haram Insurgents, several communities in Northeast Nigeria have been conquered leading to considerable loss of life and property with surviving inhabitants left with no other option than to flee their habitats for safety. Following the recent "defeat" of the insurgents and liberation of some communities, efforts are being made by the government at both state and federal levels in collaboration with NGOs to resettle the IDPs back to their communities. This paper explores Borno State government's resettlement and reconstruction process; using the reconstructed houses for IDPs in Mainok, Kaga LGA as a case study to find out if culture is a requisite criterion integrated in the process as it plays a vital role in sustainable development. The study employs qualitative methodology and the results of the research acquired through in-depth interviews with beneficiaries and non-beneficiaries of the housing project, Village Heads of Mainok I and II and a Director in the Borno state ministry of Reconstruction, Rehabilitation and Resettlement point to the fact that cultural considerations are lacking in the reconstruction and resettlement plan and policy of the IDPs by the Borno State Government. Recommendations are made that the international community and the national authorities may find useful while implementing future programs.

Key Words: Culture, Reconstruction, Resettlement, Displaced, Persons

Introduction

As the bedrock of a society, it is apparent that culture matters to sustainable development; yet almost 30 years after the Brundtland report 'Our Common Future' the incorporation of culture into sustainability debates seems to remain a great challenge, both scientifically and politically (Dessein, Soini, Fairclough & Horlings, 2005). The above assertion is confirmed in the observation made by UNESCO consultants Géraldine Chatelard and Hanan Kassab Hassan who carried out a survey on Syrian refugees. In their Survey report titled *Intangible Cultural Heritage of Displaced Syrians* which posits that mainstream humanitarian organisations do not incorporate culture as part of their assessments of disasters, emergencies, or displaced persons and refugee needs. Culture and cultural heritage are also not part of their programmatic agendas, nor of their advocacy efforts for refugee rights. On the 25th of November 2016, a web search was carried out on the UN High Commissioner for Refugees'(UNHCR) web-portal, which retrieved 11,481 documents produced by the organisation and its humanitarian partners on the Syria Regional Refugee Response. These reports revealed that only two dozen items mentioned the words 'culture' and 'cultural'. They almost exclusively concerned cultural norms within the framework of psychological interventions, such as those focusing on mental health, early marriage, or sexual and gender-based violence (SGBV). Other initiatives exist, but they lack visibility, traction, sustainability and, most probably, broad and long-term impact (Chatelard and Hassan, 2017). UNESCO in its 2003 convention recognised that communities, groups and individuals are the stewards in defining their heritage, identifying threats, and deciding how to address them. Against this premise, it is apparent that any programme targeted at improving the lives of a community requires the involvement of the people from planning to implementation in order to be impactful. (Chatelard and Hassan, 2017). This approach is known as the bottom-top approach-an approach based on the people's needs and aspirations, grounded on their cultural orientation or background. For a paper that highlights the role of culture in community development, it is vital to begin by understanding the term culture.

Culture: Culture is generally understood as the total way of life of a group of people which sums up their experience in their environment. It comprises all learned behaviours such as skills, attitudes, languages values and the particular material items used within a defined space or environment. This entails that every individual within a society learns how to express his needs and thoughts in a way that other members of the society can understand and accept (El- yakub, 2009). Culture varies from society to society, which implies that every society has its own unique culture.

The famous anthropologist Taylor (1871), defines culture as "that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society". Keesing (1981), stresses the ideational aspect of culture thus; that cultures are comprised of "systems of shared ideas, systems of concepts and rules and meanings that underlie and are expressed in the ways that human beings live" (Keesing, 1981).

Helman (1994), gives a useful summary to the two definitions mentioned above thus;

> From these definitions one can see that culture is a set of guidelines (both explicit and implicit) which individuals inherit as members of a particular society, and which tells them how to view the world, how to experience it emotionally, and how to behave in it in relation to other people, to supernatural forces or gods, and to the natural environment. It also provides them with a way of transmitting these guidelines to the next generation – by the use of symbols, language, art and ritual. To some extent culture can be seen as an inherited 'lens' through which the individual perceives and understands the world that he inhabits and learns how to live within it. Growing up within any society is a form of enculturation whereby the individual slowly acquires the cultural 'lens' of that society. Without such a shared perception of the world, both the cohesion and continuity of any human group is impossible. (Pp. 2-3)

The above summary of definitions on culture stresses on an individual's sense of belonging to a particular group, environment, and specific period (generation), as well as enculturation and acquisition of the cultural lens by individuals.

Reconstruction: The orientation of the term reconstruction in this context refers to the rebuilding of destroyed architectural structures such as houses and government buildings that have been destroyed either partially or completely during violent attacks by insurgents.

Resettlement: Resettlement refers to the return of displaced people back to their original geographical communities.

Development/Community Development: The concept of development has several different and opposing definitions which are based on the interests of different groups and each group defines development in a way that benefits its agenda (Mchombu, 2004). However, the definition by Waweru (2015) appears most suitable to this paper. The term development implies improvement of social, political, economic, infrastructural and physical conditions in a community. Community development is therefore, a process for enhancing the wellbeing of the members of a given community through the improvement of social, political, economic, structural and infrastructural conditions in that community.

As essential as culture is to sustainable development, its incorporation into development plans, policy and implementation still remains a great challenge especially on the part of the government. Against this backdrop, this paper examines the reconstruction and resettlement process of the IDPs of Mainok, Kaga LGA by the Borno state government to establish if culture is a requisite criterion in the plan, policy implementation and investigates if the project was carried out in accordance to the basic principles of community development such community participation, empowerment, lifelong learning, inclusion, access and equity, social action, advocacy, networking and self-help as outlined by the Melbourne based Association of Neighborhood Houses and Learning Centres (2013).

Background

Kaga is one of the 27 local government areas of Borno State with its Headquarters in Beneshiek. It has a population of 90,015 people (Christian Aid, 2016). Located along Maiduguri Damaturu road, Kaga is one of the worse hit LGAs in Borno State. Mainok is a famous village in Kaga. The village has experienced repeated attacks, gruesome killings and wanton destruction of houses and property by the insurgents (Christian Aid, 2016).

Most of Kaga IDPs reside both in spontaneous settlement/informal camps with host families within the LGA mostly in Beneshiek the LGA's capital. The Borno state government in early 2017 constructed houses for the IDPs in Kaga as part of it's efforts to facilitate the return of the IDP's to their communities. The newly constructed houses for the IDPs in Kaga were constructed in Tamsu Kawu, Mainta Kururi and Mainok.

Community Resettlement, Reconstruction and Development in Mainok

Following the 'defeat' of the insurgents in some parts of the Northeast, the Borno state government in collaboration with other governmental and non-governmental organizations have started returning IDPs back to their communities. The Ministry of Reconstruction, Rehabilitation and Resettlement also known as the triple R ministry has been central in facilitating the return of these IDPs to their liberated communities especially in the local government headquarters however, return to the hinterlands is at a very low

percentage as most of such areas have not yet been declared safe. Kaga local government area is one of the LGAs that has witnessed a significant and safe return of its IDPs.

The return of IDPs after violent conflicts, requires several developmental projects to improve the living conditions of the displaced persons who have lost both loved ones and property and are inclusively traumatized. This entails the reconstruction and reestablishment of structure and infrastructure as well as provision of diverse means of livelihood and access to basic amenities such as water, food, heath, and education. In Mainok village, 100 houses have been reconstructed (50 on each side of the main highway) and distributed to the IDPs that were temporarily settled in camps in Beneshiek, the local government headquarter as part of the return process. The excerpt below is a report captured by Channels Television during a supervision visit to the project site of the housing unit for IDPs in Kaga LGA by some government officials and some officials of the UNDP which has partnered with the Borno State government on the resettlement and reconstruction project. Mr Wasaram (2017) states:

> ***Succor has come the way of returning Internally Displaced Persons (IDPs) from Kaga Local Government of Borno State, as about 192 families will soon take ownership of the newly reconstructed houses in the area.***
>
> The reconstruction project in Kaga is a pilot of the rebuilding project in affected communities within Borno, and the state government has set March 6 as the official date for allocation. The development is part of the process of rebuilding Nigeria's Northeast, after some states including Borno suffered unquantifiable loss as the ruthless Boko Haram unleashed terror on the states. To achieve the humanitarian gesture, the Borno State Government got a seamless collaboration of the United Nations Development Programme (UNDP) and the Japanese Government. Kaga is the first beneficiary community owing to the return of calm and the absence of security threat to the civilian population in the area. The project covers the reconstruction of municipal buildings, schools and most importantly homes of the affected population. Officials say the rebuilding has paved way for villagers to have even better homes than they had before the crisis. According to the Chairman of Kaga Local Government, Lawan Wasaram, the beneficiaries are elated by the project, as they haven't had such luxury in a long time. "They are happy; a villager who has not slept under a concrete building before and now he has sheets and concrete building, of course they are happy. "Even when the rains come they are no longer worried. Their lives have changed from living in a village to a city" (Excerpt from channels Television, February 2017 https://www.channelstv.com/2017/02/13/rebuilding-borno-192-families-to-get-new-homes-in-kaga/).

Is the above excerpt a true reflection of the people's perception and feelings? This question is informed by the fact that the newly constructed houses are indeed totally contrary to what was in existence before the destruction and displacement. Kanuri settlements vary in size; but most contain walled-in compounds surrounding several mud or grass houses with thatched, cone-shaped roofs. These houses are very cool during the hot months. Farmlands surround each settlement (Joshua Project, 2018). Kanuri people shape their environment to serve the requirements of their tradition which is both culturally and religiously inspired. Due to the dry weather with intense sunshine, Kanuri people build high walls round the courtyard to provide large shaded areas which in turn reduce intense radiation from the sun. The people also settle in large groups for instance, members of an extended family live within the same neighborhood. This allows communalism and fosters unity. Communal eating is also a central feature of a typical Kanuri setting. Large congregation to celebrate weddings, child naming ceremonies or to mourn the dead explains the provision of large spaces within the compound. Islamic religion also influences this unity and interactions through the concept of congregational prayers. For the five daily prayers, one is opportune to meet the generality of family heads in the neighborhood, Friday congregational prayers extends the interaction to about five miles radius. Eid congregational prayer affords such interaction with family heads of the whole town or group of villages (Ibrahim, 2018).

Separation between males and females as dictated by Islam is clearly depicted in a typical Kanuri setting which dictates the arrangement of the family house. Several rooms are built around the court yard. The inner rooms are for the women which is often restricted while the outer ones are for the males which also includes a visitors' reception area. The structure of a typical Kanuri family home consists of the family head, his brothers, his children, his wives, his parents and other relatives. The male children may choose to

start their matrimonial homes within the same compound before setting up their own nucleus if they so wish.

Key Findings

The findings of this work are presented in four segments- those of the government, the village heads, the beneficiaries of the housing project and the non- beneficiaries.

Government Respondent

Government respondent from the RRR ministry revealed that the housing project in Mainok was based on a prescriptive approach lacking cultural considerations and community involvement. The respondent said "those mud and thatch structures are not part of the people's culture rather they are reflections of poverty. The people need to come out of their shambles and they also need decent lives therefore, the government of the day constructed modern houses for the IDPs to improve their standard of living. The beneficiaries were very happy about the development and expressed gratitude to the government for the effort". The respondent however, added that the only thing lacking in the newly constructed houses is the open space.

The respondent also revealed that, a census was carried out to find out the actual number of houses destroyed and the real owners which informed the distribution. "We carried out a census of the number of houses destroyed, identified the actual owners and built the houses accordingly but this time, ownership of those houses was given to both man and wife instead of the family head which was usually the man". This contradicts the original makeup of the Kanuri society which is patriarchal in nature. Asking about cases of polygamy, the respondent mentioned the cases were few and negligible. One finds this statement unconvincing as polygamy is dominant within Kanuri culture however, one cannot deny cases of monogamy

It was observed that the Triple R ministry has no written policy guiding the resettlement process. The respondent said "the ministry has no written working policy on ground. This is because the ministry is new and we are not experienced when it comes to the displacement and resettlement of IDPs. We are responding to an emergency. The whole process is new and we are still learning. We only come up with project proposals which is presented to the state house of assembly. If approved, we go ahead to implement".

The respondents mentioned the following as the main factors they consider in the resettlement process:

1. Safety,
2. Provision of basic amenities and services such as Water, Food, Shelter, Health and Education,
3. Provision of means of livelihood for the people. They return with packages to fend for themselves. In instances where houses could not be built for the returning IDPs, building materials are given to the IDPs such as cement, block, zinc and cash to help with labor.

The respondents emphasized that the return process is informed by the security situation which has to be declared safe by the military before the return is initiated. The respondent disclosed that the government concentrates more on the reconstruction of government public buildings.

Apart from the fact that this project was prescriptive in nature thus, giving no special or specific consideration for culture which is a vital element, it was also observed that it was not executed along the principles of community development as outlined by the Melbourne based Association of Neighborhood Houses and Learning Centres (ANHLC) which are: community participation, empowerment, lifelong learning, inclusion, access and equity, social action, advocacy, networking and self-help.

All the data collected from the government respondent do not tally with the principles of community development and are contrary to the ideas of sustainable development as provided by the Brundtland (1987) report titled: *Our Common Future*.

Village Heads

The village heads of Mainok I and II revealed that they were informed by the government of the initiative and it stopped at that. They were not consulted on their preference of the architectural style or design and they were not involved in the distribution. They stated that that the houses are 96 in number and over 3,000 houses were destroyed hence, it is impossible to reach every victim. They appreciated government effort and mentioned that it will be good for the government to do more. This finding clearly points to the fact that the principles of community development applied were not worthy of mention. Here are the principles of Community Participation, Community Ownership and Inclusion.

Project Beneficiaries

On the part of the beneficiaries, a few contradictions were observed from the information disclosed by the government respondents and the beneficiaries of the project. All respondents mentioned they were not aware of any census conducted prior to the commencement of the building and distribution was not done based on previous property ownership rather the houses were allocated to lucky ones and that ownership was not given to both men and women.

It was observed that, the houses were newly constructed and not reconstructions. They encompassed two rooms, a sitting room, a kitchen and a toilet. All respondents mentioned the houses are too small for their large families. This confirms the author's initial assertion that the new constructions may not contain the traditional Kanuri family setting which is largely extended. They all mentioned that the new houses do not encourage togetherness and unity in line with their culture; which is centered on the practice of family congregational prayers and communal eating. A female respondent mentioned "the open space is very small and does not allow for large interactions during ceremonies such as weddings, naming ceremonies and funerals".

All female respondents said the new houses do not give them enough privacy. One respondent said "no more privacy as we no longer have our restricted areas".

All beneficiaries expressed gratitude to the government for the provision of shelter just like the government respondent mentioned.

It is obvious from the above that, the newly constructed houses do not encourage continuous cultural practices and therefore, threaten cultural sustainability. The concept of cultural sustainability advocates for the preservation of cultural heritage.

Non Project Beneficiaries

The findings of the data collected from non-beneficiaries of the project is somewhat unsatisfactory.

All respondents revealed that they applied for the houses but were not given. Two respondents disclosed their farmlands were encroached on by the government without compensation either in form of a building or money. This claim should not be taken lightly as they have tendencies of steering fresh conflicts. Three respondents disclosed that the beneficiaries of the housing project are mostly resident in Maiduguri, the Borno state capital and have either given it out on rent or have given it to relatives to help watch over. This is another red flag as it indicates that the beneficiaries of this project are not even victims of the insurgency. One respondent disclosed that this initiative has created tension between the beneficiaries and non-beneficiaries as the village is polarized between the "haves" and the "have nots". This is a serious threat to sustainable development as there is no sense of ownership and hence community members may do little or nothing to ensure the sustainability of this initiative.

All respondents denied being supported by government with building materials and cash to help with labour in the reconstruction of their destroyed houses. They revealed that the little renovation they were able to do came from their individual efforts. Observation of the town in general by the authors indicates that little renovations have been carried out by individuals to provide covering from rain, sun and extreme weather mostly using raffia mats, rubber mats and thatch.

Other respondents mentioned that God is the source of wealth and in due time, with or without the government, they will be able to build their own houses, hence, they hold no grudge against the beneficiaries of the project. They all made reference to the distribution in Tamsu kawu and Mainta Kururi saying those were fair and it will be nice if lessons can be learnt from those ones in the future.

Recommendations

Based on the above findings, the following recommendations were made:

1. The government needs to involve the people in the planning and implementation of projects aimed at improving their quality of life. They know their problems, understand it better and should be the ones to proffer solutions to these problems or be allowed to play a significant part in the planning and actualizations of any solutions or programs proffered for their benefit. Developmental projects should not be forced if sustainability is the goal.
2. There is a need for the government to come up with a written policy to guide the resettlement process which should include culture as a major criterion.
3. It is agreed that culture is dynamic but changes should not be enforced. Kaga LGA is famous for the production of mud bricks by the bridge along the Damaturu-Maiduguri road. These bricks for instance can be baked and used in the construction of their houses to allow for cooler rooms which will help in period of searing temperatures which is typical to the region.
4. There is an urgent need for the enlightenment of stakeholders at all levels of government (Federal, State and Local), Governmental and Non-governmental organizations on culture and the vital role it plays in sustainable development.
5. Provision of the diverse means of livelihood for the returning IDPs should also be culturally inclusive. Here culture will serve as a driver for sustainable development using it as a capital. This will also promote cultural sustainability ensuring that cultural practices are neither lost or disregarded.

Conclusion

The culture of the Kanuri people promotes peaceful coexistence, unity and harmony both within and outside the community. This has bestowed Borno state the official slogan "Home of Peace and Hospitality". It will be an unfortunate situation if the government through its well-intentioned "developmental" initiative destroys this great attributes due to lack of specialized consultations on the aspects that pertain to culture and other aspects of people.

Among the numerous benefits of including culture in government's community reconstruction and development plans and policy is the creation of attractive and livable communities. The resultant outcome will be safer, stronger and healthier neighborhoods while significantly enhancing the quality of life of the residents. These in turn creates an enabling environment for sustainable communities, developmental initiatives and inclusive cities.

Since it has been mentioned that the housing project in Kaga is a pilot of the rebuilding project of the affected communities, it is hoped that lessons will be learnt from the experiment and the needful be done by those responsible.

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UPPING THE ANTE: POPULAR THEATRE AS A MEDIUM FOR INCREASING VOTER AWARENES

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Abstract
The 2015 general elections have been largely adjudged successful. There are, however, indications of voter apathy in some places and in some cases total ignorance of the issues at stake in the elections. Furthermore, innovations (such as the card reader) aimed at enhancing the credibility of the electoral process were greeted with mixed reactions even as they created complexities in some places for both the ad hoc staff and voters alike. It is expected that in the next round of elections, there will be wide scale improvement and a consolidation of the successes recorded so far. This paper, therefore, articulates that voter education is key in achieving the desired free, fair and credible elections. It advocates copious utilization of popular theatre in deepening voter literacy. Drawing on the efficacious examples of how folk media, community drama and popular songs have been used in building social awareness and sensitivity on other critical issues, the paper submits that a robust voter literacy programme using popular theatre will build an educated voting population by the next round of elections.

Key Words: Voter, Awareness, Popular, Theatre, Credible

Introduction

The quest for free, fair and credible elections in Nigeria is one that has been on for a long time. Ever since Nigerians began to vote in 1923 (Nnadozie 2007:47), there have been concerns about getting it right, from the regulations through the process to the appropriate participation of the electorates. The essence of these concerns cannot be overemphasized being that elections are the central institution of democratic governance. Matter-of-factly, the authority and legitimacy a government derives to govern is solely from the consent of the governed. The primary mechanism for obtaining and translating that consent into governmental authority is through holding of genuinely democratic election. Naturally, democratic elections have readily identifiable features; this means that such elections must be competitive, periodic, inclusive, definitive, free and fair, and generally adjudged credible. This is no doubt a herculean task to deliver hence the need to institutionalize an umpire body that will dispassionately regulate the process with all sense of neutrality.

It is important to note that there are several characteristics of free, fair and credible elections. One of which is an informed electorate; that is to say that voters are informed and interested in the broad range of political and governance issues. This is particularly critical because voter apathy makes a mess of the relevant tools for measuring credibility and legitimacy of the mandate and authority to govern over a given population. Considering the broad range of the effects on governance on the general population, it is always critical that eligible voters get issue – based guidance in making their choices as to who represents them in various public offices.

Within the matrix of the ever-changing complex of societal dynamism, theatre, and particularly its 'popular' genre, presents itself as a veritable medium not only reflecting this reality before its audience but also influencing the audiences to take a certain position (mostly radical) towards the reality. This throws up issue of theatre being an agent of social and political change, through education and edification to the issues of commitment in the sense of being for a particular line or form of social development. To Traore, "... the theatre is one of the elements which build up the consciousness of social groups as a means of education... The African theatre is the mirror of life. It registers each event; it expresses every essential action of life. Life in all its forms serves as inspiration to the African theatre".

Extrapolating from the above, one can safely posit that the African artist creates spontaneously using topical issues or situations through the aesthetic techniques of improvisational approach to encode the philosophy of the African people, which is based on their cultural and cosmological given. This is usually done for onward transmission, enculturation and/or acculturation of the society's values, norms and belief systems through aesthetically choreographed dance steps, songs and instrumentation, mime and pantomime, gestures and dramatization, all codified in festive ceremonies as festival theatres. This imperatively underscores the fact that the aesthetic dynamic of African philosophical perception is

carefully and creatively encoded in the incantations, songs and music rendered either in solo, duet or choral presentations; more so that the skillfully choreographed body movement in defined patterns during the performance provides reliable documentation of the society's historical artefacts based on the philosophy that embraces their sociology and anthropology. This explains why there is an instantaneous connection, that nativity feeling when an African experiences his own art; that is to say, a Tiv man with exhilaration responds immediately and naturally to Tiv performances, same for the Yoruba and the rest of the cultural clusters within the Nigerian geo – polity. The same way that these performances have existed since time immemorial yet remain fresh whenever their experiences are invoked, it is the same way that they make deep psychological penetrations into the general population and consequently influencing their outward behaviour. This paper harps on the cord of the psyche-penetrating potency of these popular performances to submit that issue – based voter education programmes can rely on this medium as a sure way to delivering their objectives.

Voter Education in Perspective

Education in support of the electoral process has become known as "voter education" where a voter is the primary target. There are a number of other areas of education required if an election is to be successful, but these can variously be conducted by political parties and election administration officials. Voter education, on the other hand, is considered to be a separate and discreet function. It is usually identified as a function of the electoral authority and is occasionally subcontracted by them to private companies and civil society organisations. It is also fostered by public interest organisations independent of any mandate from the election authority. At its core, voter education is an enterprise designed to ensure that voters are ready, willing, and able to participate in electoral politics (NDI of 2006). It has been assumed that this entails election literacy and confidence that the electoral process is appropriate and effective in selecting governments and promoting policies that will benefit the individual voter.

Furthermore, issue-based voter education and mobilization encourages voters to focus on the actual policies of the political parties and the candidates. It encourages them to make their voting choices based on what parties or candidates say they will do about certain key issues that will affect them in their daily lives long after the elections have come and gone. Issue-based voter education is about assisting groups to raise important issues, and discussing some of the methods that they can use. As a matter of fact, voter education is essential to ensuring that voters can effectively exercise their voting rights and express their political will through the electoral process. If voters are not prepared or motivated to participate in the electoral process, then questions may arise about the legitimacy, representativeness, and responsiveness of elected leaders and institutions. At the same time, voter education is a much focused undertaking. It is targeted at eligible voters and addresses specific electoral events as well as the general electoral process. While voter education is a necessary component of the democratic electoral process, it is not sufficient for democracy (NDI, 2006).

Voter education needs to be supplemented by on-going civic education efforts in order to achieve the democratic participation and culture that flows from and is, in fact, the rationale for periodic elections. Civic education employs a broader perspective than voter education. It is concerned with citizens, rather than voters, and emphasizes the relationship between active citizenship and democratic society. It is understood that citizens must engage the political process routinely, not just at the time of elections. Certainly, participation in elections and the status of "voter" have a special weight in transitional countries holding founding elections and where the right to vote has been obtained through social struggle. As the democratic world moves toward a universal franchise, however, voting is viewed as one of the many ways in which citizens participate in and support democracy. Traditionally, voter education aims to create a climate of knowledgeable participation by all potential voters in a forthcoming election. It also seeks to enable potential voters to cast their votes with confidence. These objectives may also be achieved through other interventions, and educators will want to establish programmes that work in conjunction with initiatives that address such issues as voter security, basic voting procedures, accessible voting stations, and lively but nonviolent and least intimidating campaigns on the part of candidates. It is important to note that international human rights standards embrace the right of every citizen to seek and receive information regarding elections, and to use the knowledge gained to make informed choices regarding the election of political representatives. In addition to being a fundamental right, when done properly, voter education can help increase voter participation before, during and after the polls. According to Ibeanu and Orji (2014), citizens who are engaged in the electoral process and knowledgeable about its proceedings are not only more likely to vote, but are more likely to hold their elected officials accountable for their actions. Citizens who understand issues vital to improving people's lives are likely to be more motivated to vote and to make informed electoral choices. Generally, voter education encourages political participation among citizens through three key facets:

1. Providing practical information on pre-election and election day activities, including the voter registration process;
2. Ensuring the integrity of the electoral process by emphasizing voter rights; and
3. Deterring voter apathy through issue based voter education and mobilization.

Helping citizens understand and participate in elections, other than as a contestant or supporter of a contestant (an important and under exploited form of education), requires concentration on a few key concerns. These seem to have somewhat universal significance, although each election may have its own special features. Various programme elements may be appropriate depending on the resources available and the objectives that have been set by the education organisation or, alternatively, by the organisation sponsoring the programme. Methodological variations demonstrate that voter education falls between "voter information" and "civic education".

There are four general messages that all voter education programmes communicate. According to Ibeanu and Orji (2014) this requires that educators work with content specialists to ensure that the messages are discussed in ways that have meaning for the particular country in which democracy is being developed. Each country has its own history, and this history provides organizing themes and democratic myths as well as procedural and principled nuances that will require a different treatment from that prepared even in a neighbouring country. It is possible, however, to outline the concerns that are likely to be addressed in each area.

Elections and democracy: It is impossible to conceive of democracy in a modern and complex organisation or society being possible without a system of establishing the choices of large bodies of citizens through voting procedures. Elections are one of the defining events of modern democracies, with periodic and fair elections come the additional prerequisites that citizens will have choices between individuals, parties, and policy options. They will also have the freedom to make these choices without undue intimidation, and will have the right to put themselves or others forward as candidates for office. Finally, they will have the necessary freedom to discuss policy options and to form associations that will either compete in elections, or endorse certain candidates or parties, and/or provide them with the information and discussion they need to make their election choices at the ballot box. They will also have the freedom of movement to campaign on behalf of their cause or candidate throughout the country.

Developing these arguments is essential, as it is possible that there will be those who may think that elections could be conducted without such conditions being in place. In India, the election authority must determine whether such conditions are present before allowing an election to proceed. But there have been other times, in other places, when elections have been used to develop credibility and apparent legitimacy for a government that has no intention of ensuring that the necessary democratic rights are present during an election period.

1. *The role, responsibility and rights of the voter.* The second message area provides citizens with motivation for participation in elections. They learn how individual participation in elections establishes representative government and ensures accountability by those who are elected.

It is not enough, however, to merely concentrate on roles and responsibilities. Educators must also consider the rights to a free and fair election. Helping voters understand these rights facilitates election monitoring by all citizens and not just specialised groups. It ensures oversight of both candidates and the election administration.

2. *Your vote counts.* While all systems present the principle that every vote counts, there are some nuances in message depending on the electoral system used. In first past the post systems, electoral success or failure may be determined by a small number of votes where there will be a marginal winner and loser. In systems that use proportionality, every vote counts toward building up the proportional representation of the voter's preferred candidate.

Apart from the numbers game, voters need to be made aware that each vote has weight in determining the rights that they have over the elected party or representative once the election has been won or lost. If a representative relationship cannot be formed between citizens and elected officials, citizens may begin to feel that their vote does not, in fact, count for much.

3. *Your vote is secret.* There are many circumstances where it is essential that voters be protected from intimidation and fear of subsequent political and personal consequences. In such circumstances, the message that a vote is secret has to be conveyed and, possibly, proved. Secrecy has both positive and negative connotations, and in societies that value community, secrecy may be suspect. Or there may be societies that consider secrecy to be impossible, whether as a result of dysfunctional administration or prevailing belief structures.

In these circumstances, examples of matters that are secret, or that cannot be found out, provide educators with potential metaphors for the voting process and there may be alternative approaches. Perhaps the most

powerful is when elections are repeated and no dire consequences befall voters. But election legislation will have to back up the message by considering carefully the manner in which counting of votes takes place and results are announced. An individual vote may be secret, but a community preference may not, and this can have equally important consequences.

Carrying out voter education is a critical assignment that needs address itself to some core issues that electorates do not know about. It is not surprising at all that a significant number of voters are completely unaware of issues in elections. Issues ranging from those of regulations on who is qualified or disqualified to contest, rules guiding electioneering campaigns, who qualifies to vote and the voting procedure, vote counting, how election disputes are settled, etc. to the broad base economic issues of agriculture, clean water and sanitation, corruption/integrity, crime/security, education, women's empowerment, employment, health care, HIV/AIDS, housing, infrastructure, privatization, and transport; these seemingly elude the knowledge base of several voters, especially those in the rural areas. It is only when there is a full grasp of these issues and their implications by the voting public that informed choices can be made. It is in driving this key objective home that this paper proposes the popular theatre methodology.

Popular Theatre as Intervention Strategy

Popular theatre as a method of enhancing social action and development has been built upon the dramatic and participatory theories of Brecht, Friere and Boal and further popularized particularly in Africa by activists like Ross Kid, Martin Byram, Michael Etherton, Brian Crow and Nwansa. Bertolt Brecht, a German born dramatist and theatre theoretician (Encyclopedia Americana, 1989: Vol. 4, p. 493), viewed theatre as an instructional medium and advocated active participation by audience in the theatre through reflecting on the actions in the theatre so as to discover the social and moral implication of performance. According to Alachi (1994), Brecht was influenced by Erwin Piscator, an exponent of political theatre whose approach turned the theatre into a forum for discussion. Brecht's influence on popular theatre is further strengthened by his conception of the term "popular", which he relates with people and culture. According to Crow and Etherton in Kidd and Colletta (1980, p.514), Brecht sees conceives "Popular" as "people who are not fully involved in the process of development but are eventually taking it over, forcing it, deciding it..."

Advancing on Brechtian Epic theatre model, a Brazilian, Paulo Freire, developed his philosophy of revolution in the Third World which began with radical literacy programmes. Freire expressed in the notion of conscientization, a process whereby the "have nots" are made aware of their position in such a manner which will assist them along the path of improvement. Freire recognizes conscientization as a process enabling the vulnerable to identify their problems as consequences of a given social order. Against this background, the learning process was therefore conceived to necessarily reject the fatalistic view of the universe and of a mechanistic concept of society which are the way the vulnerable view their world and their place in it. Freire's major concern was that as people moved from 'a semi-transitive state to a naive transitive state of consciousness', progressive social workers equally experience an up and coming critical awareness on their own (Alachi 1990).

Another Latin American theatre activist, Augusto Boal, advocated the involvement of people in theatrical productions. As orchestrated by Etherton in Kidd and Colletta (1980), Boal carries the meaning of 'popular theatre' in the direction of making the people not just audiences but also the actors and creators of drama. He sees theatre as a language capable of being utilized by anybody with or without artistic talent. Boal sees drama as a weapon which the people must always use for their protection at all fronts. Total involvement of people in the making of interventionist drama for any given purpose, therefore, becomes a must, especially when reconciled against the ancient Chinese proverb: "Tell me, I will forget. Show me, I may remember. But involve me and I will remember" (Madza 1997).

Against the background of the analytical concerns of this paper, popular theatre is seen in the light of Saint Gbilekaa's (2013, p. 64) conceptualization. Gbilekaa conceives popular theatre in several perspectives. These include:

1. Performances, scenarios and dramatic skits dedicated to solving certain social problems of a select community;
2. Performances by catalyst groups – adults and social workers – done before a group of people or select communities to educate them on ways of improving their life-styles and environment through communal action;
3. Tele-guided performances that aim at conscientizing the working class and the peasants by first seeking dialogue with them instead of taking to them finished theatrical products as is conventional of the traditional western drama. The aim is to mobilise them for political and economic objectives;
4. The conscious use of theatrical elements not only to create entertainment but to enhance the achievement of the above goals.

The idea here is to ensure that the theatrical experience so created and shared is one that seeks solutions through an objective analysis of the people's problems, in a non – terminal process as long as the problem persists. Abah (2013) has noted, "it is a continuing process of analysis and action. A play is therefore a collection of ideas, issues and perceptions in the process of being realized" (p.5).

According to Crow and Etherton, (1982) "emerging experiments in popular theatre as a tool for social development have differed in objective and methodology, but they have all started with the notion of taking theatre to the people, instead of expecting people to come to the theatre" (Kidd and Colletta 1980, p. 573). Three major stages have been identified by these activists who have been involved extensively in the attempt to take theatre to the people. The first stage is when well-made and established plays are taken to various communities; the second stage includes the staging of bureaucratically inspired plays for rural and urban slums to get the people to embrace certain government programmes or social politics. The third stage is that which emphasizes the potency of theatre in terms of the people developing their own theatre rather than on social change of state propaganda.

In another light, Etherton is able to categorize the process of taking theatre to the people: the traditional performances; the concert parties; folk operas and popular travelling theatres; taking theatre to the people; folk theatre and development; theatre and self-help; and drama as a means of achieving political development. On the whole, popular theatre is instructive theatre. It is a dialectical and didactic art which speaks to the truth in the social issues confronting the generality of the people in the daily struggles for a better life.

Intervention Paradigms

The song mode of the theatre has been in the fore front of using popular genre to promote social change. Folk songs have been used for campaigns against social vices, government programmes promotion, disease control and sanitation programmes, and even the propagation of faith based ideals. Intermittently, community drama has been employed sparingly and toured with in target communities to drive home salient messages. At the end of the performance of such drama which most times feature members of the target community, discussion is opened based on the issues in the drama and key messages are disseminated into the community.

As early as the 1979 elections, a Tiv popular folk song artist, Tarker Golozo did a song that was popular amongst the voting population and helped encourage voter participation. In the song, Golozo opined:

> *...i cia i ka or ta ye le, me kera votu or me nan a yam mato nan a haam ihundu ga, i cia la ka i gban tar; ... nongu u na iti you, he kwa ne ka kwagh u nyoron a iyenge pati ngu ke hemen oo.*

This song addressed the apathy question where voters refused to participate, claiming that the elected persons will usually buy cars and raise dust on the roadside for the electorates each time they pass them by. Politicians have over the years employed the song medium to promote their campaigns and at the same time malign their opponents using abusive lyrics to poison the minds of the electorate against them. In the recently concluded 2015 general elections, a former Commissioner for Lands and Survey in Benue State was alleged to have lost elections into the Federal House of Representatives for the Makurdi/Guma Constituency as a result of the incursive potency of the popular song medium. A song to malign his person and aspiration went in parts thus:

> *Idyu ka nya i teen ga, ... komishina u teen nya... shagen ka nya i teen ga... Hide se a nya ya se ooo ... u ngu or u dedoo ga... votu wase ka u Tarkighir... Dickson an ooo... tyo you soo u... or a soo bikon i zenden manden, yô nan alu her a amande, yemen Abuja je ne oo... Dickson u za idyu keng keng.*

Meaning:

> *Legislation is not land selling... land-selling Commissioner... election is never land selling... Return to us our land (plots)... you're never a good man... Our vote is for Tarkighir... Dickson ooo... your kinsmen love you... onward to Abuja... Dickson you will attend parliament unfailingly.*

The topicality of the song amongst the people was such that made it so popular amongst the electorates that it was potent enough to cause someone to lose elections. The same composer did another song which was a campaign against electoral violence. It went thus:

> *Gum or a lu or a kaa a we ye, we za wua or yô kaa a nan we...*
> *Wan wou a hemen me dondo eee...*
> *Tile her venda... wan wou a hemen me dondo eee...*

Meaning:

> *Young man if anyone tells you, go kill someone; just tell them...*
> *Your child will lead and I will follow...*

Stand your ground and refuse... your child will lead and I will follow.

This song formed a kind of signature tune for all the campaign songs for this composer.

The paradigm of community drama actually combines a lot of these modes. Songs and dances can be built into drama as their plots unfold in order to further accentuate the messages therein. More so, in the present day world of social media, issue based voter education messages can be packaged in their popular form and spread across the various platforms of the social media. While short digital messages (video and pictorial) can be developed and uploaded unto the social media for general access. Every social media platform allowing for adverts too can make these messages mandatory introductions before the main advert plays. Gbilekaa (2013, p.72) avers that in building a community based intervention drama, the following steps are usually taken:

1. Training the participants
2. Village research
3. Data analysis
4. Scenario formulation
5. Rehearsal/performance
6. Post – performance evaluation
7. Follow – up

This is the Ross Kid and Bryan standard methodology. It is not fixed and can be amended depending on the circumstances and the situation. It is important to stress here that popular or community theatre represents a process whereby intellectuals try to awaken the consciousness of the disadvantages in society by presenting dramatic sketches in which their problems are articulated from the dialectical perspective to help them visualize their society. In this kind of approach, the relationship between the audience and the performers is informal. Contact is established with the audience before, during and after performance. Sometimes, members of the audience are involved in the plays. This kind of theatre again encourages the use of the indigenous languages as well as artistic institutions. The use of indigenous languages eliminates the communication gap and elitism of formal theatre and enhances a spirit of belonging and identification. This helps in breaking down barriers and allowing messages to penetrate. The idea is to locate the local theatrical idiom of the people, be they puppetry, masquerade, dance, song or narrative traditions instead of forcing the stereotype European model on them. If this procedure is adopted, the rural communities and their voting population will begin to grasp graphically the dynamics of contemporary change especially regarding issue – based voting thereby guaranteeing credible elections.

Conclusion and Recommendations

The general discourse in this paper has been the concern to increase the knowledge base and literacy levels of the voting population in Nigeria through the popular theatre medium. Usually, the campaign for issue based voting has been largely domiciled with civil society organizations. Identifying organizations and associations of citizens that take an interest in such issues and that are concerned with pursuing specific approaches to addressing the issues is an important step in building issue-based voter education and mobilization. This has been the practice. Efforts must be increased in taking these issues to the people and through a medium that connects with them naturally. Political parties, perhaps as their corporate social responsibility, must be seen to do more to educate the electorates rather than merely focusing on innovative strategies to win elections. It was observed in the last 2015 general elections that a political party took to using popular Nollywood stars to sell their candidates to the electorates. The expectation was that since members of the voting public idolize some of these stars, they would naturally go for what they were representing. While this was powerful innovative thinking, such tact could better be applied to make these stars' ambassadors of issue – based voter education. Rallies and community tours could be organized for them to relate with the locals on the issues at elections.

Against the background of the foregoing discourse, these recommendations are made:

1. INEC and civil society organization should adopt the popular theatre model of mass education which has direct connection with the people in the quest to deliver on the objectives of their voter education mandate;
2. Political parties must be compelled to carry out proper and thorough voter education campaigns using this community based approach as part of their responsibility in the quest for credible elections;
3. Social media platforms must be compelled to dedicate a segment of their space for issue – based voter education messages that will be run periodically. The process must be a continual one and not only during elections periods;

4. Electronic and print media outfits must be restricted as per the amount of airtime given to political parties for campaigns while at the same time giving equal airtime for voter education at each instance of campaign message, at the expense of the party sponsoring such a campaign message;
5. Aspirants must be compelled to include issue – based voter education messages in their manifestoes, rallies and publicity messages.
6. Penalty and sanctions must be enforced on violators of regulations guiding political campaigns by parties and their aspirants.

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HAUSA DRAMA, MUSIC AND PERFORMANCE(S) AS MEDIUM OF BROADCAST MEDIA ADVERTISEMENTS IN HAUSA LANGUAGE

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Abstract
This study exposes the role of Hausa drama in the propagation, promotion and even development of broadcast media – namely radio and television; advertisements in Hausa language. Over the years, *Wasan Kwaikwayo* (drama) has served, and still, is serving as a medium of social criticism to expose misbehavior of stereotype individuals be it life – styles, malpractices among ordinary citizens, public officials; and injustices of rulers, judges, violation of human rights and social norms in the society. The central aim, is to purge offenders and violators of their moral laxness or remissness, anti-social behaviours, abuses and misuses of opportunity, office or privilege. Having recorded significant success in rehabilitation, reformation and transformation exercises. Hausa drama and its performing artists are now employed to render services as advertisement agents in the broadcast media. This study, specifically examines the roles of Hausa drama and performing artists in the composition, characterization and production of Hausa advertisements in the broadcast media. Methodology of this study is an eclectic one. It consists of recording and random sampling which are used in collecting and selecting the data of the study. Recording is to ease the process of transcribing the lyrics of the sample Hausa advertisements of the broadcast media.

Key Words: Drama, Music, Performance, Media, Advertisement

Introduction

Over the years, *Wasan Kwaikwayo* (drama) has served, and still, is serving as a medium of social criticism to expose misbehavior of stereotype individuals be it life – styles, malpractices among ordinary citizens, public officials; and injustices of rulers, judges, violation of human rights and social norms in the society.

The central focus of this essay on Hausa Drama, music and performances in order to present and describe some of the roles of the performing artists of Hausa drama. It is probably common knowledge that Hausa drama is the dramatic performance that developed from popular oral tradition into the dramatic literature in Hausa. Basically speaking therefore, the concept of dramatic performance is contained in the Hausa descriptive term – *"Wasan Kwaikwayo",* which literally means "game of imitation'; and/or imitation play, and dramatic play respectively.

According to Yahaya (1991) as a form of art, the main function of any drama performance is entertainment. However, the entertainment cannot be achieved in isolation from the focus of the content of the plays. Each performance is usually targeted to achieve a specific objective – social criticism; exposing the follies of stereotype individuals, life-styles, malpractices among public officials, injustice and violation of social norms.

The essence of focusing on the seemingly 'new' roles of the Hausa performing artists in this study, is to expose the function of the artists beyond the mere traditional notion of entertainers among various groups of social associations. They now assume new roles as 'watch dogs' of the society as well as educators and informants. More importantly, they currently serve as advertising agents, acting various roles as promoters and sellers of goods, services, and ideas, specifically, the role of Hausa performing artist as advertising agents in the broadcast media Hausa advertisements is the main thrust of this study.

Concept of Hausa Drama and its Development in Broadcast Media

The concept of Hausa drama could be understood in the definition provided by Furniss (1996) as follows: The term *wasan kwaikwayo* in Hausa means drama, or literally, 'game of imitation'. Hausa radio drama dates back to the 1950s when Federal Radio Corporation of Nigeria (FRCN), Kaduna put on air *Da gurasa* produced by Adamu Gumel and a series aimed at farmers, *Ba safce*, produced by Bashir Isma'la Ahmed, while a series called *Sarkin Karfi* was aimed at children listeners. Among the most long-running series that date from the 1960s was *Zaman Duniya Iyawa Ne*, written and produced by Yusuf Ladan, in which one of the most famous Hausa actor/comedians Usman Baba Pategi, made his debut. Pategi went on in 1973 to become famous in his own show *Samanja Mazan Fama* on radio and television with Nigerian Television Authority (NTA), Kaduna. He also went on to write and direct other series including *Duniyar Budurwar Wawa* (the world is a fool's damsel), which is still a regular radio feature on the Federal Radio Corporation

of Nigeria, Kaduna (Furniss, 1966:84). With the programme Samanja (Sergeant Major) transferring to television on NTA, Kaduna, the Drama of 'sergeant-major' is built around the character played by Pategi and illustrates in a variety of domestic and local circumstances around a barracks, the antics and escapades of an irascible soldier with clipped speech and direct manner. His verbal style is 'soldier speech' and draws upon the experience of ordinary Nigerians of the mixed English and Hausa of the Nigerian army; Pategi himself, originally a Nupe from Kwara State, had the experience of soldiering during the civil war in a signals unit, and drew upon that experience in forming the character of Samanja. (Kallamu, 1992).

By 1992 all local radio and television stations in the Northern States of Nigeria had Hausa drama shows of great popularity and of course have remained the case till date. Other popular radio and television dramas include: *Duniyar Nan Tamu* "Our World" in radio Kano, *Kuliya Manta Sabo* "The Law Does Not Reckon with Familiarity" and *Taskira* "A Spinning Basket", these are television drama on NTA, Kano; in *Baku Ba Gida* "If You Are Not Around There is No Household" in Kaduna State Radio. *Karambana* "The Busy-Body" and *Tambari* "A Royal Drum" on NTA, Kaduna. Others include: *Idon Matambayi* "The Eye of the Enquirer" on NTA, Sokoto and *Karkuzu* on NTA, Jos. 'Duniya Makaranta' (World is a school) in Zamfara State Radio. (Kallamu, 1992, Furniss, 1996 and Abdulmumin 2018).

Performing Artists as Advertising Agents

Also celebrities in Hausa drama production and performance are increasingly being used in testifying for various commodities and products. Usman Baba Pategi, alias (Samanja), Malam Mamman are a few examples. Recently, the use of celebrities now includes the characters of Hausa Home Video drama. For example, the organization for *AIDS/HIV awareness campaign has employed the services of a popular Hausa Home Video character – Fati Muhammed, alias (Zubaina) in testifying for the spread of the deadly disease.

*AIDS/HIV = this is a much talk-about contagious disease, meaning Acquired Immune Deficiency Syndrome (AIDS). She has appeared in radio and on television as well as on posters and billboards nationally and internationally campaigning and advertising the awareness for AIDS/HIV pandemic. (Abdulmumin, 2012)

Also, Ali Nuhu, Sani Danja and a lot of others are used as ambassadors of Glo mobile network, cellular phones and other products. Posters, handbills and billboards with Hausa inscriptions advertising and promoting the Glo phones are severally produced and circulated to attract the attention of the Hausa speaking audience. There are instances though that the orthography of the written Hausa tends to fall below the standard. For example, in this proverb, - *"Abun nema an samu…"* which featured on one of the Glo billboards released (in 2004, Billboard in Zaria, Dogarawa Round About), the word **abun* should be *abin*. The alteration of the 3rd person singular masculine pre-verbal pronoun" (Galadanci, 1976) *–ya* with "the impersonal pronoun-an" Bargery (1934) is wrong. The proverb can simply be quoted in its original wording as: "*Abin nema ya samu…" (What people are longing for is available here).*

Similarly, other characters like Hauwa Ali Dodo popularly known as (Biba problem) and many others have been commissioned by Nestle food manufacturing company to advertise one of their products. The Maggi cubes with start label. They produced a Maggi Kitchen television drama where they are shown testifying the use of the product in cooking. They complement the drama with a lyric of a song thus:

Maggi Maggi	Maggi cubes
[DanDano mai gamsarwar	'A taste which satisfies!'

In the case of this magi advertisement, the manufacturers of the product, i.e. Nestle Food Company, could be said to have made a good development by employing the services of Hausa Home Video dramatists to advertise one of their products, even though the menu prepared on the advertisement cannot be afforded by an ordinary poor Hausa family; who are actually the target audience, but at least the message is sent. In the past, their kitchen advertisement was always in English language. Perhaps, they now seem to have realized that in using English language their Hausa audiences failed to be reached. It is important to observe here that Uniliver Manufacturers of a sister product called Royco cubes, have since realized the importance and advantage of using Hausa language in advertising their products. For it is in their efforts to reach Hausa audiences that they produced and sponsored various advertisements programmes such as *qauyen royco* (Royco village). This is a forum where people are gathered for riddles, a kind of question and answer competitive forum. A famous Hausa artist is usually the anchor man or woman. Usually he or she chooses four people as *Sarkin Kauye* (Village Head), *Maigida* (a Household Head), *Uwar gida* (a wife) *Danmaigida* (a son/daughter).

These people will be seated on the high table. With a bit of satire and comedy they are asked to select questions of their choice and it is read out. If they answered correctly, the audience will be required to give a round of applause. Then the winners will be rewarded with prizes of Royco assorted items such as umbrellas, bags, stoves, fans and a lot of others. The show is also usually interrupted with general questions thrown to the audience as follows:

Kun gane! Do you understand?

They will respond:

Eh! Yes

Another question:

Me kuka gane! What do you understand!

Response: Royco

Then the presenter will list variety of soup, soliciting response from the audience as follows:

		Meaning:	
DanDano mai da]i	Royco	A good taster	Royco
Farfesun kaza	Royco	Chicken pepper soup	Royco
Farfesun rago	Royco	Ram pepper soup	Royco
Miyamai da]i	Royco	A good soup	Royco
Mai sagirki da]i	Royco	A good cooking	Royco

The show is complemented with a *kalangu* music with some lyrics as follows:

Dun}ulen Royco	Royco cubes
Sarkin Iagwada	King of nice cooking
Dun}ulen Royco	Royco cubes
Mai]an]anon da]i	A good taste

This advertisement is however, recently modified. There has also been an inclusion of the services of one of the traditional Hausa performing musician with *duman girke* (a kind of seated musical instruments) to sing an advertisement song for Royco. The musician performs at the show of *Qauyen Royco* (Royco Village). Again, the use of the various lyrics of the Hausa Home Video songs is another method adapted by the advertising agents in the broadcast media. Many of the lyrics in the popular Hausa Home Video films are being used by advertising campaigns. For example, the lyrics a film called *wasali* part one has been adapted in the poetic diction for the advertisement of a new foreign cigarette called – Dorchester. The advertisement goes thus: An excerpts of the advertisement's song is as follows:

Lead: Bari ba zan bari ba Stop I will not stop

Chorus : Dorchester

Lead: Ni ma ina sha I smoke Dorchester

Chorus: Dorchester

Lead: Kai ma kana sha You smoke Dorchester

Chorus: Dorchester

Lead: Ke ma Kina sha She smoke Dorchester

Chorus: Dorchester

Lead: A Kano a sha Dorchester is smoked in Kano

Chorus: Dorchester

Lead: Kaduna ma ana sha Dorchester is smoked in Kaduna

Chorus: Dorchester

Lead: Zaria ma ana sha Dorchester is smoked in Zaria

Chorus: Dorchester

Lead: Kowa da kowa yana sha Everybody smokes Dorchester

Chorus: Dorchester

Source: (Abdulmumin, 2018)

Discussion of Hausa Drama and Characters Roles in Advertising

Some of the famous and popular characters who featured in radio and television drama have over the years assumed other multiple roles in their various vibrant functions as entertainers. A lot of them now serve as Hausa advertising agents and for the courageous even owned their independent advertising agency. For example, Bashir Isma'ila Ahmed owns Bismad Ventures an advertising consultancy unit based in Kaduna. Others who feature now as agents or serve as models for varieties of Hausa advertisements include Usman

Baba Pategi (alias Samanja), Late Malam Mamman popularly known as Danhaki, Alhaji Buguzum, Rashida, Jafaru, Bawa, Tambaya, among many others.

Radio and television plays have generally had a didactic purpose covering such issues as the importance of education, the dangers of sending children out hawking on the streets, intergenerational conflict, and westernization, among many others, while often illustrating customs such as weddings, naming and festivals. The choice of theme by directors differs little from the social policy priorities of the government. In the late 1960s, commercial sponsorship of drama by tobacco companies (example Nigerian Tobacco Company – NTC and Philip Morris) produced the radio shows *Noma Yanke Talauci* "farming is an antidote to poverty" and *Taba sa Farin Cikin Aljihu* "Cigarettes make for Happy Pockets". Less directly manipulative, the Bank of the North has more recently sponsored the dramatization by NTA, Kaduna, of the *Magana Jari Ce* stories by Abubakar Imam. In many of these radio and television series the actors and producers have previously or contemporaneously worked with Ahmadu Bello University (ABU) either through the Department of English or through the then Centre for Nigerian Cultural Studies (CNCS) in which dance and theatre troupes have been operating for some years (Furniss, 1996).

These actors and producers most of whom now turned agents or models for Hausa advertisements draw on their extensive experiences of their tradition of Hausa drama to reproduce in their advertisements the humorous interactions between stock characters, the graphic wit and the comic action that has made the dramas so popular. In this recreation of typical dramatic characters and encounters, as well as the interactional games in vivid and colloquial language, these characters draw upon their experiences of the popular tradition of *Wasan Qauyen Royco* "Royco Village show", *Wasan Kwaikwayo* "drama" as they do with other short-form verbal arts such as *Karin magana* "Proverb", *Habaici* "innuendo", *Zambo* "ridicule", *Kirari* "Praise epithet" and *Take* "drummed equivalent of praise epithets" (Abdulmumin, 2018).

The use of Hausa drama in advertising is today very common. Many more advertising agents are taking to the genre to produce their advertisement. The services of some of the famous characters mentioned above have continued to be employed by various manufacturers and producers in order to advertise their products and services. Recently, the services of the characters of Hausa Home Video film are also being utilized in Hausa advertising in the Broadcast media. For example, there emerged advertising plays like *Gidan Kashe ahu* "a House to spent 1½ pennies"; Qauyen Royco "Royco Village" where a famous Hausa Home video actress late Hauwa Ali Dodo alias Biba problem used to feature. The Royco village is designed to promote the sale of the product through a television show; and invited guests are mostly participants in the show.

One of the significant aspects of Hausa Drama in advertising is the use of dialogue, which is basically a conversation between two or more people in a play or drama Wasan *Kwaikwayo***.** In terms of style of language used in the advertisement, this is expressed in both poetic and dialogue. In the case of poetic, it often serves as an introduction or background music by professional oral singers whose service is employed by advertisers or advertising agent. The singers such as Shata, Danmaraya, Garba Liyo, etcetera. will introduce the goods/ products in the poetic manner and then, it is complemented with a dialogue. Two persons accompanying performance aid the act dramatically. Conversation here is emotional and sentimental. They appeal in a persuasive manner that tend to attract a consumer to go for a product being advertised. Consider the following examples, which are both poetic narratives and dialogue:

1.	***Tallar Taba Flight***	
A.	***'Kunna taba Sadau'***	- Smoke Sadau Cigarette
B.	***M Mn***	- No, no
A.	***"Haba! Ka Kunna taba mana Sadau***	- Come on Smoke Sadau Cigarette
B.	***Na ce, "M Mn"***	- I say, no
A.	***"Kai dai Kunna taba Sadau"***	- *Smoke* Sadau
B.	***"Haba! Wace irin tabace haka?***	- Which type of cigarette is it?
A.	***Flight ce sigarin 'yan birni***	- It is flight, cigarette for urban people
B.	***(Ya kunna yazu}a) sannan***	-He smokes and says, "Oh yes"
	Ya ce, "Mm lallai" *	(for satisfaction)

*Popular mobile van film shows of the 1970s, usually shown to general public at night; by Philip Morris Advertising Agents. I used to watch it at Tudun Wada Zaria in childhood.

Then the *goge* music of Garba Liyo (a Hausa popular one string guitar/violin musician) will complement immediately thus:

"*Flight sigarin 'yan Birni* (Flight cigarette for urban people)

And then two Americans will be shown boarding a plane which will also immediately take off. Thus: signifying the name of the cigarette – Flight.

A persuasive language is used in the above advertisement in order to persuade a friend to smoke a particular cigarette, Flight. It also shows how persuasion is used until the audience obliges to the appeal. It again, reveals that as the audience agrees to patronize the cigarette, he automatically becomes a member of an urban society. By extension the advertisement is selling not only the cigarette but also a feeling of class-consciousness, as well as some kinds of attitude in social coexistence.

The second example is, *Tallar Turare Danduwala*. It goes as follows:

Poetic Narrative	Meaning
Turaren zamani Danduwala	Modern perfume made in Douala
Ina jama'ar Birni?	Where are your urban people?
Yanzu ina jama'ar Kauye?	Now where are your rural people?
Ku zo ku sai Turaren zamani Danduwala	Come and buy modern perfume made in Douala

Source: (Radio Nigeria Kaduna, 2003)

The foregoing is the first part of the advertisement. It is introduced with background *kalangu* music, which is simultaneously followed with a dialogue between a husband and wife, thus:

Tambaya :	*Kai! Mai gida ina ka samo turare mai qamshi haka ?*
Malam Mamman:	*Ai wannan shahararren turaren nan ne Dan duwala, wanda maza da mata ke amfani da shi*
Tambaya:	*Maigida] an san mini mana!*
Malam Mamman:	*A'ana sayo miki naki*
Tambaya:	*Kai amma wannan turare yanada }amshi. (Radio Nigeria, Kaduna, 2003)*
Meaning:	
Tambaya:	Oh! My husband, where did you get a perfume with a pleasant scent like this?
Malam Mamman:	This is the popular made-in-Duala perfume, which is used by both men and women.
Tambaya:	My husband let me have some, please.
Malam Mamman:	No! I have sent for yours.
Tambaya:	Indeed! This perfume has a pleasant scent.

In this advertisement, there are collections of forces all arguing together to influence a consumer. Among them are the personality of the advertisers, the audience and the poetic language. This indicates that ordinary spoken language is not just adequate to pass the message to the audience. Take for example, the personality of the advertisers; normally popular actors or propagandists are employed in the advertising campaign.

2.	*Tallar Panadol*		Panadol Advertisement
A.	Wash! *Hajiya ciwon kai ya dame ni*	A.	Oh! Hajiya my head is aching
	Ba ku da panadol a gidan nan?		Do you have Panadol in this house?
B.	*Akwai mu da panadol (sai ta mi}a mata)*	B.	we have Panadol
A.	*Ke! Hajiya, wannan bashi ne Panadol ba*	A.	Hajiya this is not Panadol
B.	*Panadol duka panadol ne mana!*	B.	Panadol is Panadol
A.	*A'a Hajiya "kama da wane ba ta wane"*	A.	No Hajiya, resemblance is not real appearance.
	Idan ba panadol ba ne ba dai dai yake da panadol ba.		If it is not Panadol, it cannot be the same as Panadol
`	*Panadol yana cikin mazubi sabo ne wanda zaki iya ganinshi.*		Panadol is in a new packet that you can see it
	Idan kin duba zaki iyaganin sunansa a gabansa da bayansa.		If you look you can see its name in front and at the back

Conclusion

In the foregoing, attempt has been made to show case the roles of Hausa drama and performing artists in the composition and production of Hausa advertisements in the broadcast media. This could not be unconnected with the fact that Hausa drama and performing artists have, over the years served as media

of not only entertainment but also have contributed in educating and enlightening their society and general audience.

The new and/or additional roles the Hausa performing artists are now assuming should been seen as opportunities which have now opened in the broadcast media for them to further demonstrate their multiple roles and skills in rehabilitation, reformation, and transformation of abuses, misuses of rights and privileges in our societies. More importantly, they now offer services which are conveniently embraced by their audience for both education and economic gains.

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THE HISTORY AND CULTURAL FESTIVALS OF BURA PEOPLE IN HAWUL

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Abstract
This paper investigates the history and cultural festivals of the Bura people in Hawul Local Government area of Borno State-Nigeria. The aim is to examine the background, history, the socio-political and economic organization of the cultural festivals, and the significances of such festivals to the Bura people. The historical and analytical methods were used including the use of primary and secondary sources of data. The primary sources were obtained through oral interviews, archival materials and manuscripts. While secondary sources used, include information from the media like; newspapers and magazines, text books, journals, published and unpublished materials and internet materials. The findings revealed that the geography and the history of Bura people has relevance in the history of the people of Hawul valley. The findings also revealed that the cultural festivals of the Bura people are very significant in the life of the people, and it also revealed that, the festivals are still in practice. The study contributes to the development of the history of Bura people in the area of Hawul valley. It is envisioned that through this article, the history and cultural festivals of Bura people will be brought to limelight.

Key Words: Bura, Culture, Festivals, History, Hawul

Introduction

Bura people like their neighbouring ethnic groups have rich cultural festivals which are depicted in their arts and customs. However, most of these cultural festivals are observed at different seasons and are conditioned not only by the geographical environment in which they lived but by region.

Culture in general consists of a system of ideas, values, beliefs, knowledge and customs transmitted from generation to generation within a social group. The emphasis here is on the dynamism of a culture within cultures. Wolf (ND) for example, asserts that, "culture is an amalgam or a field of alternatives which individuals maneuvers either to maintain the status quo or to satisfy their inclinations". Culture in simple terms can be seen as the totality of the way of life of a people, their activities for self-propagation and reservation, their ideas, hopes and fears, and their various ways of self-expression. It is on these bases that a look at the geographical location of the *Bura* people, different aspects of their History, rich culture and festival heritage, socio-political and economic organization, and finally, significance of the Bura cultural festivals is based upon.

Geographical Location of *Bura* People

According to Davies (1956), Bura or Biu Plateaus is located between latitudes10^{015} and longitudes $11^{0}30$ and 13^{0}. Though, this area covers more than the actual homeland of the *Bura* people. The people of Bura are found virtually all over the place.

The climatic conditions, of Biu area in southern Borno are unique in terms of settlement. It is comparable to Jos, despite the usual harsh weather mainly experienced in the northern parts of Nigeria, compounded by limited rainfalls (Davies, 1956). The area is mostly covered by volcanic soil. In fact, there is really never a hot and dry season. Even when it is hot in Maiduguri, it is usually cold in the area and there is always a breeze which makes the weather bearable. The climatic condition is friendly except in the month of December and January when Harmattan season is at its peak. The hot period is between March to May, while May to October is the raining season while the cold weather is from November to February.

The vegetation of southern Borno is typically the Sudan Savannah. This aspect had been covered under the agriculture. The area had both cash and food crops farmers. About 95% of the people are farmers.

The soil is fertile though with some hard rocks and stones scattered all over the area which limits some farming activities. The area is regarded as the food basket of Biu emirate and the state at large due to its soil fertility. Crops such as Maize, Guinea corn, Groundnut, Pepper, Beans, Tomatoes, and Millet are from with an added livestock i.e. rearing and grazing. There are natural and mineral resources found around like Uranium, Potassium, Potash and volcanic cortex.

Historical Background

Generally, the Bura are a pagan tribe inhabiting the independent district of Biu in the Gujba Division of Borno, where they numbered some 36,743. There are a few in Goneri District under the Shehu of Borno,

and some 1,375 over the Yola border, near the river Hawul. These later were incorporated with their neighbors; the Hona, under the hereditary Hona chief, Giyaiye in 1914 that is responsible to emir of Yola. They never suffered defeat at the war front by the marauding Fulani people. They belong to Chadic language group found in local government of Biu, Hawul Kwaya Kusar and Shani. But it has also been stated that all these tribes came from Cameroon hills to the east of their present location; statements that are not in comparable. The Bura claim to have reached their present location in Yola province long before the Fulani invasion of the nineteenth century, and stated that they are a branch of the same tribe that settled at Bulke in the song District. They speak the same language as the Hona, the numeral of which are identical with those used by Kilba. The Bura are distributed over large tract of dense uninhabited bush.

The Bura were driven out from their northern territories by the Babur ethnic group, but maintained their independence in the hills. Within a few years of the invasion, they succeeded in recapturing their lands to within six (6) miles of Biu. They had been placed under Mai Arri of Biu (Bubur), but are a truculent race of migratory habits that are unwilling to submit to any authority. They inter marry with the Bubur, However, observing similar marriage custom and speak a similar language. The Bura are stock breeders, owing dwarf cattle, horses, donkeys, sheep and goats. The soil is poor for agricultural purposes though, in the West a farm is nearly three times as valuable as in the southeast of Hawul.

Another version of the History of Bura says the word ''Bura''. Hickey (1984) is derived from aggressive army ants bearing the name. Such word might have been found appropriate to give the Bura race, which was described by early European colonial anthropologists as a truculent race which was unwilling to submit to any authority. The word refers to both the people and their language. They are found in Hawul, Kwaya Kusar local Government Areas as well as in parts of Biu and Shani local Government Areas of Borno state. Some also reside in Gombi Local Government Are of Adamawa state while others are found in southern Yobe State. The 1963 National Census put their population at 176,000 (Ekanem, 1963) although in 1923 the lieutenant Governor of the Northern Region gave the population of non-Muslims in Biu District (Division), most of whom were Bura, as over 200,000. It is the second largest ethnic group in Borno state after the Kanuri and is said to rank 23rd in population among the over 300 ethnic groups in Nigeria.

The people of Bura have no written history of their own, but Hickey (1965), on the basis of linguistic area analysis and known geographical and historical backgrounds classified them under the ancestral Chadic people of pre-Kanuri Borno. They along with Marghi, Kilba, Kibaku, and the Babur substratum are some of the Biu-mandara ancestral groups. Like the Hausa and Kanuri, Bura is a conglomerate; being contributed today by clans that trace their origins together with other ethnic group e.g Bdiya and Gali/Marya are from the Tera stock. Today, all these ethnic groups according to him are found where nature provides security- the swamps of Lake Chad, the Mandara Mountain, the Kilba and Adamawa uplands, and the Biu plateau. By looking at their present location, it is believed their forefathers were dislodged from their former homes by the major economic and political crises of the past 700 years; the drying of Lake Chad, the Kanuri domination of Borno, the Jukun invasion from the South and the Fulani Jihad of the early nineteenth century.

The land is in the savannah region of Nigeria characterised by shorter grasses than in the Guinea Savannah belt. It has scattered tall trees which shed their leaves during Harmattan season (December to February). Such trees include Acacia, Baobab, locust bean, shea-butter etc. It is also covered with rich shrubs and used to be a home to large wild animals such as lion, because each of them has a native name. Smaller animals include antelope, deer, monkey and baboon. There are also rodents like hare, squirrel, rat, grass cutter and varieties, monitor lizards, snakes as well diverse birds etc.

It is among these creatures that the people derive characters for stories which used to be told in those days as the most important and effective method of education. Narrative stories are meant to teach children morals, good memory, wisdom or life skills and the art of conversation. In such stories animals like squirrel, hyena, lion and elephant symbolize or stand for wisdom, foolishness and strength respectively as will soon be seen. The other kind of stories take the form of riddles and jokes and are meant to teach children wisdom and how to be good thinkers.

Socio-Political Organization of Bura

A certain amount is known of the social organization of the Bura, even though; the Bura and the Babur have only been studied by C.K Meek and amount of material available.

According to Meek (1931), the Bura are composed of clans (gentes) which are in reality engaged patrilineal families of 15 to 500 biological families. These clans are exogamous and frequently totemic. Large clans are split into smaller clan marrying each. An example being the Bwala class now split into over six (6) clans which most are Babur and Bura but they were inter-related and they had no blood feuds. The clans are usually localized but most villages have two more clans. The civil and religious authority being vested in the senior member of the oldest established clans; some clan are associated with totems. But for the most

part, this association is vague and many clans disclaim it a number of instances of how the relationship between a clan and a totem has risen are given by Meek. Clan are exogamous except for the woviri of the Babur chief which married into it and practices cross-cousin marriages. The clan head is responsible for many region rite, example is given in Meek's book.

The Bura, thus, have a clan organization. An excellent description of this type of organization is given in Davies 1956 report on the Gwoza pagan which can be found in the Dikwa, Gwoza and Maiduguri files. A lineage is those men with a common ancestor and about seven (7) generations back the true genealogical structure. A maximal lineage is those who knew that they are related to each other and who possibly do not intermarry and who worship at a common shrine. A minimal lineage is a biological family of father wives, and children. Between these two extremes come segment of varying order with each segment being itself a lineage. In different situation, different lineage emerged, in any particular situation. The lineage involved tends to be determined by the genealogical relationships of the participants. The smallest and the suitable lineage covering both participants and being used in the first place, and larger lineage coming in if only the gravity of the situation demanded it. The head in the lineage is the senior person, senior by generation and within his generation by age, so that he is not necessarily the oldest man. The lineage head has authority over his lineage and also responsibility towards them. The less the relationship the less direct the responsibility and the more the authority is moral and rituals.

In addition, to the lineage (or clan) organization there is a second principle affecting the social organization, namely the principle of locality. People who live together naturally work and fight together and have bonds of association. Early localities or villages, almost certainly contained only one clan. But new locality tends to contain many clans and the forces of lineage are less for bonds of common locality tends across lineage ties. The locality has a head, that is a village or hamlet head and he is the person with the largest backing in the Bura area. This is normally the senior member of the clan that founded the village.

In the Bura area, the principle of locality may be more important than the clan organization for a large extent each village was separated and even a group of village might not come to each other's rescue. The unit is the family among whom each hamlet is independent of its neighbors and co-operation is only possible in the events of grave tribal danger. It is to be particularly, noted that the sense of clan kinship is weakening (partly as a result of the abolition of blood feud) and it is no longer the way it was.

Political Organization

The Bura however, were devoid of any cultural government. Each village area constituted an independent political unit under the headship of the senior member of common occurrence. The Bura have no tradition of loyalty or subservience to any chief or status higher than hamlet or village head. The only man with authority is the head of a family and his authority is only recognized as long as he is able to back it up by force: patricide is one of the commonest aims among the Bura. The Bura disputes are openly say that they will obey no Bura put over them.

Underneath this dissimilarity between the central government of the Babur and the local unconsolidated groups of the clans are found among the Babur and the Bura, and this together with the fact that the Babur were not provided from Biu but were merely the village heads who were selected in the same way as the Bura village head shows that the basic stock of the Babur and Bura is the same. In fact, there is no doubt that the Babur are merely Bura who followed Biu and took over many customs from the Biu ruling clan, the Woviri, who came from Yam-ra-Wala and who are not Bura.

The Bura political organization was based on village unit; villages were independent of each other. Each village had its *Olirdur* (a village head), a village head. A village consisted of several (Dur) or clan. All clans live in *Zara* ward separately, that is, each clan had its ward. Each clan had its olirdur, clan head. The olirdur (the village head), was usually the *olirdur* in a clan of the first clan to settle on the land, the clan heads of new or late comer were incorporated into the village council. The late comers were to observed the rites and religions practices of the late comers and obeyed its laws. The village head was the person with political and religious authority.

However, this was not always the case as the new or latecomers would have more powerful shrine or haptu (idol). The *olirdi* controls the land and treated all matters related to it. He prayed at the village Imilini, sacred grove. Each village head as it has already been indicated had his regalia: a symbol of authority. The inheritance of *Olirdi* was a close system. A senior member of the ruling clan could inherit the *Olirdu* if he died. The clan head settle disputes between their members. If the dispute was between two or more, would try to mediate and resolve it.

Economic Organization

By economic activities here, it refers to ways of generating wealth or means of production and reproduction for human survival. The principal occupation of the Bura people is farming and gardening. Apart from these,

there are other occupations which are also considered important. Among them are blacksmithing, hunting, fishing and crafts.

Davies (1956) revealed that, about 99.5% of Bura people are farmers particularly those living in Bura land. Here, farming *Tsunuwa* is the king of all occupations. Land has never been a problem as there was always abundance of it. In case of any rearing on a particular land, a group can always break away and find a new settlement somewhere else. This has been an age long solution to overpopulation problem for security purpose. As we have seen earlier Bura people live on hilly area. These hilly areas are dependent on volcano lava which forms out to be fertile for the production of variety of crops. The main crop among the people of Bura is the guinea corn. Other crops include: maize, groundnut, beans, pepper, tomatoes and millet.

No mineral has been found in Biu division that is commercially workable, in spite of a great deal of investigation. Not only have officers of the geographical survey, but mining prospectors have not been idle. In 1912 a prospector found no tin around the Bularaba-Buratai area, adding that the stuff the natives call tin is in fact iron. In 1914 two prospectors went into the closed Bura district and were fine.

In addition, to the economic activities of the Bura people, they also involve themselves in some mineral resources like Uranium, Potassium, Potash and Volcanic Cortex. All these economic activities are practiced in Bura land for the purpose of generating income, and for this commercial reason, any Bura people live in an area which is fertile and also resides in communities with access to water supply for the purpose of gardening.

Trade forms another important aspect of the occupation activity of the people in the area. Apart from agriculture, people participate actively in local trade. The major was essentially on farm produces like; sorghum, millet, maize, groundnut among others. The industrial products that are traded locally among the people include; hoe, cutlass, bow and arrows, fishing implements such as net hugs, wooden implements such as spoons stock, calabash also serve as items of trade. This level of trade was conducted within individual village or among groups of village usually in small market in other word known as short distance trade.

Bura Cultural Festivals.

Bura had many local festivals that date back to the time before the arrival of the major religions, and which are still occasioned by masquerades and dances. The local festival covered an enormous range of events from festivals and betrothal festivals, to the installation of a new chief and funeral as something to be celebrated. But for many of the tribes, death means joining the ancestors and the deceased must get a good rite of passage The dances that were once performed by members of each village have now been taken over by professional troupes, who tour villages and performing at each local festival.

A) Death (*Mthe*)

When people die, they are buried in accordance with their customs and tradition. All these vary from tribe to tribe even within such a small area of Bura.

Death in Bura is known as ''*Mthe*''. Davies (1954) explains that, the death of an elderly person or man, who attained the age of 80 – 90 years and above, is very significant to be observed as a culture. When an elderly man died in Bura land before now, some traditional rites were observed or carried out. The elderly man was entitled to what is known as *Batha Bura Bura* or *Rawan garjajiya* or traditional dance. People play drums and dance while digging the grave. The strong among the youths would run to the top of the hut where he was laid and shoot an arrow. It would take about seven days singing and dancing. Two months, fifteen days later it would call for another big celebration which *bal* or local beer would be served. It involved drinking of *bal* or beer or local beer and eating while dancing and singing. The dancing involves or consist both men and women using drums.

In relation to death, the Bura now bury their dead in common burial ground (or cemeteries) close to others inside the village. In the past, they used to bury their dead in the compound but this practice stopped around 1920. In 1915, burial was in the compound. In 1923, (Edger, 1923) wrote that Bura used to bury their dead inside the compound but now buried outside the village. A good example of people who were formerly buried in the compound and now buried outside are the; Kanakuru who now bury their dead in cemeteries like the Bura.

B) Marriage Ceremonies (*Kilzi Bura Bura*)

Generally, Bura marriage, has close affinity to those of the Babur and are described by Meek (1931) posited by Bittinger (1928) as follow:

When a Bura girl is born, the suitor indicates interest by tossing a chump of leaves from a particular tree into the mother's hut. If accepted, he gives a bracelet and later a necklace to the girl as soon as she is weaned. Then when she is between seven and nine years old he gives gifts at times, such as one cloth, three ''kuntu'' four kuntu, five kuntu four bracket. Then 14 kuntu are given to the girl's parents. As the time for marriage draws near that is; then the girl is aged between 10- 14 years, further presents of two kuntu four Bura shirts

(bull) and five (bull) are successively given to the girl's father. Finally, on a single day a girdle ring, 14 brass amulets, 12 brass bracelets and ten kuntu are given to the girl's father while a gift of salt and two kuntu are given to the girl's mother and finally the groom takes the bride away to his house.

C) *Tuwa Sal Mola*

Another significant and important cultural festival marked in the Bura land is known as *Tuwa Sal Mola*. When a father in-law is dead, a cultural festival is organized and observed by the son in-law. The son in-law organized people from his village and move to his father in law's house, where he presents a dance. While coming in and dancing and going out of the house. The number of the people could number about a hundred (100). The dancing and singing could last from 4pm- 8pm. It involves eating and drinking *bal* or local beer. The instrument used is known as *tsinza*.

D) Festival of Harvest (Lip'lata Batha)

Harvesting is another important cultural activity or festival of Bura known as *Lip lata Batha*. An elder with a very big farm after harvesting his guinea corn, would invite people to help him convey the produce home. About 20 young men carried the bunch of guinea corn on their head and move in line down to the home or house of the farmer while they move it involves playing of drums and singing a song. It also called for eating and drinking while dancing continued. Two people played the drum, one with big and the other with a small one

The best crop for the Bura is guinea corn from which is made much is eaten morning and evening. With this, much porridge or *tuwo* is made from grounded guinea corn cooked in water and it is staple food. It is often added, at the time of serving a broth made up of beans or a meat stew though the broth with leaves added, can be eaten alone and will satisfy hunger.

E) Kidi Yimi

Bura, also marked another significant cultural festival known as kidi-yimi that is seeking or begging for water or rain. It served as a belief that when it was planting period and there was no rainfall it is a tradition or a custom for everybody to cook food (*Jungull*); *wake da masara* or beans and maize in front of every house and put it on a broken calabash i.e. the *janguli* and take it to the road. The food would be kept in the middle or by the roadside for the god to come and consume or eat. This is believed that God would descend and consume the whole food.

The Bura, alike in many ways and propose to take them together. Both like the Kilba and Marghi, have a supreme deity called Hyel who is thought of as a far- off god who does not often directly affect life and who possibly is equated with the sky. Davies (1954) notes in Bura in the temples book about the God Pasha at Dingari does not refer to the Bura in Biu Division but possibly to some Hawul Bura who used to follow the Fulani. There are also innumerable lesser gods who are near at hand and can control fertility in women, locusts and drought and who therefore, always need placating. Apart from these gods, there were two main parts to the super natural ancestors and spirits in things. Subsequently, ancestral worship existed among the Bura. The Bura believe that the older a man is the nearer he is to being a god (Davies, 1954).

F) SU'U or Planting

Owing to the festival of Bura, Su'u or first planting is observed as a culture and tradition which exists till date. This is another important festival which is considered in the history of Bura people. It is known as the first planting season. This is organized and done by the Bulamas of the area. They come together and elect the senior among the older to climb a tree and and say; "it is another period of planting get ready for planting by tomorrow". The senior Bulama of the area would be the one on the following day to start the planting by saying; "everybody should witness, I have declared planting by sowing this seed and everybody should commence planting from now henceforth".

The following cultural activities prominently depend on the environment and season.

Music is regarded in high esteem with environment such as the drum which is central at almost all Bura traditional music. Xylophone, *Gagakwala, Giaraya, Gulum, Molo* and *Humbutu* also played as musical instruments to match. Different dancing steps exist depending on the tune played.

Some common dance today in Bura land include the *Bansuwai, Banjuli, Waksha waksha* and *Chami* that are usually feature in traditional wedding and Christmas occasion. Some of the religious festivals commonly practiced in Bura land include Sallah, Christmas and death which are still in practice today.

Significance of the Bura Festivals

Socio-Cultural Significance:

Bura festival helps to bring the society together and strengthen the security circular and spiritual fabric of the community. The festival is also celebrated by non-Bura which everybody alike can be part of such a colourful and joyful festival. As a result of the tradition of Bura, even the enemies turned out to be friends during the festival and forget any feeling of differences. Moreover, on that day, people do not differentiate

between the rich and the poor and everybody celebrates the festival together with a spirit of bonhomie and brotherhood. It also helped in revitalizing relationship and strengthening emotional bonds between people. Culturally, it is a bond or means that ties different people of different religion or community together. It is that one custom and tradition that the people follow, the festival they celebrate, the food they eat and most importantly the cultural values they adhere to bring them together. Culture is seen as a system of social control where people shape their standard and behaviours. Culture influences one's way of living and thus, impact social life. It also links between people and their value system.

Economic Significance

Subsequently, the Bura festival which was practiced before now had significant effect on the lives of people in the community in terms of cherished local autonomy, which at best, can only be beneficial for, because it is irreversible economy. The economic importance reflects in the festival of planting and harvesting which was observed seasonally. Majority of the Bura are farmers. As a result, it served in process of crops production and productive methods.

Moreover, the king crop among the people is the guinea corn. The business on the farm starts in April with *tsara* clearing of the farm. This follows by *thiuka* planting anytime there is enough rainfall between end of April and middle May.

Finally, because of their economic engagement, their source of income is mainly on agricultural produce. All food stuffs like maize, groundnut, beans, pepper, tomatoes and millet are sold in the market. In particular, groundnut is sold to firms for export, and red pepper and sugar cane are sold outside the village. No mineral of economic importance have been found in the community. In 1921 market stalls were built at Kwajjaffa, Kwaya Tera and Kwaya Bura. In 1923 the Akira market was established and by 1925 the Biu market was doing well with about 450 people attending each week during the raining season. While, now at present there are many markets and their markets days.

Political Significance

From the findings, before the imposition of colonial rule on the Bura, they were known for a degenerated system of administration. The festival had greater effect on their political administration or scale; it also helped to link the gap between, the community political leadership and the people. The study of Bura cultural festival had shown the effect of political administration within the ward who would organize planting period. The Bulama's are elected based on the political organization of the community. They are in charge of the ward within the community of Bura people. The culture and festival of planting during the rainy season has remained the oldest and one of the festivals still practiced till now.

Conclusion

In conclusion, from the foregoing, an attempt had been made in this paper to trace the origin of culture and festival of the Bura people in the area of Hawul valley. Notwithstanding, the paper had laid through analysis of available materials to fit in the Bura tradition through the cultural festivals of Bura people before the coming and after the coming of the European to the Bura land. A Bura festival just like any other festivals is an event, usually and ordinarily staged by a local community which centres on and celebrates some unique aspect of their community and their festivals. All the festivals celebrated or discussed have some profound meaning in them and they have some pragmatic purpose also. If we take the example of Christmas and Sallah, we all know the religious reason for their celebration. They are forces to enjoy life. Thus, they can improve the quality of their life.

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DESIGN AND CONSTRUCTION OF WATER FILTER CANDLE

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Abstract
The use of water filter candles to purify water has been in existence for a significant period now. Filter candles are suitable and affordable medium for the separation of heterogeneous water mixture through filtration. This article centers on the development and construction of a water filter candle from local raw materials available in selected areas of Nigeria. This design and construction is meant to compliment the ongoing efforts of the water board to provide safe, drinking water. Materials involved in the construction and development of the water filter candles include, silica, sand, refractory sand (Grog) clay and well graded pore creating medium. They also include materials like kaolin, saw dust and binding materials all sourced locally in Nigeria. In this work, efforts were made to establish the right composition and proportion of the materials used, based on experimental results. More was also done in terms of establishing safe and economical methods of production and modes of approach to get the technical data, quality, strength and properties of the materials used. The operating principles of the filter candle in relation to filtration, the quality of filtrate, its efficiency and the possible life span of the filter candle are all outlined within the context of this study.

Key Words: Water, Design, Construction, Filter, Materials

Introduction

In Nigeria today the use of water filter candles to purify water is not a new process. Filter candle can be defined as a medium through which heterogeneous water mixture can be separated by filtration. This filter candle therefore is used for the filtration of domestic water mostly for drinking. Attempt has been made by many scholars and researchers to write papers and project out on these subject matters. But to the best of my knowledge, development of such filter body has not been made to an acceptable technical quality as yet. The aim of this project is therefore to develop and construct a water filter candle (a candle) from local raw materials available in Nigeria. This is to complement the effort of the water board to produce safe and clean drinking water. It also becomes a necessity in the field of ceramics to boost Nigeria's technical achievement in this field. The raw materials involved in this project are silica, sand refractory sand (grog) clay and well graded pore creating medium. They also include kaolin, saw dust and binding materials. This water filter candle is like a thick walled tube made from refractory composite materials.

The open part of the tube is covered with a supporting base cape, with a manifold projected out of it, or screwed into it. It is on this supporting base cape that the whole filter is fitted into a container to serve its purpose. The tube is made from composite materials. As mentioned above the base cape is generally made from corrosion resistant materials since the medium in which it operates water.

In this work, effort has been made to establish the right composition and proportion of the materials used, based on experimental results. However, it is not being the ultimate. Effort has also been made to establish methods of production and modes of approach to get the technical data, quality, strength and properties of the materials used (Shehu, 1995). The operating principles of the filter candle in relation to filtration, the quality of filtrate, its efficiency and the possible life span of the filter candle are all outlined. Cleaning method and maintenance are also stated. The main materials for ceramics are clay. The term clay is applied to those natural earthly material deposits, which possess the property of plasticity.

Clay is a secondary rock that been formed by weathering of certain rocks and it is a mixture of different types of materials. The weathering of these rocks were achieved by the mechanical action of water, wind, glaciers and earth movements working together with the chemical of water, carbone dioxide, humus acids and more rarely sulphorous and flourous gasses assisted by elevated temperatures. The removal of pathogens and suspended particles from water by filtration involves exposing the suspension to a porous material which selectively permits the fluid medium to penetrate through it. The pores size of the filter must be smaller than the particles to be moved. However, for best efficiency the total pore area exposed to the suspension must be as large as possible.

Ceramics water filtration involves the use of porous ceramics (fired clay) to filter microbes or other contaminants from drinking water. Porosity in the ceramic products.is created by mixing burnout material into the unfired clay which is typically very fine sawdust, ground rice husks or some other combustible materials that burnout during the firing process to leave behind pore space. In this study water was filtered

through ceramics filter candle made from clay and hardwood sawdust. The quality of water was determined by evaluating the turbidity of water, the number of total coliform in 100ml of water before and after filtration, the percolation rate of the water, colour changes on the water after filtration and die pore size of filter candle.

Statement of problems

Nigeria is faced with the challenge of low safe drinking water. This poor access to safe water has a lot of implications for sustainable development. The methods of purification like chlorination and large scale filtration cannot be afforded by many Nigerians especially rural people who live below poverty levels. Boiling would encourage cutting down of leading to environmental degradation. Ceramic water filtration becomes a cheap and efficient method since all the materials required are available locally and has relatively long life time of 1-3 years. The technology can work all year round in different climates and does not impart an objectionable taste to the treated water. Vinlca and Lubiclc n.d have reported that there is no information available on how relative amounts of the raw materials used to make the filters affect performance.

Purpose of the study

The aim of this study is to develop a ceramic filter candle for house hold water treatment using locally sourced materials from Yola metropolis.

The Specific Objectives include:

The specific objectives of the study are to:

1. determine the effect of the proportion of hardwood sawdust on the porosity of ceramic filter made from selected Nigeria clay samples,
2. determine the rate of PH before and after filtration
3. determine the rate of tot& dissolved solids (TDS) before and after filtration,
4. determine the dependence of the turbidity removal efficiency on the and thickness of the filter
5. determine the dependence of total coliform removal efficiency on the porosity and the thickness of the filters
6. substance from water, the scope of study is narrowed down to the production of water filter candle using clay and hardwood sawdust

Kaolin clay

Kaolin is clay which is most used because it is pure and it is hydrated aluminum silicate kaolinite exclude to be able to stay in water and a reasonable strength to the whole structure will be required. In addition to the properties mentioned above, the material has to be non- reactive to oxides and non-poisonous. It has to be chemically inert and mechanically fit in its operating environment. Having considered the above mentioned properties, the materials are finally chosen

Method Adopted

Experimental method was adopted in executing this work. Experiment research employs different treatments and establishes their effects in the study. The outcome leads to clear interpretation of effects and findings.

Collection of material

Materials and methods

1. Clay samples: The clay samples used in this study are kaolin and ball clay from Sangere. Kaolin and ball clay preferred because of their purity and plasticity respectively.
2. Hardwood sawdust: hardwood sawdust was used as a burnout material.it was obtained from Jimeta bye –pass timber workshops Yola, Adamawa State. Hardwood sawdust is preferred because according to McAllister (2005), resulting in more uniform pores and less defects in the filter
3. Sieve A 30-gauge sieve wire mesh which is equivalent to 600um wire mesh was used for sieving of both the clays and sawdust. A mesh is the number of spaces or openings in one linear inch of the sieve.
4. Material for the Filtration Unit: Two local pots where used as filter tasks. They were bonded together by an adhesive and a hole was drilled, at the bottom of the upper pot. The opening is where the filter candle is going to be fixed, for the filtration of water from the upper pot to the lower pot.
5. Adhesive: PVC adhesive was used for bonding ceramic filter and the pots. It was used because according to the specifications of this adhesive it is suitable for household and industries repair and welds, bonds to all metals, aluminium. Stainless steel would have been better but its cost and throws availability it out of the question.

Selection of Materials

The selection of materials is analyzed, first of all, in ceramics materials to be chosen for a specific purpose depend on what type of work the equipment is going to be used for the purpose of the filter candle, choice of the materials for the filter medium is often the most important consideration in assuming satisfactory operation of a filter. The medium should be selected primarily for its capability to retain the solids that filter –media are manufactured from materials that exhibit most of the characteristics mention above. Materials in use so far include Cotton, synthetic polymers, and glass, asbestos, cellulose, refractories, carbon metals and other particulate solids capable of forming a permeable bed, i.e. in case of sand gravity filters. In the water filter candle, the following materials were used:

1. Clay (black clay)
2. Kaolin (china clay)
3. Grog (refractory sand)
4. Sawdust (pore creating materials).

These materials were chosen in consideration of the points mentioned earlier. The WHO has put guidelines for designing sustainable water filters which include the following:

1. Limit non-renewable energy consumption.
2. Lessen environmental impact.
3. Select appropriate materials which are readily available and easy to process.
4. The Manufacturing process should not cause harm to individuals and be as simple as possible

Effectiveness of ceramic water filter

Ceramic water filters have been shown to be effective system for point –of –use water treatment in low income communities. The technology is simple, affordable and utilizes local materials and knowledge. Brown, (2007) studied the effectiveness of ceramic water filter and found that ceramic water filter reduces E-coli bacteria up to 99% with mean reduction of approximately 99% in both laboratory and field testing. Use of the ceramic water filter reduces diarrhea disease outcome by approximately 40% in user, maintain effectiveness over long period up to 44months in field use. According to McAllister, (2005) ceramic water filters, impregnated with colloidal silver, have 99.9% removal of most types of water born bacteria.

Materials and Methods

Pore Creating Material (Saw Dust)

Generally, pore creating materials include wood, coke, straw, chaff, corn husk and any saw dust that can burn out leaving very tiny holes that sometimes cannot be seen with naked eye. To obtain a porous body, a pore creating medium has to be introduced; the one used in developing this work was saw dust of fine grade. The sieve used was 0.01mm aperture. Therefore, the recipe should consist of an impregnating self-supporting porous metric body which is composed of materials capable of being removed by heat, with a powdered ceramic material (powdered mixture of ingredients which will form a ceramic material on heating.)

Materials and Methods

Composition of Raw Materials

As analyzed under section of materials, the raw materials chosen for the development of this filter were:

1. Kaolin (China clay)
2. Fine
3. Clay
4. Saw dust
5. Silica

These materials were chosen so as to get the desired quality of the item in question. However, some of the materials could be substituted by other raw materials like Bentonite, quartz sand, stone ware, porcelain, alumina carbon graphite, roam etc.

Plastic, rubber, wood, ceramics, glass and concrete. The adhesive is also not shrinking, water proof and hardens quickly. These properties are very important for the use of the adhesive in the study.

Materials and Methods

Procedures of Execution

The following are the ways in which the study was carried out:

1. Clay preparation: The kaolinite and ball clay samples were sieved with a 30um mesh sieve to get fine clays
2. Sawdust Preparation: The sawdust was dried in the sun and then sieved through the 30 mesh sieves to get fine powered sawdust.

3. Mixing the Dry powders: The clay and sawdust was weighed in the proportion of 95:5, 90:10 and then thoroughly mixed manually. To ensure that the powders were properly, mixed, the mixing process was done for a long time
4. Forming of Slip: Water was added to the powder mixture, in their right proportion. It was stirred vigorously until it became creamy.
5. Production of Models Model: was produced by throwing on the potter's wheel using plastic clay. Potter's wheel was preferred because of the cylindrical nature of the candle. Moulds was produced using the following materials; model, POP, water, Cottles, oil, and plastic clay. The plastic clay was used to cover parts of the model; Cottles was then used to build walls around the model. Pop was mixed with slip poured inside the Cottles, it was allowed to harden, and then turn to the other side of the model covered with plastic clay, and the process was repeated. Note that the mould is in two pieces.
6. Firing: The filter samples were subjected to a change in temperature by firing to 1000^{0}C. The firing to 1000°C was enough for the burnout material to escape leaving pores.

By preparing/composition of the materials that is by mixing all of the materials according to the prospection them sew with fine mesh live to settle after settling the slip to dry to make it a bit leather, Ready to mould.

Moulds are generally made from metals, sand, and plaster ceramics and other refractory materials. In this case, the mould was out of plaster based on the fact that plaster gives excellent characteristics. The most important characteristics of plaster in this regard is that it absorbs s moisture from cay slip much faster than fire clay moulds. Its shrinkage is negligible for the production of very fine details; plaster has no grain or lump, so when mixed with water it becomes quite plastic at one stage and hard at another. Hence, it can readily be powered, paddled cured and polished. In fact, this is an ideal material for working into shapes.

They mould whatever you want but thrown water filter on wheel the throwing what makes it to be easier than handmade also the wheel thrown filter can is easier band and made handmade Locally. Mould be little variation in the shrinkage that would arise from the various composite materials.

Preparation of Recipe (SLIP)

Recipe is a soaked proportion composite material that is used for casting. This recipe was prepared by weighing the appropriate amount of the various materials and 25-45% of water by weight of the dry ingredient was added to mixed materials. This was allowed to stay for two days so that the saw dust ages and a deflocculated (Sodium silicate) was added in a small amount. This deflocculated was to keep clay particles in suspension. At this stage, the clay was ready for casting.

Casting of the Filter Candle

After preparing the slip, the mould was tied

Firing the Tested Candle

When the candle was completely dried, it was subjected to a firing temperature range of 500°C to 800°C. The aim of it was for the candle to acquire refractoriness so that it could wristband its environment its environmental stresses and strains. In addition to that, it allows the saw dust which was used in the recipe to be burnt out thereby creating the pores through which water was to be filtered.

The firing temperature was restricted to a range of 500°C to 800°C because at a temperature higher than that, some easy fusing clay fuse and envelope some of the clay grains that were yet to be fused thereby sealing the pores and the whole structure turns out to be stone which is not desired. Blow this temperature, some of the saw dust deep inside the filter candle core might not be completely burnt. After firing, the filter was now ready to take up its cape and face the challenge for which it was made. It permanently stuck to it for life. Therefore, at this stage the filter candle is ready for testing.

Results and Discussion

Physical Appearance of the Fired Filter Samples

The Sample of the filters were light golden brown after firing as shown in plate I below.

This could be due to lose of moisture, organic matter, sculpture and carbon IV oxide during firing, as the temperature rises, some of the clay particles begin to fuse, destroying the original clay structure and binding the mass together. But the pores also open s space for air to pass due to the materials that burns of saw dust.

Plate I. Constructed Water Filter Candle

Plate II. Fixing of Water Filter Candle into Pots Which Heterogeneous Water Mixture Separation by Filtration takes place

Plate III, Fixing of the Pipe Head that Filtered Water Can Pass through

Water Absorption and Porosity of the candle

The water absorption and porosity rate of sample B is higher compared to sample A in table. High absorption rate of sample B is due to the increase in saw dust which burns out during firing

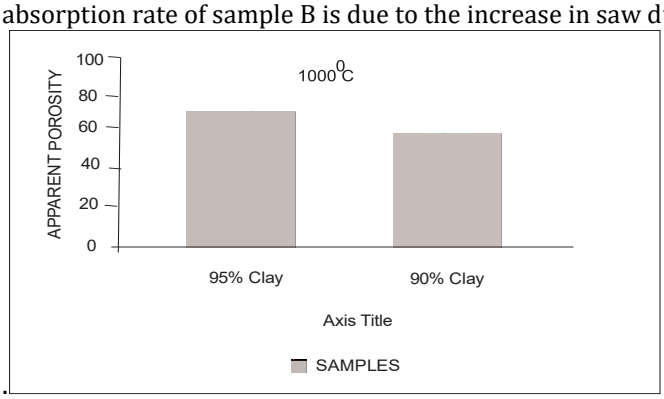

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Fig 1: Water absorption at various proportions of Sawdust.

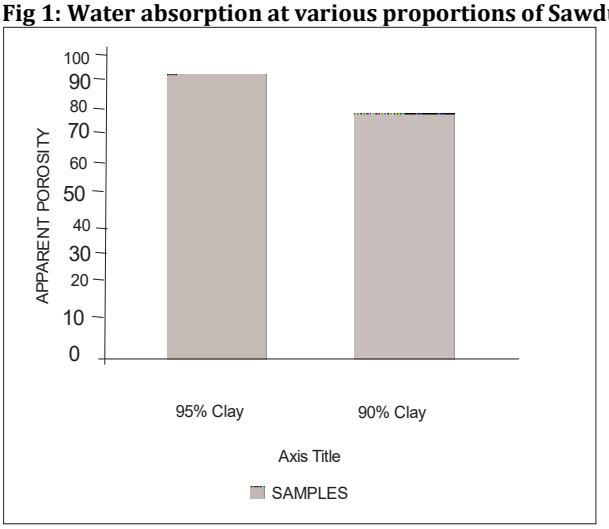

Fig. 2: Apparent Porosity of Water Filter Candles

Turbidity of water

The average turbidity removal efficiency of the filters generally decreased with increase in porosity as shown in table 1. This could be because as the porosity increases, the volume of pores in the filter increases and hence more water and particles percolate through the filters. This increases the turbidity of the filtered water and hence reducing the turbidity removal efficiency. The turbidity removal efficiency was general higher in sample A filters than sample B filters as seen from table,1. The filter could reduce the turbidity water up to 98 to 0.7% and 99=0.7% Sample A and B. hardness and absorbency of the mould, which is the most important factor in this case. The less the water, the harder and stronger the mould, and the less absorbent it is. The more water is used the softer it becomes and the less durable it is. The water plaster ratio known as the consistency is when it ranges 60-75 part of water to 100 parts of plaster.

Moulds generally undergo wear put typically 25-50 piece can be cast out of a well-prepared moulds before wearing predominates. Although deflocculates in clay slips may attack the mould, this is not of concern here, the above outlined characteristics of plaster has secured a place for its application in this regard. Moulds making consists of some sub-steps:

1. Making the mould
2. Making clay slabs
3. Making a moulds box
4. Preparing and pouring of plaster.

Cost the model than mould out from the model. So the mould will be use to pour the slips models bring out the replacement of the wheel throwing.

Making Clay Slabs

Some rolling it reasonable amount of clay was worked and placed in between two uniform rods on a working bench. A wooden roller was used to prepare the slab by rolling it across in the direction parallel to the two uniform rods the purpose of this lodes is assuming information of the slops.

Make the Model

The model of filter was made using ball clay. The model is a replica of the desired shape of the object to be made, so in this case a model of the water filter with mould you can produce mass is a shorter time than wheel thrown. Can build out of ball clay. In building this model, a tolerance and shrinkage allowance was included so that when it dries its size approximates the design. This model was then allowed to set, and then a parting line was drawn vertically dividing the model into two halves before allowing it to dry.

The slab is cut into the required of sheets so that a box will be formed out of it. A template is cut from a thin sheet of a clay according to the shape of the line of preparation on the model. To do this, a sheet of a clay is placed behind the model and a rough sketch is made on the clay sheet indicating the shape of the model. The profile of this model is cut out and the model placed into the space. It is adjusted so that the parting line on the model coincides with surface of the clay slab which looks like it. One face was dressed with a soap film or oil readily waiting for the plaster to be poured. This soap or oil is to make separation easier. So it is called separator.

Preparation and pouring of the plaster

The plaster was mixed with the appropriate amount of water, poured into the box and book. This was to enable the plaster fill every corner of the box. After five minute the plaster solidifies. The whole set up is now disassembled leaving only the plaster with the model half covered by the mould and half opened like a shoulder (fig 1.3). Little key holes were then made on that half of the mould at four strategic points and another box was formed round the s putting a little water alone sets up to complete the other half by repeating the above procedure. The mould was achieved and separation was done by putting a little water along the separation line and applying a little effort separating them. The mould was generally made with small allowance, expecting that their technical data imposed a final limit to achieve the desired quality. These filter body variables are the raw material mentioned above. As the Experiment conducted, best combinations of the raw materials were:

Kaolin =40%
Grog =50%
Clay =10%
Sawdust =25%

This material was used to prepare strong filter candle especially the grog that was mixed with the other materials. The general result of the experiment conducted is shown in table 1.0. In the table shown, the firing temperature range is seen to be the same. The reason is that the sawdust used as a pore creating medium burns out within this temperature range of 500-800^{0}C, although, the higher the firing temperature the higher the filament because. It is not advisable to fire it above just as seen in Fig (1)

(b)This filter cap is produced out of the aluminum alloy (1100). It is primarily a support and collecting medium. It is required to withstand corrosion as earlier mentioned, at least to have enough strength to support the structure in question.

Development and production of the filter Candle

The filter candle was developed from grog, kaolin, clay and sawdust. This Was achieved by varying the filter composition that produced the desired quality. According to the experiment, Kaolin=40%, grog =50%, clay =10%, And saw dust =25% by volume. The general method of production was by casting or ramming. The steps for the production of these candles are analyzed one after the other.

Testing of Filter candle performance

Testing and Results

The filter candle was tested by planting it into a container; the container was filed with water to its brim and placed upon the collector. It was tested for one hour and result was noted. It was then repeated for about five (5) times and the average flow rate was taking. This was done for every candle made and the results obtained tabulated are in table below.

Total Coliform Removal

Total coliform removal did not have a define pattern with porosity. Total coliform removal depends on the pore size, pore arrangement and path that they pass through coliforms take the more. The longer the path that the coliforms takes the more they are suffocated to death, this also explains why some filters had a good total coliform removal of up to 0.7%.

PH of the Water Sample

Table 1 shows the PH before and after filtration. The result of PH obtained before and after filtration, is close to the value of the WHO standard for drinking water (6.50 to 8. 50).

Table 1, The PH of water before and after filtration

Filter sample	Before	After filtration
Sample A	6.20	6.52
Sample B	6.20	6.47

Table 2, Results of filter could performance

S/N	Kaolin (%)	Clay %	Grog %	Saw-dust %	Absorbity %	Firing Temperature °C	Vol. of filtration Liter	Quality of filter
1	60	10	30	25% By V	28.33	500 to 800 500°C- 800°c	2.4	Fair
2	55	10	35	25% By. V	25.92	500 To 800 500°C-800°C	2.7	Good
3	50	10	45	25% By. V	28.5	500 To 800	3.5	V. Good
4	45	10	45	25% By. V	27.6	500 To 800	4.5	V. Good
5	40	10	50	25% BY.V	27.0	500 To 800	5.6	Excel
6	35	10	55	25% By .V	28.3	500 To 800	4.6	Good
7	30	10	60	25% By. V	28.3	500 To 800	3.8	Fair

Discussion of result

As shown in the table 1 the best combination of the materials that gives the greatest amount of filtrate is experiment no .5 which has Kaolin =40%, clay =10%, grog =50% and 25% by volume of sawdust. This filter candle was able to produce 5.6 little's of clean filtered water in one hour. The filtrate obtained was colorless, tasteless and clean. It was kept for three days under an undisturbed condition to see if there was settlement of fine particle, but none of such was found. It was then subjected and microscopic tests, the results revealed that there was no growth and no organism was found.

Although no other standard test was performed it was discovered that the results where good. The absorptivity of the particular filter was found to be 28.46%.

Flow of Water in the filter cable

The mechanism by which is filtered through the filter candle is by mechanical straining, adhesion, sedimentation and flocculation.

Straining has been identified as the principle mechanism responsible for the removal of the suspended solid particles during the filtration process. Adhesion – Is the attachment of impure particles to the filtering medium either because of the force of flowing water or by the sticky nature of some materials. Sedimentary – This the process where by some heavy particles settle downside the side of the filter medium.

Flocculation –This is the process whereby some particles join to form yet bigger particles which are subsequently removed by straining. The sketch of flow of water through the filter medium is shown in fig 3.1 The rate of flow through a filter may be expressed as:

$$\frac{(I - MC)\ W = V}{Fc}$$

The equation of continuity can as well be applied to this type of situation. Detailed analysis of flow.

Conclusions

Countries like Nigeria face tough challenges in terms of providing safe clean drinking water for tis citizens. Ceramics water filters offer an affordable and effective means of treating water for standard; suitable for drinking. In this study, water filter candle was designed, constructed with locally sourced Materials and tested to evaluate its performance. The system compromises the ceramic filter element and local pot receptacle. The local pot receptacle houses both the filtered water and the filter element in its compartments. Water sample from a local well in Sabon Gari was subjected to a test before and after filtration. The filters were effective in reducing the turbidity level to the recommended values, the results

of PH of water samples obtained after filtration was within the range of the Who standard for drinking water. The values obtained after filtration for total dissolved solid (TDS) and total suspended solid (TSS) rom water samples were 15 Mg/L, respectively. Water absorption rates, apparent porosity rate, percolation and permeability rate showed that the increased with increase in ratio of sawdust to clay. Slip casting method produced good filter sample with even thickness with all –round the filter. Techniques is the cheapest methods of production when compared with pressing which involves hydraulic press that is capital intensive. Some adjustment like using colloidal silver chloride of reducing the particle size of the samples could be made.

Recommendations

Based on the findings and discovery in the course of this study, the following recommendations are made:

1. Considering the effectiveness of the slip casting method in the shaping of ceramics pot filters as shown in this study, it is recommended that this technique be employed in the production of ceramics filters
2. Further study and research be carried out on the developed filters to improve upon its performance in water treatment by government and private investors to bring about mass – production of ceramic filters.
3. Further study to compare other burnout materials and their effects on the microstructure of the filters and water treatment is recommended.

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28

A VISUAL DIALOGUE BETWEEN LINES AND FLORAL MOTIFS IN PAINTING

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Abstract
Flowers have captivated artists for a long while, making them models for detailed studies and a source of inspiration. Lines, on the other hand, have served as one of the most common elements used by the artist in creating forms on a two-dimensional surface. Naturally, a marriage between the two elements brings forth an exploration that highlights the different types of lines as they interact with the floral forms. Ushering an interaction that affords each, lines and floral motifs a share of prominence. This paper follows a practice-based research design that records the gradual process, which began from the known to unknown. The paper discusses the transformation of the floral form from its natural state to where lines are introduced through simple brush marks to a stage of abstraction where lines become more prominent. The paintings produced a bear visual testament to the fact that, a line can be used as a means to an end and also as an end in itself in design.
Key Words: Dialogue, Line, Floral, Motif, Painting

Introduction

This paper titled 'A Visual Dialogue Between Lines and Floral Motifs' is a painterly exploration that reveals the possibility of such an interaction between, lines and floral motifs, in which both have a seemingly equal share of prominence as they interact with each other. Many artists have explored different notions in their paintings, using the title of their artworks as a means to further elucidate their thoughts to the viewer. Having metaphorically used the term dialogue, as a key factor in this creative process, it becomes imperative to establish a link between the subject matter and the element of design. Examples of such use of allegory are seen in Gani Odutokun's "Dialogue with Mona Lisa"; the painting represents an African Sculpture and the "Mona Lisa" in a creative exercise and Jerry Buhari's "Dialogue between Heaven and Earth". A Dialogue itself is a conversation between two or more people in which they communicate their ideas and thoughts, it is used allegorically by artists to present hidden or deeper meanings in their artworks.

The two major factors this paper is considering as presented in the title are the floral motif, which is the subject matter and line, which is an element of design. Floral is related to or depicting of flowers (Merriam Webster, 2018). The flower is the reproductive portion of any plant in the botanical term, and the word "flower" especially applies when part or all of the reproductive structure is distinctive in colour and form, (Encyclopedia Britannica 2009). David (2012) states, there are about 230,000 to 270,000 species of flowering plant to presented in different colours, shapes and sizes. Lines, on the other hand, are tools or elements, which the artist employs to realise his desired forms, there are different types of lines, which creates the possibility of realizing any form on a two-dimensional surface. This paper will expose to the viewer the many aspects of lines as they interact with the floral forms.

Background to the study

Flowers have served as a source of inspiration for many artists over generations; this fascination has rendered them as subjects for detailed studies. Gardens are known to be designed and designated places of recluse and serenity, offering an ideal environment for creativity to flourish, as seen in the botanical illustration by Redoute (1756) called "les Rose" fig.1, who was known for his watercolours of roses, lilies and other flowers, (Robert 2012). Monet (1840-1926) made comprehensive studies of the flower, as he would paint the same subject at different times of the day capturing the effects of light on it, examples of such works are the "Waterlilies evening effect" and " Water lilies 13". Van Gogh (1853-1890) also captured the floral form in many of his works such as the "Sunflower" fig 4 and "Vase with Fifteen Sunflower". Federico (2001) noted that "Odilon Redon (1840-1916) explored more into symbolism and spirituality as he derived inspiration from the floral forms which are visible in his works, often mixing them with human forms in some compositions", an example of such works is "Ophelia" fig.2. Kleiner (2011) states that "O'Keeffe captured the growing plant's in slow controlled motion while converting the plant into a powerful abstract composition of lines, forms, and colours", an example of such work is "Jack in the Pulpit No.4" fig.3.

Fig. 1 Les Rose, Pierre-Joseph Redoute, Watercolour 1828
https://www.panteek.com/PJRedouteRoses/pages/pjr46-271.html

Fig. 2, Ophelia, Odilon Redon, Oil on Canvas
1903, https://commons.wikimedia.org/wiki/File:Odilon_Redon_-_Ophelia.jpg

Fig. 3, Jack in The Pulpit No 4, Georgia O'Keeffe, Oil on Canvas, 1930
https://curiator.com/art/georgia-okeeffe/jack-in-the-pulpit-no-4

Inclusively, Buhari's (1989) "floral notes" exhibition puts forward some paintings with visible floral forms such as "Spirit of Van Gogh", while in other works like "Nostalgic landscape" and "Through the wilderness of men" shared similarities to Redon's works, by having human and floral form visible. While "A garden at dawn" and "Dialogue between Heaven and Earth" both have abstract floral forms that could be perceived with a fluid rendering of the colours. Garba (2011) "Adaptation of the floral Motifs for Abstract Painting" produced works in a progression that transformed the natural floral forms to abstract. All these mentioned artists have used lines in their traditional role, bordering forms or in preparatory stages of painting as sketches and drawings, on some occasions they exist as mere brush marks, intensifying contrast or creating movement.

Flowers, however, have colours and vibrancy, which draws the creative mind in adoration of their beauty. The different array of flowers in different forms, shapes, textures, sizes and presentation lures the artist into using them as sources of inspiration.

Review of literature: Lines and Flowers

A line is a mark made by a moving object or points having more length than width. A multipurpose graphics tool that could be used in creating different effects and impressions based on its thickness, direction and character. It is an object of communication employed by humans since the prehistoric time. Shelley (2012) sees the line "as a basic element of art referring to a continuous mark made on a surface by a moving point. A line is long relative to its width. It can define a space, create an outline or pattern, imply movement or texture and allude to mass or volume". A line is used to suggest form, create textures and patterns, although it doesn't necessarily have to be obvious but can exist by suggestion, as an edge of a form or the stroke of a brush. Wallschlaeger and Busic (1992) note, "Lines can bring meaning, symbolism and expression to visual forms and their message. As lines take on a visible shape or form through drawing they enable the artist to visually communicate ideas, concepts, moods and many types of information."

A form can also be recognised as a line for two reasons as Wucius (1993) notes if its breadth is extremely narrow and if its length is quite prominent. A line generally conveys the feeling of thinness, the extreme ratio between length and breadth of shape makes it a line.

The earliest use of the line for drawings has been traced back to the caveman, and the oldest of such cave paintings according to Kleiner (2011), are the spotted horses and negative hand imprints at Pech-Merle France, dated at about 22,000 BC. The earliest finds were the Bison found in 1879 at the Altamira caves in Spain, which dates back to about 12,000-11,000 BC. Later others were discovered in Lascaux in France, which consists of drawings and paintings of bulls, horses and stag, famously known as the Hall of the bulls. In the 13th-century A.D., Chinese artists used transparent ink washes to create delicate atmospheric effects. The Encyclopedia Britannica (2009) states that;

> The line and wash technique were practiced in Europe from the Renaissance, and in the early 15th century Cennino Cennini gave detailed guidelines for reinforcing a pen drawing with the brush. The technique entered into common use in the 16th century and reached its height in the 17th century in the works of Rembrandt, Claude Lorrain, Nicolas Poussin, and a host of Italian artists. The technique was freely used to make preparatory sketches for paintings, with the pen line providing accurate details and the coloured washes (or brushstrokes) suggesting tone, volume, and atmosphere.

The line and wash technique were also used in the topographical drawings of the 18th century A.D, and in drawings of buildings. Recently line has been used more prominently as an end in itself, rather than as a preparatory stage, as evident at the advent of painters like Wassily Kandinsky (1866 to 1944) and Piet Mondrian (1872 to 1944). Kandinsky by 1909 sought out a style in which colours, lines, and shapes, where freed from the addling occupation of depicting recognizable objects and to be used in an advanced manner creating a visual language capable of articulating general ideas and evoking deep emotions, (The Ground, 2012). While Mondrian in the 1930s used rigid patterns of black lines in his works, replacing them in the 1940s with coloured bands, and then in place of the continuous flow of these bands, he substituted a series of small rectangles that merged into a rhythmic flow of colourful vertical and horizontal lines.

There are as many kinds of lines as there are feelings and ideas for the artist to express. Lines can be bold, wavy, thick, thin, zigzag, curvilinear, spiraled, diagonal, straight, short, long, concentric, rough and smooth. In light of the above, therefore, different lines create diverse impressions and moods when used in compositions as explained by Cox (2011):

1. Horizontal lines have a feeling of stability and tranquility, therefore forms placed in a parallel position to the top or base of the canvas suggests a feeling of restfulness, thus compositions in which horizontal lines are predominant tend to have the same feeling.

2. Vertical lines communicate rigidity, strength and a feeling of loftiness, as they tend to give an impression of reaching for the sky.
3. Diagonal lines appear to express action and motion, objects in a diagonal position are unstable in relation to gravity and their energetic movement creates tension and excitement.
4. Curved lines express fluid movement they can be calm or dynamic depending on how deep the curve is, the less active the curve the calmer the feeling. They also express the movement of the wind.
5. Zigzag lines create excitement and intense movement, expressing confusion and nervousness as they change direction quickly and frequently. They can imply danger and destruction as they break down.
6. Geometric lines are lines that are mechanical with sharp or hard edges. They are regular and convey a feeling of orderliness, conformity and reliability.
7. Organic lines, these are lines that occur in nature they are irregular, curvy and fluid. They express a sense of gracefulness, dynamism, and spontaneity.

Floral paintings

This paper as mentioned earlier delves into two main issues that are the subject matter (floral) and the elements of design (line) therefore the review on paintings is also presented in two different sections. Floral paintings are the first category of artworks reviewed. In this section flowers are the main subjects of interest and the link with this paper, although the foliage and other features may be perceived and discussed. The works reviewed began with the realistic rendition of flowers through the simplified forms to finally stylized floral forms.

Fig. 4, Sunflowers, Vincent Van Gogh, Oil on Canvas 93 x 73cm ,1889, Vincent Van Gogh Museum, Amsterdam

"Sunflowers" fig.4 is among a series of sunflower paintings made by Van Gogh, depicting twelve sunflowers in a vase. He treated the background with a tint of sky blue and addition of pale yellow. Applying his paint in short vertical and horizontal lines. The flower vase has a slightly tinted tone of yellow from that of the table with patches of light green and yellow ochre for the darker areas. The lower part of the vase is in the lighter tint of yellow and tinted sky blue from the upper section of the background. The flowers are treated in all realistic rendition, as each is treated according to its natural state, some are yet to blossom, while the two buds in the centre have already withered, having no yellow leaves, while some have their green leaves fully visible. The points of interest in this paper are the floral painting and the artist's use of lines though implied. These implied lines are created as a result of a technique of paint application with the brush, which is more visible in the background and on the flower vase.

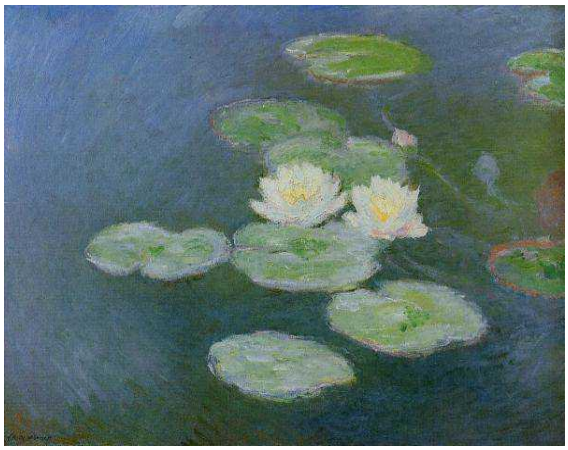

Fig. 5, Water lilies evening effect, Claude Monet, Oil on Canvas, 73 x 100 cm 1897-1899, http/www.interagir.com

Fig.5 "Water Lilies, Evening Effect", is composition where Monet's interest is vested on the effects of light on the subject, this motivated him to paint the same object at different times of the day, capturing the perceived effects. Figure 5 displays two water lilies with eight leaves floating in a body of dense water captured in the evening that explains the overall dull visual atmosphere of the artwork. The water is painted in a tint of ultramarine blue with short patches of highly tinted green, in the lighter areas and in the darker areas an addition of red into the mixture turns it brownish at the right-hand corner of the canvas. Ultramarine blue is added to further darken the water in certain areas while green hues are used close to the leaves creating a reflective and harmonizing and cool feel. White blooming lilies are painted with a little addition of green, blue and brown, while the stamen is yellowish. The leaves in the foreground have a lighter tint of green than those in the background. "Water Lilies, Evening Effect", is painting of flowers with a less visible line in comparison to fig.4 “Sunflowers” but the floral painting and faint brush stroke that creates line are areas of interest to this paper.

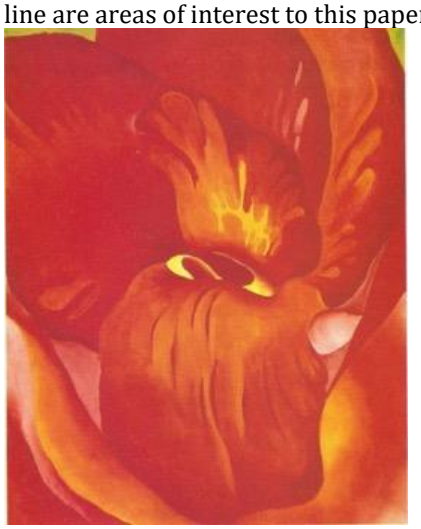

Fig. 6, Canna Red and Orange, Georgia O’Keeffe, Oil on Canvas, 50.8 x 40.6cm, 1897-1899, Private Foundation.

“Canna Red and Orange” fig.6 is a semi-abstract image, which shows a close-up view of the petals of the flower Indian shot (*Canna indica*) with most of its features stripped away, leaving a flamboyant display of colours. The petals are treated in red, orange and yellow hues, with exaggerated highlights and lines on the petals. This simplification and exaggeration of highlights are areas of importance to this paper. In addition, emphasis on the outline, which extends outwards into the background creates an interplay of lines. The foreground seems to merge with the petals and the top left and right corners have greenish yellow, which forms the background. The interplay of lines that develops from the floral form, which merges into the background and foreground become apparent in the abstract section of this paper.

Works Rendered in lines:

This is the second category of artworks reviewed, which bring forth the prominence of lines and how they are used either as a general technique in painting or as a unique style of an artist. Though other human forms may be perceived the focal point here is the use of lines in the works reviewed, the details of the review are as follows:

Fig. 7, Composition IV, Wassily Kandinsky, Oil on Canvas, Unknown size, 1911,
Courtesy, KunstsammlungNordrhein-Westfallen Dusseldorf

Kandinsky in his publication 'Concerning the Spiritual in Art' (1912) states that "Colour cannot stand alone; it cannot dispense with boundaries of some kind…. A never-ending extent of red can only be seen in the word red is heard, the colour is evoked without definite boundaries". The artist attempted to release the psychological quality of colour, by freeing it from the task of describing physical form. In "Composition IV" fig. 7, vague figures and objects are evident in what appears to be a landscape with mountains and houses, created with energetically implied bright colour patches of mostly primary and secondary colours. Definitive black lines are used to outline the figures. Curved, vertical and diagonal short lines, rest on a form that looks like a house on the left side of the painting. Two long vertical lines run from the bottom to the top of the canvas, probably representing the walking path for the two tall figures. The background has splashes of mostly primary colours creating an illusion of simplified forms of blurry flowers with solid black lines generating interaction between the two, which is in tandem to this paper.

Fig. 8, Girl from Kaunas, Karl Schmidt-Rottluff, Woodcut on Van Gelder Zenon paper 61.91 x 50.8 cm, 1918,
Courtesy, Los Angeles County Museum of Art

"Girl from Kaunas" depicts the face of a woman in woodcut, which is characterised by sharp lines and high contrast. The head of the figure has an elongated jawline with diagonal lines, placed in a parallel manner from the jaw to the cheekbone creating a three-dimensional effect. While the eyes are in thick gentle curved line and the eyelid is created with thin vertical short lines. The braids are of two intersecting lines laid repeatedly down the two braids. The lower part of the background has white triangles placed upside down, while the upper part has short diagonal and horizontal lines. The sharp lines and the geometrical shapes formed by what looks like mechanical lines have been employed in the painting for this article for the simplification of the floral forms understudy.

Fig. 9, Dialogue with Mona Lisa, Gani Odutokun. Gouache, Unknown Size, 1991

"Dialogue with Mona Lisa" Fig.9 is a gouache composition, which displays two icons, an African woodcarving probably west African and a European painting titled "Mona Lisa" in a communicative posture, with each affecting the other. In each of their hands, are the tools it takes for the creation of the other. The background is painted in a tint of blue, with green and white linear patches that take the form of spheres from the left side, running past the centre of the canvas to meet up with a white diagonal line and patches of green lines on a black background. The female figure (Mona Lisa) is painted by alternating the background colour with white. Naturally, the hair is made with curvy white lines of varying sizes, while the fabrics of the dress are treated in a mixture of black, green and white wavy lines. These fluid lines are characteristics of the subtle nature of flowers and they are fully considered for the purpose of this paper. The mallet in Mona Lisa's hand has the same predominant blue hue, but diagonal lines were employed in its rendition instead. The chest area of the Mona Lisa has interconnecting compositions of horizontal and vertical lines reminiscent of a Piet Mondrian work, with two of the rectangular patches filled in green, which is a focal point for this research. The Neoplastic style served as the inspiration for the paintings created for this paper. The African woodcarving, on the other hand, is painted with predominant black with highlights of white and blue intermittent short lines. The hair is made with short vertical and zigzag lines of interchanging colours.

Analysis of Works Produced

Representational Stage

The representational stage allowed the artist with the opportunity to appreciate and get acquainted with a wide variety of flowers. Painting them in realism, with lines as merely brush strokes and borders for the floral forms as seen in Plate 1 below. Lines were later introduced into the background without transforming or affecting the floral forms.

Plate I, Tribute to the King and Queen, Artist: Mustapha Garba Nadama, Medium: Oil on Canvas, Size: 100 x 100, Date: 2012

A variety of flower species were used in this composition, the artist aspired to capture some of these flowers without overcrowding the composition. Amongst the most famous flowers are the Sunflower, which was

coined as the king in Yellow and the Rose as the queen in white, with the stamen in a yellow hue both at the centre of the painting space. Although a realistic representation, the theme was for all the other surrounding flowers to appear as if in a state of admiration for the king and queen. The background and the greeneries were subdued and de-emphasized in order to lure the attention of the viewer to the blooming flowers, portraying them in full regalia for a banquet. The interaction between the flowers and any sort of visible line is yet to be introduced consciously at this stage but can be seen and appreciated for its subtlety in the stems of the smaller flowers/subjects surrounding the king and queen. The intensely dark and opaque background goes along to enhance the visual enjoyment of the viewer as the colours used in the rendition of the flowers appear more intense and the details more pronounced.

Experimental stage

This stage explored the use of different media such as plastic flowers, gouache, paper, and thread, pieces of canvas, glue and icing pusher. The lines were made to affect the floral forms thereby transforming them into semi-abstract paintings.

Plate 2, Aliyu and Amina, Artist: Mustapha Garba Nadama, Medium: Mixed Medium, Size: 100 x 100, Date: 2012

"Aliyu and Amina" is a mixed media work, which displays two white roses with four smaller early blooms in red and light shades of Pink. The plastic roses and leaves were attached to the canvas by means of an adhesive. Plastic leaves were also used in combination with the painted rose as its leaves. The lines made are bold in appearance, rather than the sublime nature in the previous works. The lines though very bold do not in any way affect the flower forms. Each occupies its position within the picture space whilst complementing one another. At the completion of this work, questions were raised as to the origin and significance of the plastic flowers and its leaves. This was an issue that created a problem for the artist, which had to be resolved. The plastic flowers were not added by the artist in a bid to claim originality, rather, the artist had to model his own three-dimensional roses as seen in plate 3 "Field of Roses 1" and plate 4 "Field of Roses 2". The purpose of trying out unconventional media was to explore new possibilities of mixed media painting. Though appropriation is a character of the conceptual art at this point the artist was more interested with creativity based upon modernist ideas.

Plate 3, Field of Roses 1, Artist: Mustapha Garba Nadama, Medium: Mixed Medium, Size: 120 x 80, Date: 2012
"Field of Roses 1" is a work conceived in an attempt to answer the questions raised on plate 2 about the added plastic flowers that were in the previous floral composition; the artist discovered an ancient method of folding paper to create different desired forms, which originated in Japan called *Origami*. This technique of folding paper was employed to create a paper rose relief, but as it was not meant to stick on surfaces the researcher had to improvise by using glue to hold the swirling parts in place and then glued them to the surface of the canvas using adhesive. Another problem was that they all looked alike, which was solved by gluing the paper from the back completely then squeezing it further to create different types of roses. The stems were made with a variety of selected threads laid with glue on the canvas and painted with burnt umber. Irregular vertical lines were used in this composition; some were made to meander from the top to the bottom of the canvas in different hues of brown. The question of the longevity of the work, concerning the delicate nature of the paper used, was raised. To answer this, "field of Roses 2" plate 4 was created.

Plate 4, Field of Roses 2, Artist: Mustapha Garba Nadama, Medium: Mixed Medium, Size: 100 x 120, Date: 2012
"The Field of Roses 2", answers the question asked in plate 3 about the longevity of the roses made from paper. Using canvas to make the roses solved that problem. Pieces of the canvas were soaked in a mixture of glue with the desired gouache colour and then folded to the preferred shape, which was then glued to the canvas. These forms created became rigid when dried taking the desired shape of the rose. In this work the artist introduced irregular haphazard lines, zigzagging threads were also employed as lines, with small patches off cut canvasses glued to the surface of the work.

Geometric and Organic Lines infusion

In this stage, the floral forms interact with a combination of geometric and organic lines. The Mondrian style was employed in the background, while wavy lines were merged with the floral form.

Plate 5, Roses for Piet, Artist: Mustapha Garba Nadama, Medium: Acrylic on Canvas, Size: 80 x 100, Year: 2012

"Roses for Piet" plate 5, is a semi-abstract composition that, presented the form of two visible roses, with a Mondrian background effect, painted in solid, geometric, horizontal and vertical lines with a light tint of blue running through, creating rectangles and squares filled with varying shades and tints of harmonious and cool colours. The roses were painted predominantly in white, tints of lemon yellow and lemon green using distinctive organic wavy lines. These wavy lines tended to originate from the contours of the petals, leaves and stems, extending into the background and quietly ending without stirring much noise. Although they interrupt the horizontal and vertical lines, the interaction is rather calm and restive, devoid of any visual tension. The painting connotes a complementary habitation of varying characters of line and form.

Organic lines infusion

In this category only organic lines were used to interact with the rose flower, producing "Post-Impressionist Gift" Plate 6.

Plate 6. Post-Impressionist Gift, Artist: Mustapha Garba Nadama, Media: Acrylic on Canvas, Size: 80 x 100, Year: 2012

In the "Post-Impressionist Gift" plate 6 organic lines were utilized to generate a fluid like mode of movement as if caused by a gentle breeze, which signifies delicateness and purity. The inspiration was derived from the style of Van Gogh; however, instead of his signature short stubby/spiral lines, long wavy, moderately sized lines were used throughout the composition. Colours were mixed on the palette, thereby allowing each brush stroke to leave a line, some of which meandered from the background onto the flower

form and vice versa. The colours used in the background were mainly Cadmium yellow mixed with Cadmium orange and lemon yellow with tints for the highlights, while burnt umber was added to achieve tonality in the dark areas. Colours of the petals like red, permanent rose, purple and orange were subdued and used in certain parts of the background in order to achieve harmony and balance. The deliberate extension of the parts of the petals into the background served to enhance the dreamy nature of the composition. The combination of fluid, organic lines with the rose forms also created a continuous state of gliding movement within the painting surface. This communicates to the viewer that a successful combination of form and line can produce other effects within a two-dimensional surface.

Geometric Infusion stage

This stage is characterised by strict use of geometric lines, to create a Cubist-like composition of a single abstract floral form as seen in plate 7 titled "Diamond".

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Plate7, Diamond, Artist: Mustapha Garba Nadama, Medium: Acrylic on Canvas, (80 x 100), 2012

Diamonds are hard stones with sharp straight edges, which are cut with a great deal of precision; thus, creating or giving them geometric shapes and triangles while forming faces of each cut surface. The similitude of which is shared with the "Diamond" which signifies strength. Diagonal, horizontal and vertical lines were used in the composition as they intersect at different points, forming geometric shapes. Warm colours were used to evoke the feelings generally felt by the presentation of a red rose, which is love and passion. Cadmium red and alizarin crimson were used in the treatment of the petals, while ultramarine blue and burnt umber was added to create the shades for the darkest parts of the petals. The painting is highlighted in cadmium yellow and a mixture of alizarin crimson with lemon yellow. The background was made to recede and toned by adding cool colours into the mixture. In this regard, a light tint of ultramarine blue was added to alizarin crimson creating reddish purple, and in some areas, more of the ultramarine blue was used to get bluish purple.

Conclusion

This paper delved into finding ways of creating interplay between lines and the floral forms for painting expressions. The practice-based research methodology was adopted, and the study began by gathering relevant data for the study through; the collection of life and plastic flowers, observation, sketching and photographing of flowers. The tools used for information gathering were the computer, camera, scanner and books.

The exploration of data acquired was manipulated through paintings in the studio, which led to the production of works categorised under two major categories; the Exploratory and the Developmental categories.

The Exploratory category was divided into two stages namely Representational and The Experimental stages. The Representational stage produced floral works that were in realistic rendition with subdued lines, a total of four works were presented. While the Experimental stage, produced works that lines gained prominence while the flowers were transformed into abstract forms, different types of media were explored producing a total of nine works.

The Development category was divided into three stages namely**;** stage one is the "Geometric and Organic Lines Infusion", stage two is "Organic lines Infusion" and "Geometric lines Infusion" respectively.

Findings

Progressing through the research in a systematic way led the researcher to these findings:

It was observed that the use of lines falls into two major categories:
Firstly, the line can be used as a means to an end; this is when a line is used in its traditional role of bordering objects or as mere brush strokes.
Secondly, a line can be used as an end in itself; this is when the line is used for its expressive qualities as seen in Mondrian and Kandinsky's works.
The curved and curvilinear lines are more harmonious with the floral forms in realistic rendition compared to horizontal, vertical and diagonal lines.
It was observed that lines were more expressively used in abstract rendition in comparison to a realistic rendition.
In the course of interacting lines with floral forms, the lines gained more prominence as the research progressed, in the final stage, the floral forms disappeared leaving only lines and planes.

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CHANGE AND CONTINUITY IN EBIRA EKUECHI FESTIVAL

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Abstract
Celebration of festivals is an important event in every human society, which brings people together from all walks of life. festival mark important social and cultural events in the lives of the people. In Ebiraland masquerade festival Ekuechi is a traditional night masquerade festival that is observed by its adherents among the Ebira. This paper examines the origin of the festival, the community, the various stages that are involved in the festival as well as some major night masquerades that are features and their function. Also the paper considered the costumes and the street performance of the masquerade under the watch of its attendance. Furthermore, the paper examines the significance as well as development regarding the Ekuechi festival in Ebiraland.
Key Words: Masquerade, Change, Continuity, Festival, Ebira

Introduction

The most cherished festival in Ebiraland is the *Ekuechi* festival, which is the present indigenous culture and was also practiced in the past among Ebira, people of Kogi central. Ekuechi is for the remembrance of the death of ancestors or remembering departed relatives (Akande, 2015). The festival symbolizes the end of the Ebira' calendar year (lunar year) and the beginning of a new one. *Ekuechi* is celebrated in December every year which involve the use of night masquerades. These masquerades only come out at night. The word "*Ekuechi Eku* cult meaning (dead people are descending), *Ekuechi* also connotes *Eku*, which means "heaven" and echi means "comes down" (Ohida, 2014), derived from the visitation of the heavenly beings on the town, families, people and localities as well as communities, which portrays the philosophy of the festival. Ododo and Obaji are popularly acclaimed to be the initiators of this masquerade festival**.** The festival is highly regarded among the people; it upholds the social, culture, belief and tradition of the Ebira's Okene people (Ahmadu, 2004).

Origin of The Ekuechi Festival (The Masquerade Festival)

The actual origin of the *Ekuechi* festival is hard to trace. This has been lost due to the passage of time. There is however one suggested speculation for the origin of the festival. The origin of "Eku" cult (masquerade) festival in Ebiraland originated from Okehi (Uhuodo) and Eika respectively (Ahmadu, 2004), the two of the five sons that make up Ebiraland, Oral tradition had it that Ododo of Okehi and Obaji of Eika were brothers, both of them actually planned together to install "Eku" as a result of their strong belief in life after death and that men were superior to women and to counter women's witchcraft enclosure (Yusuf, 2004).

Having both completed all the "eku" "outfit" as well as all the necessary rituals and charms, certain sacrifices are aired out, which involved blood of various animals as well as consultation of oracles at the hilltop, particularly Upaihi hill, by these two brothers; Obaji and Ododo. When Obaji fell sick and it was obvious that he was going to die, Ododo felt that it was improper for Obaji to be older than him in this world and also allow him to be the elder brother in spirit world (Yusuf, 2004). He told his children that he would commit suicide, which he did through the help of charms so he instructed them to immediately bring up his image in form of a masquerade. In other words, Ododo reincarnated as a spirit and assumed the physical form of a masquerade, while the next day Obaji died naturally and he was also made an "*eku*" second in Ebiraland (Enesi, 2015). Whatever the origin, one thing to note is that, this ancient festival is an integral aspect of the people's culture and history.

Presently, in Ebiraland, Ekuechi festival is an annual celebration of the great work of two brothers, Ododo and Obaji (Akande, 2015). However, these two brothers gave rise to Ekuechi festival. The Ekuechi festival (masquerade festival) celebration is done or staged in turns in sort of waves from the spiritual Centre of Eika and Okehi, which are the senior clans to Adavi, Uga (Okengwe) and Ihima, these are the five (5) sons of Ebiraland which also made the five (5) district in Ebiraland (Yusuf, 2004). Eika was accompanied by outing of ochi'eku, which means the ancestral staff (okute) of authority of Obaji which was taken round in Obangede town and some other parts of Eikaland then late to Okehi which are the origin of Ekuechi Festival, during the festival, masquerades could perform anywhere in Ebiraland, the ekuechi occasion in every other

area was confined to the area concerned and even between Okengwe and Ihima which held theirs at the same time the masquerades would not cross boundaries of their choice. The order of performance was set by the ancestors called (Ohikwu) (Ahmadu, 2004), throughout Ebiraland homage was always paid by the masquerade to Ododo and Obaji, and nobody served his ' father' with viands on annual ekuechi night until the eku-ahete as messenger of Ododo and Obaji (Eika-Okehi Temple), (Adinoyi-Ojo,1996).

Whatever, be the issue, Ododo is regarded by the Ebiras as the creator of "*Eku*" cult in Ebiraland while Obaji is regarded as the second. These two brothers are regarded as heroes, as well as prophets, and they occupy the highest position among the Ebira heroes because without the Ekuechi festival, the Ebira people would have been without a pervading culture, since most of the present traditions are centered on "*eku*" cult.

The Ekuechi festival is very significant in understanding the people's culture, norms, beliefs and tradition, both in the past and present. Their significance lies in the fact that they illustrate among other things, historical events, coming of age, harvesting of crops and appeasement to various gods for protection against enemies, evil or epidemic diseases. Another significance of the festival is used to purify the votaries. They pay homage to chief priest and renew their loyalty to the divinity and the various cults. They also use the annual festival to make offerings to the ancestors who had been in a way still in communication and communion with the living. This is because there is no separate annual festival for the ancestors where they have been deified. Ebira people believe that eku has the power to cleanse the community of evil forces and impurities. Ebira either at school or state sponsored cultural extravaganza is showcased through eku performances. At other times eku outing may be to commemorate historic events in Ebiraland. It is also performed as part of the ritual to bring an end to natural disasters like drought, locust invasion, floods, and fire, among others (Adinoyi-Ojo, 1996). It is important to note here that, the festival is all male affairs, the reason why women don't take part in the night masquerade is because the night masquerading and its secret are prerogatives of the men. Women have been excluded from sharing in the secrets for they are weak and fickle and are therefore not fit to take part in them. They are mysterious and sometimes unclean. They cannot therefore approach these ancestral manifestations (Umar, 2016), whose character is diametrically opposed to their own. The festival in the past was celebrated in four (4) stages, but this has changed and these stages have been lumped into other stages.

STAGE I

Before the eve, since the festival is in December, either early or late December, a lot of preparations need to be done. Various chief priests from different clans in Ebiraland normally sit and discuss how to fix actual day, where various animals blood are needed for sacrifice as well as a lot of consultations of oracle at Upai hill, since, Kogi central is surrounded with hills (Akande, 2015). All these are done in order to avoid witchcraft from interfering in the festival in Ebiraland.

STAGE II

The stage is the eve of the festival, it starts with the eve (*unehe*), it can also be called carnival live vigil, eve of Ekuechi is designed to accommodate and satisfy the cultural thirst of the women folk, in which women folk singers called (Omikede) are allowed to entertain people with various kind of songs in traditional ways of the Ebira's (Opotu, 2014).

Note that, (Omikede) are found in different localities and communities in Ebiraland (Ohiare, 1989), eve (unehe), is actual very interesting, there are a lot of merriment, people get to dress in beautiful wears for the celebration because unehe accommodates everyone, men, women, old and young, during which songs and drumming rent the air through the night to herald the festival. The following day, in the morning, families exchange food and drinks gifts especially in appreciation for the wives married from the in-laws, and in thanksgiving to God for a bumper harvest, the young Ebira seem to be more interested in the social aspect of the festival, because of the important place on this festival, they migrate home from all corners of the world to take part in the celebrations, people that have not seen each other for a very long time, get to see one another as a result of this festival, people can make new friends. Most people, after the festival, still keep their friendships which in some cases metamorphose into marriages.

STAGE III

After the eve, comes the afternoon of the "*Great Night*", here, men and some privileged women ("onoku") are part of these. *Great Night*" is normally marked by the slaughtering of he-goats, rams, hens, etc. the blood of he-goats and rams as well as hens is spread on the irepa (where sacrifice are carried out). Women and small children are usually given their own share in the sacrificial meat and the rest of the meat kept by the elders for the masquerades *"eku"*, it involves a lot of merriment, and women also prepare some delicious food for the masquerades *"eku"*. During this period various household, in Ebiraland, are expected to warmly welcome any one who visits their house, at the same time there should be availability of food and drinks, for everybody irrespective of whether one is a stranger or family member. This is so because it is not known

who is an angel in disguise on this auspicious festival of descent of the heavenly spirits. Every one therefore is treated with decency love and warmth that connote the festival.

STAGE IV

At about 6.30 to 8.00 p.m. on the "*Great Night*" depending on the locality or community since every community have their own night masquerade, out of the five (5) sons of Ebira with different names, the festival starts with the beating of a particular local drum by the harbinger of the festival, which is called ("*agidibo*"), the beating of the "*agidibo*" signals the beginning of the festival. As soon as the sound of "*agidibo*" with a shrill, frightening clanging of gongs which sends chilling vibes on everybody and sends them scampering to their various houses, locality or community, all the women (except the privileged ones) will lock themselves behind closed door, while men would hurriedly run into their houses to prepare for the festival. At this point, there is always a dead silence within the locality until the appearance of the "*eku-ahete*" masquerades. Less than forty minutes after the sounds of the first "agidibo" penetrate into the locality, the "eku-ahete" masquerade which normally wears an assortment of different sized bells (called "*ireha*") is the first to respond to the call of "*agidibo*" and to break the silence. The "eku-ahete" comes out and runs through the streets of the locality yelling, "ododo……ododo……I am sent by ododo (Akande, 2015). The "*eku-ahete*" is known for cleaning and cleansing the way for other masquerade to perform. There are five popular or major masquerades in the cult. These are; Eku'rahu, Eku'okise, Eku'akatapa, Eku'oba and Eku'ahete. Eku'rahu performs throughout the night of Ekuechi festivals. It can also be invited at night, at the funeral ceremonies when an elderly man dies in the community, to entertain people with songs, as a way of escorting the deceased to the land of ancestors, which is a mark of respect to the family of the deceased. Eku'okise proclaims heavenly messages from God and prophesy to people with clairvoyance, during Ekuechi festival. The Eku'akatapa is the most popular among all the night masquerades that is recognize by every Ebira, generally it gives, message to people (including women). The *Eku'ahete* is known for cleaning the way for other masquerades to perform as well as free and safe passage in the ancestral visits to earth during Ekuechi festival, apart from these five major masquerades there are other mini masquerades in various communities in Ebiraland, all within the five sons that make up Ebiraland (Ahmadu, 2004).

The "eku-ahete" masquerade enters into every house or compound two times, from one community or locality to another. In their first times, no person (including the elders) could look at him. Everybody must bend down, cover his face with hands, In the past, anyone seen by an "eku-ahete" in this first outing, was immediately machete to death, but today, however, the "eku-ahete" will only flog the offender. During the second outing of the "eku-ahete" everybody is then allowed to look at him and the head of each household may give him gifts (including the sacrificed meat). The "eku-ahete" may give the landlord some advice on how to go about the next year (which has just begun) in order to make it prosperous and to have a bumper harvest (Yusuf, 2004).

The next type of masquerades after the "eku-ahete" to come out is "eku-akatapa". The "eku-akatapa" is the most popular among all the night masquerades that is recognize by every Ebira, generally it gives "message" to people (including women). The rams, he-goats as well as hens and also the prepared food are consumed by the "eku-akatapa". At this juncture, it is important to note that if there is any eventuality which necessitates the termination of the festival after the "eku-ahete" has come out, the "Ekuechi" is legally and traditionally celebrated (Ahmadu,2004). However, after the Eku'akatapa and Eku'ahete, all other masquerades can now perform and entertain people.

Because of the importance of "eku-ahete" outing, vigorous preparations are usually made by the "eku-ahete" in order to withstand some interference from any quarters especially the witchcraft, the eku-ahete" is very crucial in the success of the Ekuechi festival (Ohida, 2014). Nevertheless, the dead silence after the penetration of the sounds of the first "agidibo" into the locality is part and parcel of the festival and only the "eku-ahete" is scheduled to break the silence. After the silence has been roken by "eku-ahete". Throughout the entire night various masquerades in different locality or community or even within the street, sing all kinds of songs glorifying God, addressing societal issues, fore-warning on pending challenges, admonishing on ethics, as well as human general behavior among others. At this point, people are seen with their tape recorder tying to record different masquerade songs of their choice in various locality or community.

The following morning, when it is time for people to leave for their various homes, after the previous night events, that lasted till daybreak (early in morning), at this point there was no formal announcement of winner among the masquerade nor was there any trophies given to any of the masquerades, but, people were seen with sense of fulfillment, that the year has been rounded off in peace and a prayer for a similar event in the following year. The Ekuechi festival may continue for the next nine (9) days, every night till

daybreak, in some districts this extension is strictly speaking not an integral part of the festival and hence is can be waived and is being waived in some districts.

Generally, the entire masquerades are considered spirit of the ancestors who came to visit the living in masked form. The ideology of most ebira masking is rooted in the closeness and interpretation of the worlds of the dead and living, the beauty and idea of masking brings about the manifestations and metaphors of powers of the dead and living in sights, sounds, and sometimes the odours. Beautiful costumes and features showcase the power of beauty, whereas animals skins, leaves and many other adapted natural ingredients put together brings about the presence of heavy threatening masks and powerful spirits with important authoritative social and political roles.

Once the masquerades are out on the street they become more powerful and they are known for threatening lookers with long cane that they carry and searching the area vigorously and deliberately with movement of their head and eyes front and back for possible enemies, sometime, some men offer themselves to be flogged to test and exhibit their manly velour some of the masquerades are accompanied with songs and beating of drums, (Akande, 2015) amass followers as it moves from one point to another shaking its body vigorously stamping and rushing at spectators until it is restrained by its attendants. Some of them possess very powerful and potent charms, and are carved in large size, bold, outsized features and in a grotesque form which makes it look fearful. It is being reinforced by its looks, songs such as, the masquerade is out to seek for peace with everyone. In the past, older masquerades were feared and respected not only by the ordinary beings but also fellow but lesser masquerade (Yusuf, 2004). The lesser masquerade on approaching an older one would drop his cane and bow his head as he gave the older masquerade the peculiar masquerade greeting or salutation three times (Okene, 1995). While still remaining in that greeting position, the older masquerade would either gently lay his hand or the cane on the back of the lesser masquerade to indicate that his greeting is accepted in good faith. There were some rules guiding for instance it was a taboo in the past for masquerade to flog strangers, who are not Ebira or flog an elder of the community.

Should a masquerade chase a person and the person runs into a compound or seeks refuge by hiding behind an elder sitting in front of his house, the masquerade must turn back and give up the idea of whipping the person. Also if a person or group of people found themselves face to face with the masquerade they would quickly kneel down or prostrate on the ground as a mark of respect for the masquerade (Okene, 1995). The masquerade was never expected to flog them again but at today you see masquerade flogging strangers (non ebira's) and they also chase group or person that hiding behind an elder's house and flog them, today politician now use the masquerade to their advantage, they instruct the masquerade to flog their political opponent for them.

Their outing from one part of the community to another and their interactions involve mostly their unmasked follower or escorts and the audience with little or no dialogue. Dance and music, rather than speech carry the activity forward and provide it peak of dramatic intensity songs are usually less, but true narratives of what will happened.

Their outing from one part of the community to another and their interactions involve mostly their unmasked follower or escorts and the audience with little or no dialogue. Dance and music, rather than speech carry the activity forward and provide it peak of dramatic intensity songs.

Change and Continuity

Like most ancient African cultures, the coming of Islam and Christianity into the land had impacted remarkably on the celebration of the festival. The festival has become fused into Islam and Christianity. As such consultation of oracle, to fix the actual day in December day, has been discarded along with its accompanying fetish practices such as anyone who sees eku-ahete for the first time of entering a compound or house is machete to death (Cheche, 2015). This aspect of the festival which can be said to be the fabric of the festival has been destroyed. Thus instead of the promoting its original identity it was known for in the past, it now encourages people to see the eku-ahete masquerade on the face for the first time of entering the compound or house, since the offender, no that he will only be flogged some strokes of cane, therefore this tradition has been misunderstood by present generation (Cheche, 2015).

The aspect whereby the masquerades don't flog non ebira (strangers) groups or individuals who hide behind an elder's back are no longer observed. Today, masquerades flog strangers as well as individuals hiding behind back of an elder. Also, person or group of people who never knew a masquerade was approaching but suddenly found themselves face to face with the masquerade, even after kneeling or prostrating to masquerade, the masquerade still goes ahead and flog the individual or group of people, which is not part of the ekuechi festival in the past. (Ohiku, 2015).

Change in cultural value of Ebira ekuechi festival, in the time past, Ekuechi serves as a forum for inter family re-union and reconciliation, whenever there was misunderstanding amongst family members or

community. It is during ekuechi festival that such disputes resolved amongst family and community but today, that is no longer obtainable due to what is called modernization and 'coming of age' in Ebiraland.
Ekuechi festival has drastically changed. In the past, people from neighboring villages and town migrated to Okene town, for instance people from Akoko-Edo in Edo state, Ogori/ Magongo and Okun people both in Kogi State as well as people from other area, all migrated to watch the display of various masquerades, all these, no longer happen as a result of violence associated with Ekuechi festival (Ohize, 2015). Today the politician use the masquerade to chase their political opponents. The masquerades institution has become an instrument of violence as masquerade culture and tradition is divided along party lines. The traditional belief among the people in powers of masquerades as representations of the ancestors on earth was demystified. The masquerades and singer who hitherto entertained during cultural festivals were now aligned with the different political parties thus turning such festival into an arena of conflict and violence, which was not so in the past (Ododo 2001 and Sani 1997).
In addition, there was an increase in the sense of attachment in clan which invariably led to dividing prominent masquerades along clan lines, which was not in the past. For instance; the Achewuru masquerades have the support of Omoye clan while Okeverse masquerades have the support of Oziogus clan (Enesi, 2015). All these were not part of the festival in the past

Conclusion

The Ekuechi festival in Ebiraland is an integral part of the people culture. Ekuechi festival as found in most other African festivals, in fact, it is the pivots around which other activities in the festival revolve. Songs rendered during this festival are always very rich in entertainment, instructional and philosophical values. These songs touch numerous subject matters but they mainly explore social and political themes. It started with them right from the time of the word Ebira as a tribe, Ekuechi festival is important to Ebira people, its existence is as old as the tribe. The "eku" cult forms the backbone of Ebira culture. In fact, remove the "eku" cult, the Ebira tribe becomes a cultureless society, however, Ododo and Obaji were popularly acclaimed to be the initiators of the masquerade festival in Ebiraland, the festival is highly regarded among the people this is because it upholds the social, culture, belief and tradition of the Ebira people.
In modern times, Westernization has largely influenced the Ekuechi. This is seen in the changing traditions which hitherto were not there. Some of these changes have already been highlighted and discussed in the paper.

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APPENDIX: LIST OF USEFUL INFORMANTS

S/N	Names	Age	Types of information	Occupation	Year of interview
1	Mallam Sadiq Akande	97	Nature of festival	Trader	2015
2	Adamu Cheche	95	Nature of festival	Chief Priest	2014
3	Mallam Ahmadu Opotu	45	Nature of festival	Civil servant	2014
4	Mallam Obansa Umar	79	Nature of festival	Farmer	2016
5	Saidu Ohida	49	Nature of festival	Civil servant	2015
6	Salisu Ohiku	75	Nature of festival	Clan Chief	2015
7	Jimoh Enesi	60	Nature festival	Farmer	2015
8	Jatau Ohize	73	Nature festival	Trader	2015

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AN IMPEDIMENT TO CULTURALLY INFLUENCED IDENTITY PROCESSING OF GRASPABLE OBJECTS: A TYPOGRAPHIC INTERPRETATION

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Abstract
The learning examined whether interpretation acquisition has a cost for the recognition of non-multilingual visual materials based on the *neuronal recycling hypothesis* (Dehaene and Cohen, 2007). More explicitly, the learning tartan whether the ability to differentiate between mirror repeat images, which develops through literacy acquisition, impedes with object identity judgments, and whether impediment dominance varies as a function of the nature of the non-multilingual material. To this aims the learning presented illiterates, tardy literates (schooled through adult literacy classes), and early literates adults with an orientation-independent, identity-based same-different comparison task in which they had to respond "same" to both physically identical and mirrored or rotated images of pictures of familiar objects (Experiment 1) or of geometric shapes (Experiment 2) impediment from inappropriate orientation variations was dominant for with plane rotations than with mirror repeat images and dominant with geometric shapes than with objects. Illiterates were the only participants almost impassive to mirror variations, but only for familiar objects. Consequently, the process of unlearning mirror repeat images generalization, essential to acquire literacy in the Egu-yorubas alphabet, has a cost for indispensable function of the ventral object recognition stream, i.e., identification of familiar objects. This demonstrates that neural recycling is not just an alteration to flexible-use but a process of at least partial exaptation.

Keywords: Visual objects recognition, mirror repeat images, enantiomorphism, typographic acquisition.

Introduction

Theories according to Gould and Vrba, 1982, Jacob, 1987, concerning the task and the organization of the brain, it is relatively common for neural circuits reputable for one purpose to be distinguished or tinkered during evolution for instance*, the massive redeployment hypothesis, (Anderson, 2007a,b)* or the normal development *the neural recycling hypothesis,(Dehaene ,2009, Anderson, 2010).* The neuronal recycling hypothesis is particularly engrossed to the attainment of cultural innovations such as interpreting or reckonings that have emerged in mankind recently, precluding development to have uncommon cortical circuits devoted to these purposes. Thus, these cognitive abilities have to be eruditely and their *neuronal place* must be established, explicitly pre-existing neural system "that are suitably close to the required function and satisfactorily flexible as to reorient a significant fraction of their neural resources to this novel use" (Dehaene and Cohen, 2007).

Cultural learning is commonly facilitated by pre-existing cortical properties under this theory. For paradigm, typo-interpretation acquisition, several characteristics of the ventral visual pathway, including the general properties for invariant object recognition, may explain why a subpart of the left ventral visual system, termed the visual word form area (VWFA) has been partially co-opted or recycled for recognizing the visual shapes of (alphabetic symbols) typographic fonts (Cohen et al. 2000, Heilman, 2005, Sere et al. 2007, McManus, 2002, Ullman 2007). Conversely, it is rather likely that all per-existing properties suit the new target function. In some cases, the acquisition of cultural developments may require the surmounting of properties that were useful for the original function, but are **deleterious** for the new one. A paradigm of such an objectionable property for typo-interpretation acquisition is ***mirror repeat image generalization*** or the ***mirror invariance*,** namely the inclination to confuse lateral reflections.

Lateral reflection or enantiomorphism, learning's confirmed that, it is difficult for differentiating and remembering in infant's children and even adults for whom long priming (with primes and probes separated by several minutes) is unaffected by left-right reflection (Biederman and Cooper, 1991, Stankiewice et al., 1998, Fiser and Biederman,2001, Ahmed and Watila, 2017). Mirror invariance appears to have been acutely rooted by evolution into the visual system: Learning's attested that, many animals akin to octopuses, rodents, fishes and monkeys are also confused by deleterious or enantiomorphism's (Corballis and Beale, 1976) and neurons in monkeys' infertemporal cortex generalize over mirror reversal (Logothetis et al., 1995; Baylis and Driver, 2001, Rollenhagen and Olson, 2000).

Characteristically, this visual system most probably arose in the course of evolution because most natural visual categories are invariant across enantiomorphism changes (Corballis and Beale, 1976; Corballis,

Hattie, Fletcher, 2008, Gross and Bornstein, 1978), and that's why, lateral reversals convey is diminutive so that one can intrinsically become a typo-interpreter.

Consistently, intrinsic adult interpreters the VWFA simultaneously characterize a maximal effect of mirror priming for pictures of logical objects, fruits and animals and an absence of mirror priming for words (Dehaene et al., 2010) and alphabets (Pegado et al., 2011). An orientation-independent task in which information about the object viewed: "a leopard is just as intimidating when viewed in right or left silhouette" (Outline drawings) (Rollenhagen and Oslon, 2000). Conversely, whereas useful for recognition of natural objects, mirror invariance is deleterious for interpreting typographic fonts (alphabet) among the Egu-yorubas in Badagry area in Nigeria/Benin Republic. As these type-fonts includes minimal mirror repeat pairs' such as ***b***, ***d, p, q*** mirror repeat generalization would impede typographic interpretation acquisition, leading to confusion between mirrored (alphabets) type-fonts. Mirror invariance is an inherent property of a subpart of the visual cortex that has thus to be unlearned or at least suppressed participants had to critic either whether a target or prime that are smaller in real-life than a standard computer screen (Dehaene et al., 2010) or whether it reside (or not) within a central frame (Pegado et al., 2011), each target being preceded by either or a different that appeared in the same orientation or mirrored repression (i.e., decreased FMRI activation due to processing subsequent stimuli with identical attributes) was observed in the VWFA only for mirrored pictures not for mirrored typo-fonts or alphabets, In addition, in Dehaene et al, (2010a) the size judgments were accelerated by mirror primes much more for pictures than for typo-fonts.

There is a substantial evidence for a progressive unlearning of mirror invariance in children at the behavioral level, and this process is crucial for multilingual materials, generalizes to non-multilingual incentive (Serpell, 1971; Casey, 1984; Gibson et al; 1962; Cronin, 1967). These developmental learning's confuses age with literacy level, leading to the view that the aptitude to differentiate mirror repeat images would mainly depend on neural maturation (Corballis and Beale, 1976; Casey, 1984). Learning's, on adults who disentangled the influence of literacy from that of neural maturation In these, more recent learning's on adults who remained illiterate (unschooled) for strictly socioeconomic reasons were far shoddier at discerning between non-multilingual enantiomorphism (of geometric shape, as well as of pictures of graspable objects like tools, furniture, clothes and utensils) than both early literate, who learned to read at school in childhood, and tardy literate who never attended school in childhood but learned to read in adulthood in special classes (adult education classes).

Interpretations', in this unlearned process may have unfavorable consequences for object recognition if objects fluctuate by orientation in a way inappropriate to the task. Persistent with this idea the priming effects by (Dehaene et al, (2010a) in the size of judgment task: for pictures of objects, behavioral priming effects were less significant for mirror repeat images than for identical primes. Correspondingly, in a behavioral orientation-independent, identity-based same-different comparison task in which participants had to respond "same" to both physically identical and mirror repeat images, Dehaene et al. (2010) accounted that, participants confirm of impediment from inappropriate mirror variations: they were quicker to respond to identical than to mirror repeat images of non-multilingual objects. Pegado et al, (2014) provided direct evidence to support the idea using analogous identity-based task, they further that, such mirror impediments are by-products of literacy acquisition: both early and tardy literate adults presented confirm responses and increased error rates when alphabet twines, false typo-fonts and pictures of graspable objects were mirrored rather than strictly identical, whereas unschooled (illiterate) adults did not present any cost for mirrored pairs.

The present learning investigates a comparative measures similar to Dehaene et al, (2010a) and Pegado et al. 2014 using an identity–based same-different comparison task on illiterate, (unschooled) tardy literate, and early literate (semi-educated): Two experiments were examined, each trial participants were queried to decide whether the second incentive (S2) was the same or not as the first one (S1), independent of its orientation.

First, this learning tartan for the specificity of the literacy effect by comparing the mirror impediment effect to the impediment caused by another orientation contrast, (rotation impediment) i.e., rotations in the image plane or plane rotations reported by (Pegado et al. 2014). As previously noted by learning's that, both mirror repeat images and plane rotations distinguishes graphic forms in the Egu-yorubas alphabet (e.g. d-b, and d-p, correspondingly). The impact of literacy on ability would thus influence discrimination of both types of orientation contrasts (Gibson et al. 1962). Hitherto, to the neuronal recycling hypothesis by Dehaene, (2009), the impact of interpretative acquisition should be dominant on enantiomorphism, as the ventral visual pathway is first and foremost sensitive to plane rotations but not to mirror repeat images (Logothetis et al., 1995). Learning's reported that, in orientation-dependent task, that there were no explicit variation bigotry for both illiterate and literate adults in plane rotations far more easily than

enantiomorphism (Fernandez and Kolinsky, 2013; Kolinsky et al, 2011), It is then probable that in an identity-based task, (inappropriate) plane-rotations contrasts would be easily activated automated than (inappropriate) mirror repeat images contrasts. While, the differences might hold true for all participants, whatever their literacy level, it might be dominant for illiterates, as they display very poor enantiomorphism discrimination (Fernandez and Kolinsky, 2013) At this juncture, the learning thus envisaged that the impediment effect would be dominant with plane rotations than with mirror repeat images for all participants, and that rotation impediment would be less modulated by literacy than mirror repeat impediment, which was expected to be far dominant in literate than illiterate participants as was the case in Pegado et al.(2014).

Second, this learning tartan whether the potency of the impediment displayed by the participants would fluctuate as a function of the nature of the non-multilingual material. Transversely, in the two experiments, the learning examined the impact of comprehensibility of the material. Experiment 1, on familiar objects, the learning examined the role of grasp ability, explicitly of the degree by which vasomotor information is significant to the representation of the object, by appraising identity-based judgment for non-graspable and graspable objects: for the latter (e.g., a mallet), there is a dominant relationship between shape and technique of being grasped or manipulated.

The impact of comprehensibility of the material was examined by comparing pictures of familiar objects (Experiment 1) and (Experiment 2) on geometric shapes. The learning envisaged that, impediment from inappropriate orientation variations would be dominant with geometric shapes than with familiar objects on at most with non-graspable ones, for both mirror repeat images and plane rotations. This speculation is based on the three non-mutually exclusive reasons. First, simple geometric shapes may be similar to typo-fonts than familiar objects, and there seems to be an earlier bias in the VWFA for processing visual features of symbol-like shapes. Sustaining this idea, Szwed et al. (2011) instituted that, configurations of outline junctions, which seem universally used in writing systems worldwide (discussions in Changizi et al. 2006; Dehaene, 2014, Downey, 2014, Coltheart, 2014, Diamond, 2013, Stroet, Opdenakker, and Mumelert, 2013), specifically promote activation in the ventral coalesce form of the visual system. Since mirror repeat typo-fonts or alphabets are much more differentiated in the VWFA than mirrored pictures, if geometric shapes were treated as visual features of symbol-like shapes, then their mirror repeat images would also be more differentiated than mirrored familiar objects thus leading to a more dominant mirror impediment for geometric shapes in the identity-based task. Dispositional, to the processing of this kind of material might also illuminate that even for the preliterate, alphabetic-like shapes before now being stimulated the VWFA reported by (Cantlon et al. 2011). In addition, even adolescent brood preliterate and illiterate adults might benefit from minimal knowledge to typo-fonts and other symbols. Repeatedly, illiterate adults with some knowledge of typo-fonts (alphabetic) previously process typo-fonts differently than non-typo-fonts incentives (Fernandez et al. 2014,). Finally, learning's posit that some visual models, original shapes are not explicit in a viewpoint-dependent, orientation-specific way, whilst familiar objects (non-graspable ones) gain from viewpoint-independent, object-centered representations (Tarr and Bulthoff, 1993). The performance of illiterate adult enantiomorphic is stable with all these views: in an orientation-dependent task requiring explicit bias of mirror-repeat images, their performance was making possible for geometric shapes dissimilarity to (non-graspable) familiar objects i.e., for those which the setting of the object does not specify the use of one particular hand. This was the case for in all groups i.e., illiterate, tardy and early literate adults and perhaps reflects that orientation signals the vasomotor properties of graspable objects, for which those properties are critical but not to non-graspable ones (Murata et al., 2006; Rice et al. 2007). Within Experiment 1, the learning compared graspable to non-graspable familiar objects, envisaging that mirror impediment would be dominant with graspable than non-graspable objects.

In view of the fact that the identity judgment used in the present learning is an easy task, even for unschooled (Pegado et al. 2014), instructions accentuates both accuracy and speed, with the ultimate being the principal measure of interest. For both accuracy the respond times (RTs), the learning compared performance on physical identical trials, in which object identity and orientation were the same, to performance on different-orientation trials, in which object identity was also the same but S2 was either a mirror repeat images or a plane rotation of S1, hitherto since it is (learning's) known that illiterates have difficulties at speed responses, to which they are not use to (Ventura et al. 2007; Kolinsky et al. 2011), and since they often present quite variable performance (Kolinsky et al. 2011), this learning anticipated a display of slower and perhaps less accurate responses than literate. Managing this overall between-group difference, as reported in Pegado et al. (2014) This learning used a standardized impediment index computed, separately for mirror and for plane-rotation variation, as the RT (or accuracy) on different-orientation and identical trials. We envisaged that both tardy and early literates would present dominant impediment from inappropriate orientation variations than illiterates, particularly with enantiomorphism.

Experiment 1: Identity *Judgments* on Familiar Objects
Procedures
Participants

Fifty-five adults were progressively motivated and rewarded for their participation to a series of test, counting, orientation-dependent tasks using the same materials (see Table 1). They were accorded to their schooling and literacy stratum (see Table1), they were assigned to three group's illiterate (unschooled) tardy literate (semi-schooled) and early literate (schooled). For ethical reasons, the learning made a consent protocol to the community leaders/schools for approval; all participants were provided oral informed consent

The learning examined the *Signal Detection Theory* (SDT) *d'* statistics tailored for same-different comparison tasks (Macmilliaan and Creenlman, 2005), considering as *cuff* the correct "different" responses on trials in which both object identity and orientation were different, and as *mocked alarm* the incorrect "different" responses on identical trials, in which both object identity orientation were the same (see Figure 3 for each group) Three illiterates were ineligible from further learning for not grasping the task: they were presented a *d'* of zero, while all other participants were quite able to perform the task with mean *d'* scores of 4.37 (*SD*=1.56), 5.74 (*SD*=1.11) and 6.01 *(SD*=0.67) for illiterates, Tardy literates and early literates consistently.

TABLE 1
Table 1 Experiment 1: Mean performance in the identity-based same-different comparison Task for familiar objects, presented by object type, trial type, and group of participants

	Trial type		Graspable objects			Non-graspable objects		
	Expected response	Orientation	Illiterates	Tardy	Early literates	Illiterates	Tardy	Early literates
Accuracy (%)	Different		84.57 [13.86]	94.49 [5.83]	96.09 [4.33]	86.67 [13.71]	95.42 [5.26]	97.02 [2.83]
	Same	Identical	87.18 [10.01]	95.93 [4.56]	96.67 [3.37]	86.06 [10.81]	94.27 [7.14]	97.13 [2.53]
	Same	Mirror	86.82 [9.01]	95.47 [4.00]	96.67 [2.74]	87.18 [8.82]	95.27 [4.08]	96.40 [3.11]
	Same	Rotation	89.00 [7.78]	94.53 [5.90]	97.00 [2.17]	87.24 [10.16]	94.47 [4.60]	94.47 [3.76]
RTs (ms)	Different		1022 [243]	844 [277]	714 [129]	1031 [254]	847 [271]	709 [138]
	Same	Identical	826 [269]	677 [213]	591 [77]	828 [227]	680 [207]	607 [86]
	Same	Mirror	826 [216]	705 [230]	625 [86]	807 [195]	707 [233]	620 [79]
	Same	Rotation	837 [179]	741 [236]	641 [80]	850 [191]	752 [260]	632 [71]

Standard deviations in brackets

Graphics by Emmanuel S. Lalle with Adobe Illustrator CS6, 2016.

Table 1. Experiment 1: Mean performance in the identity-based same-different comparison task for familiar objects, presented by object type, trial type, and group of participants.

The final samples integrated were, 17 illiterates (11 women), aged 36-70 years (mean=56.6), 16 tardy literates (12 women), aged 27=60 years (m=49.3), and 17 early literates (8 women), aged 30-65 years (m=52.5). Illiterates were recruited through non-legislative agencies or were attending the first lesson in adult literacy classes (third week adult classes) tardy literates were engaged in fourth level of the literacy course. The three groups were from the same socioeconomic and inhabited background and had similar ages.

The participants were first all presented with alphabet recognition and interpretation (Pegado, et al, 2014) tests. Illiterates were competent to identify, on average, 8.66 alphabetic characters out of the 23 alphabets of the Egu-yoruba's alphabet, one of them was competent to interpret the alphabets (m= 0.49%). Approximately, all the tardy literates correctly identified the 23 alphabets (m=22.67) and skilled at least 83.3% correct in the interpretation tests (m=96.7%). With the exception of one participant who did not recognize one alphabet, all early literates were ideal in both the alphabet recognition (m=100%) tests. In the analyses of variance (ANOVA) on the these scores, the main effect of group was remarkable on both alphabet recognition and interpretation performance, $F_{(2.44)}$ =88.88 and =3052.46, respectively, *both p< 0001*[1]*.post-hoc test*[2] *showed that tardy and early literates adults presented the same level of* performance on alphabet recognition, both differing from illiterates, both $p < 0.001$. In the interpretation test, all groups are at variance from each other, $p < 0.05$ in all cases.

The participants were all tested with a Mini-Mental State Examination in order to appraise their prospective cognitive differences (MMSE, Flostein et al, 1975) This test is known to be susceptible to educational and (allied) literacy level (see, Crum et al, 1993, Leganlt, and Indicht, 2013), this learning used MMSE revised scores, recalculate individual scores after discarding the items that examine interpretation, typo-characters, and reckoning abilities. This led to comparable mean scores of 24.47 (*SD=3.02*), 23.47 *(SD=1.77*), and 23.33 (*SD=1.68*) by illiterates, tardy literates and early literates respectively, F< 1.[1]

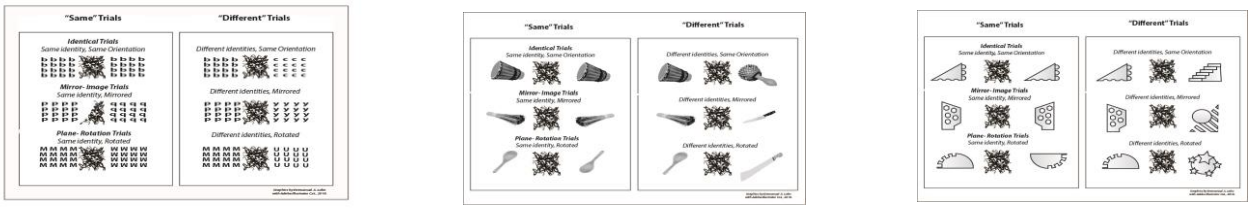
Subsequent to the orientation-independent tasks presented at this juncture, 38 participants (11 illiterates 14 tardy literates and 13 early literates were also tested on orientation-dependent tasks using either pictures of familiar objects or geometric shapes akin to (Fernandez and Kolinsky, et al, 2013). In the

orientation-dependent task, the illiterates who were presented with both types of tasks showed difficulties particularly in discerning mirror repeat images, attained 64.8% correct on "different" trials involving mirror repeat images (64.17% for familiar objects, 65.5% for geometric shapes) opposed to more than 80% correct on "different" trials involving plane rotations on (82.1% for familiar objects, 80.3% for geometric shapes) and more than 85% correct on "same" trials 85.8% for familiar objects, 86.8% for geometric shapes)

Procedure and Materials

The materials used as incentives (stimuli) were black and white pictures of asymmetric objects. As akin to Fernandez and Kolinsky (2013), most were (Africanized) illustrated by Emmanuel (2018), Examples are presented in Figure 1.

Figure 1: Examples of the stimuli used in the "same" and "different" trials of Experiment 1.



The significant trials are the three types of "same" trials.

A total of 36 different objects were used, half being graspable, the others non-graspable, as appraised by an independent group of participants (see Appendix Emmanuel, (2018) akin illustration to Fernandez and Kolinsky, 2013)

In favor of each object, a standard position, parallel always to S1, was apparent, and for the S2 a mirror repeat image (lateral reflection) as well as plane rotation were created, both differing from the standard by 1700

Each trial started with a fixation cross presented in the center of a (card board framed) screen for 250ms, after which S1 was presented during 2000ms, then a 500ms, mask comprising random lines separated the presentation of S2 from the presentation S1 in order to guarantee no involvement of iconic memory in performance. On each trial, participants were asked to decide as swiftly and as accurately as possible whether the second object was the same or not as the first, independently of its orientation. They hence had to answer "same" if S2 had the same identity as S1, independently of whether it had the same orientation (identical trials) or not, and to answer "different" if S2 had a different identity contrast to S1, as well independently of their orientation. As illustrated in Figure 1, on different orientation trials, S2 could be either mirrored or plane-rotation version of S1. RT_S were measured from the beginning of S2 to response onset. Instantaneously after participants gave their response another trial set in motion, or if no response was provided the next trial commence after 4750ms.

Participants were presented with eight hundred and sixty-two (862) trials, half "same" half "different". Each of the six credible used for an exact object (see Figure 1) was presented twice, in different blocks. Participants were first presented with six practice trials to familiarize them with the task. They acknowledged criticism on the correctness of their response only for these trials.

Results

Learning's were independently carried out on accuracy and RT_S correct responses. For each participant, correct RT_S longer or shorter than the grandiose mean plus or less 2.5 SD were isolated from further analyses (less than 3% of the data excluded). In all analyses, RT_S for correct response were logarithmically transformed and accuracy was arsine transformed[4]. For the sake of clarity, tables and figures present RT_S in MS and accuracy in percentages.

Table 1 presents the mean scores for all trials types, independently for each group. Only the trials in which object identity was the same were measured in the following analyses. For both RT_S and accuracy, this learning compared performance on physical identical trials to performance on trials in which object identity was also the same but where S2 was either a mirror repeat images or a plane rotation S1.

The learning performed two independent ANOVAS in the first rung, one on RT_S, the other on accuracy, each with group (illiterates; tardy literates; early literates) as a between-participants' variable and orientation (identical; mirror; rotation) and grasp ability (graspable vs. non-graspable objects) as within-participants variables.

There was a main effect of group for both RT_S $F_{(2.44)} = 6.79$, $p = 0.003$, n^2 $p = 0.236$, and accuracy, $F_{(2.44)} = 11.16$, $p < 0.001$, n^2 $p = 0.337$. *Post-hoc* contrast confirmed that illiterates were notably less accurate and slower than early literates, both $p < 0.005$, and less accurate, p – 0.003, but not slower, $p = 0.10$, than tardy

literates, while tardy literates and early literates did not fluctuate from each other in either investigation, both $p = 0.30$.

There was also no noteworthy effect found in the accuracy analyses, all other $F < 1$, including the main effects of orientation and grasp ability, and the orientation by group interaction. Grasp ability did not affect performance on RTs either, $F < 1$.

Hitherto, orientation strongly affected performance in the RTs investigation, $\mathbf{F}_{(2.88)} = 27.31$, $p < 0.001$, $n^2 p = 0.389$, in which it's modulated by group, $F_{(4.88)}$, $p = 2.48$, $p < 0.101$. Orientation of the incentives (stimulus) strongly affected the response speed of both tardy literates, $F_{(2.28)} = 35.27$, $p < 0.001$, $n^2 p = 9{,}716$, and early literates adults, $F_{(2.28)}$ $p = 13.48$, $p < 0.001$, $n^2 p = 490$. Contractually, it only slightly and non-significantly modulated the illiterates' response latencies $F_{(2.32)} = 2.35$, $p < 0.11$, $n^2 p = 0.111$. Where illiterate's responses to mirror trials were as fast as those to identical trials, $F < 1$, in the two literates groups, performance was slower for mirror repeat images contrast to identical trials [tardy literates: $F_{(1.28)} = 9.83$, $p = 0.004$; early literates $F_{(10.56)} = 0.003$]. In favor of rotations, all the groups presented slower responses contrast to both identical trials [illiterates: $F_{(1.44)} = 15.32$, $p < 0.005$; tardy literates: $F(1.28) = 32.26$, $p < 0.001$; early literates $F_{(1.28)} = 6.15$, $p < 0.019$].

The performance of grasp ability was not accounted for in the analyses of impediment index, as this aspect did not affect performance showed, in addition, that illiterates were less susceptible to inappropriate orientation variation than literates for both mirror repeat images and (although to lesser extent) for rotations. As illustrated in Figure 2, on the RTs impediment index, only illiterates were unaffected by orientation variations, with both mirror impediment and rotation impediment not differing form zero, $t < 1$ and $t_{(14)} = 1.39$, $p = 0.18$, respectively. In contrast, both literates groups presented significant mirror impediment [tardy literates: $t_{(14)} = 3.00$, $p = 0.009$; early literates: $t_{(14)} = 5.16$, $p < 0.001$]. On the accuracy impediment index, only early literates showed significant rotation impediment, $t_{(14)} = 2.33$, $p = 0.034$, all other = $p < 0.02$.

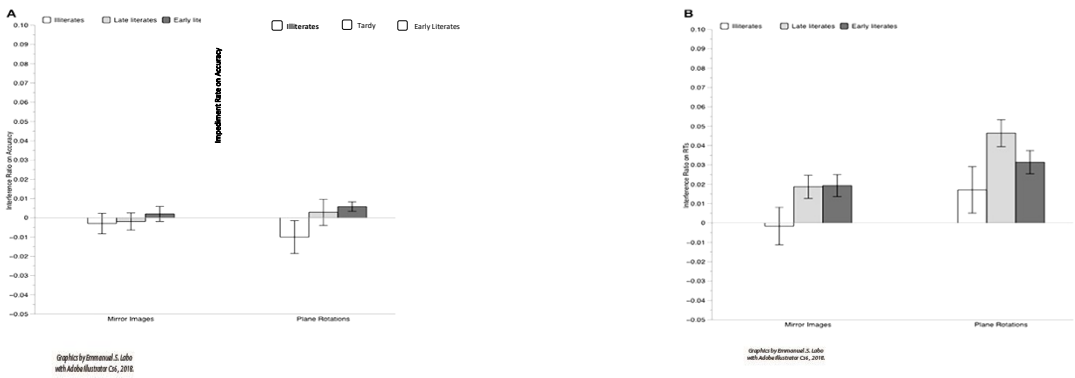


Figure 2: Mean value of the impediment index for familiar objects, computed on accuracy scores (Panel A) and on RTs (Panel B), separately for each group of participants. Error bars represent standard error of the mean.

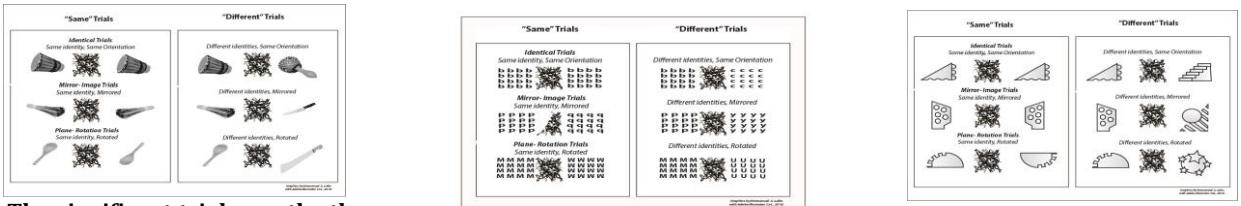
As the size of impediment was similar for tardy literates and early literates for both mirror repeat images, $t < 1$, and plane rotations, $t_{(28)} = 1.61$, $p = 0.12$, this learning contrasted the illiterate group to these literate participants. Contrastively, illiterate adults clearly presented weaker mirror impediment $t_{(45)} = -2.27$, $p = 0.028$, and rather weaker rotation impediment, $t_{(45)} = -1.96$, $p = 0.056$.

Discussion

Replicate to previous learning's (Dehaene et al., 2010a; Pegado et al., 2011; Fernandez and Kolinsky, 2013), this learning demonstrated that in adult interpretive enantiomorphism is automatically induced during object recognition. In addition, substantiating the results accounted by Pegado et al. (2014), the learning showed that this process is a corollary of literacy acquisition: in an identity-based same different comparison task in which participants had to respond "same" to both physically identical and different oriented pictures of the same object, only literates but not illiterate adults were affected by in appropriate enantiomorphic variations. Therefore, in literates, flouting mirror invariance impediment with non-multilingual objects recognition task when orientation is neither relevant nor useful for it.

Furthermore, as predicted by the neuronal recycling hypothesis (Dehaene and Cohen, 2007; Dehaene, 2009), rotations impediment was dominant than mirror impediment, at least in the literates. Mirror repeat images thus remain less silent or less automatically induced than plane rotations when processing the identity of familiar objects probably because enantiomorphism is learned in the course of literacy acquisition. Contradictory, to the prediction, no effect grasp ability was observed.

Experiment 2 Identity Judgment on Geometric Shapes
Procedure
Participants
Amongst the participants of Experiment 1, 46 participated in this experiment: 17 illiterates, and all the tardy and early literates'. The learning tartan for task commitment, examining the SDT d' scores in the same-different comparison task. One illiterate who presented a d'-o was excluded from further analyses. All other participants were able to acceptably perform the task with mean d' scores of 3.95 (SD = 1.93), 4.92 (SD) = 0.99, and 5.17 (SD0 = 0.92) by illiterates, tardy and early literates respectively.
The final illiterate trial thus included 15 participants (9 women), aged 32-65 years (M = 56.0). They were able to identify, on average, 8.2 alphabets of the Egu-yorubas, and a diminutive number were able to interpret a type-font (type-characters) of the interpretive test. Their mean revised MMSE scores were 23.80 (SD: 3.14 same scores as the unrevised one).
Procedure and Material
Nine asymmetric geometric shapes were used (see in Figure 3)
FIGURE 3
Figure 1: Examples of the stimuli used in the "same" and "different" trials of Experiment 1.



The significant trials are the three types "same" trials.
Modified graphic (Emmanuel, 2018) of the pairs and the trials types were identical to Experiment 1 (see Figure 3). Participants were presented with a total of 216 trials, half "same" half "different." Each incentive (stimulus) S1 shape was paired four times with replica and four times with mirror repeat images and its plane rotation. For "different" trials, each S1 shape was paired four times with a different geometric shape, with a mirror repeat images, and with a plane rotation of that shape. Procedure was the same as in Experiment 1.
Results
Statistics were tidied (< 3% of data excluded) and analyzed as in Experiment 1. Table 2 presents the mean scores for all trials types, separately for each group.
TABLE 2

	Trial type		Graspable objects			Non-graspable objects		
	Expected response	Orientation	Illiterates	Tardy	Early literates	Illiterates	Tardy	Early literates
Accuracy (%)	Different		84.57 [13.86]	94.49 [5.83]	96.09 [4.33]	86.67 [13.71]	95.42 [5.26]	97.02 [2.83]
	Same	Identical	87.18 [10.01]	95.93 [4.56]	96.67 [3.37]	86.06 [10.81]	94.27 [7.14]	97.13 [2.53]
	Same	Mirror	86.82 [9.01]	95.47 [4.00]	96.67 [2.74]	87.18 [8.82]	95.27 [4.08]	96.40 [3.11]
	Same	Rotation	89.00 [7.78]	94.53 [5.90]	97.00 [2.17]	87.24 [10.16]	94.47 [4.60]	94.47 [3.76]
RTs (ms)	Different		1022 [243]	844 [277]	714 [129]	1031 [254]	847 [271]	709 [138]
	Same	Identical	826 [269]	677 [213]	591 [77]	828 [227]	680 [207]	607 [86]
	Same	Mirror	826 [216]	705 [230]	625 [86]	807 [195]	707 [233]	620 [79]
	Same	Rotation	857 [179]	741 [236]	641 [80]	850 [191]	752 [260]	632 [71]

Standard deviations in brackets

Graphics by Emmanuel, S. Lafe with Adobe Illustrator CS6, 2018.

Table 1. Experiment 1: Mean performance in the identity-based same-different comparison task for familiar objects, presented by object type, trial type, and group of participants.
On accuracy ANOVA, only the main effect of the orientation was significant, $F_{(2, 84)} = 14.83$, $p < 0.01$, n2 p = 0.261, with identical trials leading to better performance than both mirror repeat images, $F_{(1, 42)} = 12.43$, and rotations, $F_{(1, 42)} = 25.59$, both $p = 0 < 0.001$ (mirror images vs. rotations: F = 3.79. p =0.058). The group effect only predisposed toward significant, F = 1.2, the learning further examined the effect of orientation on performance on each group, in view of both the results of Experiment 1 and prior results on literate participants showing that they are more sensitive to orientation variations than illiterates (Pegado et al., 2014). Justifiably, effect of orientation was found in illiterates, $F_{(2.28)} = 1.76$, $p = 0.19$, the effect of orientation was significant for both tardy literates, and early literates, $F_{(2.28)} = 9.17$, $p < 0.001$. In the two literate groups proportional to identical trials, performance was shoddier for mirror repeat images [tardy literates: $F_{(1, 14)} = 5.32 = 0.036$; early literates, $F_{(1, 14)} = 10.36$, $p = 0.001$]. Consistently, the analyses of the accuracy impediment indexes (see Figure 4A) showed that only the literates were reprimanded by

orientation variations, with significant mirror impediment [tardy literates: $t_{(14)} = 2.22$, $p = 0.043$; early literates: $t_{(14)} = 2.14$, $p = 0.049$] and rotation impediment [tardy literates: $t_{(14)} = 2.77$, $p = 0.015$; early literates: $t_{(14)} = 2.94$, $p = 0.010$]. In contrast, illiterates exhibited no mirror repeat impediment, $t < 1$, nor rotation impediment, $t_{(14)} = 1.40$, $p = 0.18$. Since the amount of mirror and rotation impediment was similar for tardy and early literates, both $t < 1$, the learning tested whether illiterates presented weaker impediment than the literates' participants. This was the case for mirror impediment, $t_{(42)} = -1.80$, $p = 0.038$, but for rotation impediment, $t_{(42)} = -1.18$, $p = -0.122$.

FIGURE 4

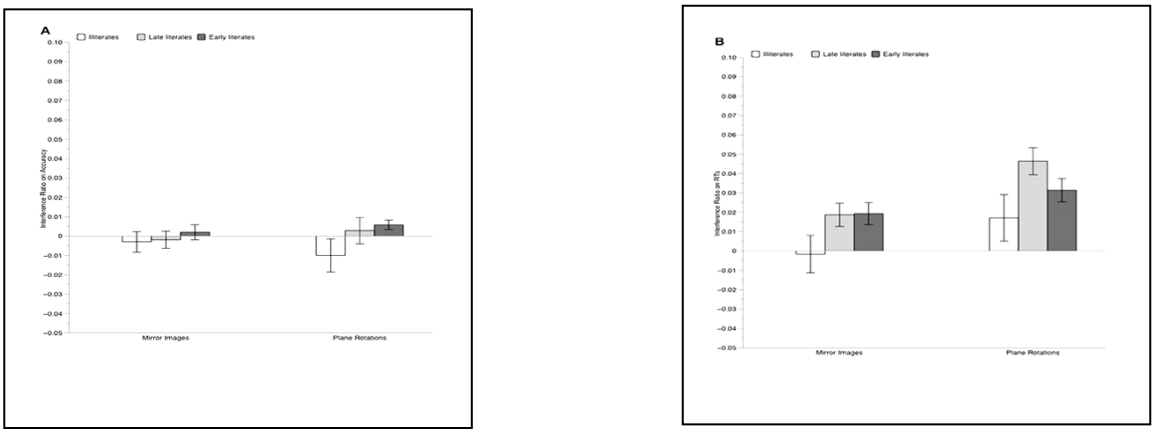


Figure 4. Mean value of the impediment index for geometric shapes, computed on accuracy scores (Panel A) and on RTs (Panel B), separately for each group of participants. Error bars represent standard error of the mean

Hitherto, the RTs analyses suggested that even illiterates were to some extent sensitive to inappropriate mirror repeat images of geometric shapes: both the main effect of group, $F_{(2.42)} = 5.01$, $p = 0.01$, $n2\ p = 0.193$ (with illiterates overall slower than tardy and early literates, $p < o.05$, and $p = 0.01$, correspondingly), and of orientation, $F_{(2.84)} = 26.8$, $p < 0.001$, $n^2\ p = 0.389$, were significant, but not their relativities, $F < 1$. Contrary to what was pragmatic on accuracy, the effect of the orientation was significant, in all groups [illiterates: $F_{(2.28)} = 4.56$, $p = 0.02$; tardy literates: $F_{(2.28)} = 14.45$, $p = 0.01$; early literates: $F_{(2.28)} = 24.83$, $p < 0.001$]. Transverse group, performance was the slowest for rotations contrast to identical trials, $F^{(1.42)} = 36.54$, and to mirror repeat images, $F_{(1.42)} = 13.14$, both ps < 0,001, and was also slower for mirror repeat images than for identical trials $F_{(1.42)} = 24.81$, $p < 0.001$. Consequently, in terms of latency both illiterates and literates participants exhibited mirrored and rotations impediment. The same conclusion can be drawn from the analyses of the RTs impediment index: as illustrated in Figure 4B, mirror and rotation impediment effects were significant in all groups (all $p < 0.03$). No difference between illiterates and literates participants was experiential, neither for mirror impediment, $t_{(43)} = -0.25$, $p = 0.803$.

Discussion and Cross-Experiments Examination

Contrary to what was experiential in experiment 1 with familiar objects, here with geometric shapes all participants, whatever their literacy level, sensitive to the inappropriate orientation variations, at least on response latencies and mostly for plane rotations

To tartan for sturdiness of this material difference, the learning performed cross-experiment analyses on the accuracy and RTs impediment indexes of 43 participants (13 illiterates 15 tardy literates 15 early literates) who were presented with materials and sufficiently performed the identity-based task. There was a significant main effect of material in both analyses, accuracy, $F(1, 40) = 10.31$, $p = 0.003$, $n2\ p = 0.205$, RT, $F(1, 40) = 8.38$, $p = 0.006$, $n2\ p = 0.173$, with generally dominant impediment orientation effect with geometric shapes than with familiar objects. The main effect of orientation was also significant in analyses, accuracy, $F(1, 40)\ p = 7.04$, $p = 0.01$, $n2\ p = 0.150$, and RT, $F(1.40) = 24.42$, $p < 0.01$, $n2\ p = 0.379$, with basically dominant orientation than mirror impediment. The interaction between material and orientation was only significant in accuracy, $F(1, 40) = 7.68$, $p = 0.008$, $n2\ p = 0.16$, not on RTS, $F < 1$: rotation impediment was dominant with geometric shapes than with familiar objects, $F(1, 40) = 17.64$, $p < 0.001$, whereas mirror repeat impediment was similar with both materials, $F(1, 40) = 1.77$, $p = 0.191$. In neither analysis did group interact with any other factor, all ps. > 0.10. Thus, the comparisons to familiar objects, identity-based judgments on geometric shapes were more dominantly affected by inappropriate plane orientation, whatever the literacy level of the participants.

Given that 36 participants of the present learning had also performed orientation–dependent task akin to materials (Fernandez and Kolinsky, 2013), this learning examined whether there was any association

between the impediment effects reported and the performance level observed for either for mirrored or rotated trials in the orientation-dependent task akin to Fernandez and Kolinsky (2013). Transversely in materials, no correlation was observed between this performance and the RT impediment index, all rs < 0.195, ps > 0.24, but when accuracy was measured, there was a significant correlation between enantiomorphism performance and mirror impediment r (36) = 0.387, p = 0.016, but not between enantiomorphic performance and mirror impediment, r (36) = - 0.176, p = 0.289. Thus, the better the participants discriminated mirror repeat images, the stronger these impedes on their identity-based judgments.

General Discussion

Literacy is an acculturation processes that facilitate massive cognitive gains. Although, according to the neuronal recycling hypothesis (Dehaene and Cohen, 2007; Dehaene, 2009), this novel cultural ability could vie with evolutionary older functions, leading to documentation effects. As a matter of fact, enantimorphy, is the ability to differentiate between mirror repeat images that develops through interpretive acquisition (Kolinsky et al, 2011; Kolinsky and Verhaenpghe; 2011; Fernandez and Kolinsky, 2013), hurtle with the original mirror invariance property of ventral visual system. Hence, in the present learning we investigated whether enantimorphy impedes with object identity judgments, as suggested by preceding work of (Dehaene et al., 2010; Pegado et al., 2011, 2014). The learning, examined whether the expected mirror impediment reflects an explicit impact of literacy on enantiomorphism rather than a general impact on orientation processing during object recognition. Besides, the learning tartan whether the dominance of the impediment exhibited by illiterates and literates adults would be attuned by the familiarity of the material and, for familiar objects, by grasp ability (Fernandez and Kolinsky 2013). To these aims the learning presented illiterates, tardy literates (who learned to interpret at adult age) and early adults with an identity-based same-different comparison task in which they had to respond "same" to physically identical, mirrored, and plane-rotated images of whichever pictures of familiar objects (Experiment 1) or geometric shapes (Experiment 2) The learning also examined impediment form the perspectives of inappropriate orientation variations separately for mirror images and plane rotations.

Through pictures of familiar objects, differing to literates adults, illiterates did not exhibit any mirror repeat images impediment. As anticipated, for all groups, impediment was dominant with geometric shapes than with familiar objects. With geometric shapes, both plane rotations and enantiomorphic variations affected responses latencies Irrespective of the participant's literacy level. In terms of accuracy, contrary to literates, illiterates did not exhibit mirror repeat images impediment with geometric shapes while they did show impediment.

In regards to familiar objects' grasp ability, namely the extent by which vasomotor information is critical to the presentation of object, in contrast to this learning guesses, this property had no impact on identity-based judgments. This result pattern posits in sharp contrast to that found by Fernandez and Kolinsky (2013) in an orientation-dependent task. There, the explicit discrimination of orientation variation, either mirror repeat images or plane rotations, was fascinated for graspable objects.

Note, conversely, that the orientation variations that could have invoked action-related information of graspable objects were in the present learning immaterial to the task. Prior learning's have confirmed that vasomotor properties of objects are particularly processed by the dorsal, vision-action stream (Valyear et al., 2006; Rice et al., 2007). In particular, parietal regions, part of the dorsal stream, have been shown to be critical for processing spatial attributes of objects in orientation-based task, but not their identity (Harris et al., 2007) Consequently, both ventral and dorsal streams operate concurrently during visual processing, their comparative involvement depends on the specific task. Task specifications might thus explain the apparent inconsistency between the grasp ability effects found in the orientation-based task used akin to Fernandez and Kolinsky and their absence in the identity-based task of this learning. Further brain-imaging learning's could test this option.

Importantly, the result pattern is in line with prior learning's showing that the discrimination of mirror repeat images and plane rotations are sustained by at least partially different modus operandi, and that the ventral visual pathway is originally sensitive to plane rotations but not to mirror repeat images (Logotheis and Pauls, 1995; Turnbull and McCarthy,1997; Turnbull et al., 1997). In this stratum and in line with the learning guesses, transverse groups and experiments, plane rotations impede more on identity judgments than mirror repeat images. Moreover, it was only for mirror repeat images that the size of the impediment effect was linked to the participant's enantiormorphic performance in an orientation-dependent task (Fernandez and Kolinsky, 2013): the better they could discriminate mirror repeat images, the dominant the mirror impediment on their identity-based judgments.

Unlearning the procedure of mirror invariance, requisite to acquire literacy in the Egu-yoruba's alphabet, has thus a cost for object identification, a basic function of the visual ventral stream. The knowledge of a

negative side effect of literacy-related ability, explicitly enantiomorphy, was expected under the neuronal recycling hypothesis (Dehaene and Cohen, 2007), which implies that interpretation, as other current cultural inventions, capitalizes on evolutionary older functions, with which they might compete. Brain-imaging statistics had already shown that literacy induces a thoughtful reorganization of the cortical networks for vision and language, and that this process involves competition for neural space in the left fusiform gyrus, especially between printed strings and faces (Dehaene et al., 2010b; Ahmed and Watila, 2018).

Purportedly, a functional cost is expected here, if some properties that were useful for the original function are deleterious for the new function (interpretation) but harm the older one. Effects of both neural competition (Dehaene et al., 2010b) and functional competition as shown here, as well as by Dehaene et al., (2010a) and Pegado et al., (2011, 2014), consequently exhibit that neural recycling is not just an alteration to flexible-use but a process of at least partial exaptation (Junge and Dennjet, 2010). Generally, as noted by Dehaene et al., (2013), the presence of mirror invariance prior to the literacy and its reduction during interpretation acquisition shows that learning to interpret involves the recycling of a preexisting circuit that did not evolved wittingly for interpretation.

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31

EXAMINATION IRREGULARITIES: A VIEW INTO FINE ART AND INDUSTRIAL DESIGN UNDERGRADUATE STUDENTS OF AHMADU BELLO UNIVERSITY, ZARIA

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Abstract
In any academic setting most especially one like Ahmadu Bello University Zaria, there must be checks and balances this could either be through examination, tests, assignment or exhibitions. The examinations vary –examination for art studio or Laboratory and for theory courses. The essence of examination either in the art studio or theory courses is to evaluate the entire teaching and learning processes, to ascertain the progress, knowledge ability and competence the students have attained. The issues of examination irregularities are similar to examination malpractice as it relates to both Fine Art and Industrial Design. Examination irregularities leads to certification of incompetent and uncreative artists to be, or industrial designer to be, who cannot initiate artistic ideas on their own and resort all the times to copy or pirate someone's artwork/design. This situation leads to low productivity among graduates of art and design. This paper discusses the concept, causes of examination irregularities and role of teachers in curbing the unwanted ordeal of examination irregularities at the university level. the role of teacher includes proper guidance and counselling, avoidance of unethical practices like social relationships of teachers with students, intimacy between examiners and examinees, extortion, lobbying, generosity in marking and reckless invigilation by examiners and so on.
Keywords: Examination, Irregularity, Art and Design Undergraduate Students.

Background

One of the objectives of education in Nigeria is to prepare young people to face future challenges and develop them to meet the nation's man power requirements. Schools need to conduct examinations as yardstick for assessment. It is the most practical way of assessment in education. Madumezia (1997) defined examination as a way to ascertain how much of a subject matter in a particular field of study the candidate has mastered. Hornby (1995) defined
an examination as a formal test of somebody 's knowledge or ability in a particular subject, especially by means of answering questions, practical activity or exercises. Balogun (1999) also defined examination as the process through which students are evaluated or tested to find out the quality of knowledge they have acquired within a specified period. Examinations could be internal, external, oral, written, theoretical or practical or both.

Examples of internal examinations are continuous assessment tests, terminal or semester and annual or promotion examinations. Examples of external (public) examinations common in Nigerian schools are Common Entrance Examination for admission into secondary school. School certificates examination are conducted by West African Examination Council (WAEC) and National Examination Council (NECO). The Joint Admission Matriculation Board (JAMB)
and National Teachers' Institute (NT!) conduct admission tests into tertiary institutions while the National Business and Technical Examination Board (NABTEB) conducts professional examinations for teachers and technicians respectively.

Examination malpractice is any wrong doing before, during or after any examination. Although one may not be able to rule out examination malpractice in the past, the current trend is alarming and calls for proper management in order to rid the school system of its consequences. Whereas in the past, students tended to hide the acts, now it is no longer a thing of shame, they advertise it with positive blatancy.

The things that others thought right to draw a veil across, the modern biographer reveals with all the gusto of a showman. Denga (1997) traces back examination malpractice to 1914. He further reported that in the University of Maiduguri, about25% of the students interviewed admitted to have engaged in one form of examination malpractice or another. Examination malpractice occurs in both internal and external examinations. In short, it has become an epidemic in the
nation's educational system, which needs prompt attention. A new paragraph to the situation of examination malpractice is so embarrassing to the nation that the federal military government in 1984 promulgated Decree 20 to deal with it. Part of the Decree reads thus:

Any person who fraudulently or with intent to cheat or secure any unfair advantage to himself or any other person or in abuse of his office, produces, sells or buys or otherwise deals with any question paper intended

for the examination of persons at any examination or commits any of the offences specified in section 3 (2 7) (c) of this Decree, shall be guilty of an offence and on conviction be sentenced to 21 years' imprisonment... (Fagbemi, 1998).

However, Examination Malpractice Act 33 of 1999 revised the above decree but now stipulates punishment ranging from a fine of N50, 000.00 to N100, 000.00 and imprisonment for a term of 3-4 years with or without option of fine. This new development is due to the inability of the appropriate authorities to enforce the old Decree 20 of 1985. Despite all these laws, examination

malpractice has continued to thrive could it be the non-implementation of the laws. Part of the reasons for it being the low moral standard in schools, candidates' fear of failure, lack of confidence in themselves, in adequate preparation, laziness and the '419' syndrome that have eaten deep into the life of the society. Denga (1997) stated that students are likely to cheat when they are not prepared for examinations. He also reported that university lecturers

are of the opinion that inadequate teaching and learning facilities, poor conditions of service of teachers fear of failure by students and admission of unqualified candidates into universities are responsible for examination malpractices.

Fayombo (2004) categorized the reasons for examination malpractices into psychological and sociological causes. The over dependence on certification hassled to 'mad rush' by the populace and the resultant effect is that people either acquire certificates legitimately or otherwise. This messy situation is having a negative effect on the nation's educational quality and the kind of certificates issued to students at different levels. So many people can no longer defend their certificates.

Okwilagwe (2001) opined that the interest in non-intellectual factors would seem to have stemmed from the idea that "the human being is a complex whole." That is, man is made up of intellectual, emotional, affective and psychological traits. For them to develop and reach their full potential in life, these traits must be understood, harnessed, and be catered for by the school. Students 'involvement examination malpractices have become perennial and institutionalized. It is a testimonial to the flawed process of admission into secondary schools and tertiary institutions. It has invariably, reflected in the multifaceted crises in the nation's educational system.

Moral instruction is the detailed information, which concerns the principles of right and wrong behaviours. The study of moral development has become a lively growth industry within the social sciences.

Objectives

The following are the objectives of the paper:

1. To determine examination malpractices in art and design education;
2. To examine the causes of examination malpractices in art and design education;
3. To suggest possible solutions to curb the problems of examination malpractices in other art schools.

Theoretical Framework

The paper adopted the Attitude theory of All port in Zanna, et al, (1993) and the Merton's theory of Anomie to examine the problem of examination irregularities in the departments of Fine Art and Industrial Design Ahmadu Bello University, Zaria. The paper used these theories to ascertain the causes of examination malpractice or irregularities in Art schools. The theory of All port sees attitude as an expression of favour or disfavor towards a person, thing, or event It can be formed from a person's past and present. It is a "readiness of the psyche to react in a certain way"

It usually comes in pair "the conscious and unconscious". Sometimes psychologists say that attitude is hereditary or inherent while some scholars argued that it is environmentally adopted. For example, Tesser, (1993) stressed that attitude is born out of hereditary factor and hereditary influences attitudes. He added that attitude is controlled by one's cognition and it could be positive or negative. But in the opinion of Merton in Olatunbosun (2009), malpractice originates from anomie. The word 'Anomie" is break down in the cultural structure due to disjunction between the cultural norms and goals and the socially structured capacities of members of the group of a given society. In this conception, cultural values may help to produce behaviours that are odd, with the mandate of values themselves. Merton in Olatunbosun, (2009) added that, it is a factor that gives birth to aberrant behaviour and nonconformity, which is symptom of disassociation between culturally prescribed goals and socially presented means for realizing these goals. He expatiated that:

> …a society that places exceptional strong emphasis on institutionalized means of achieving certain goals is bound to exert pressure on some members of the society that may eventually resort to the use of any technically expedient means in achieving these goals irrespective of whether the means employed are legitimate or not. Contemporary Nigerian society places great emphasis on success goals without equivalent emphasis on

> institutional means of attaining these goals. The society is characterized by a heavy emphasis on success and wealth without a corresponding emphasis on legitimate means and avenues to be used in achieving success. Everything in Nigeria these days is driven by the desire for success irrespective of the means used in achieving success.

Bearing in mind what the theory of All port and the theory of anomie as reported by Merton in Olatunbosun, (2009) respectively, the paper sees All port's theory of Attitude as derived from Sigmund Freud's Cognitive theory, which stresses on "Id" 'Ego' and Superego. These concepts according to Sigmund Freud co-exists together in terms of functionality in human being. The "Id' and "Ego" are biological and intrinsic and Super-ego is societal oriented, which mean the cultural needs and expectations of society in individual as a member of a given society. This is what is called societal aspirations, standards, values, beliefs and taboos. If the opinion of Sigmund Freud on what constitutes the thinking of man and why man behaves the way, he or she does? The paper sees the All ports theory as psychological because it contains both man's intrinsic and societal factors. The Merton's theory of Anomie in Olatunbosun, (2009) is purely sociological because it primarily stresses on cultural influences on members of societies. However, to throw more light on the issue regarding what causes examination irregularities in schools of Arts? To accomplish answer to this question, the paper adopts both the theories of All port and Merton. The reason why the paper adopted the two theories was for the fact that All port's treated the psychological aspect of human thinking but failed to give or explain the reason why human beings think the way they do? What influences human to do certain things in terms of attitude or behaviour? While the Merton's theory emphasizes on the influences of culture on an individual, which is relates to sociological perspectives. Merton's theorization has also failed identify the psychological motive that drives a person to do certain things. It is for this reason the paper merged the two theories to support the study and come up with cogent research outcomes. The paper considers the All ports theory of Attitude to clarify the two responsible factors that push human to do certain things as they do whether negative or positive as well as favourable or unfavorable. Having adopted these theories, the paper assumed that cultural beliefs, aspirations, standards, values and taboos are definitely the factor that every member of a society hopes to achieve. To prove the opinion of Olatunbosun, (2009) that indicated that

> …Nigerian society that places exceptionally strong emphasis on goal achievement without a corresponding emphasis on institutionalized means of achieving these goals is bound to exert pressures on some members of the society that may eventually resort to the use of any technically expedient means in achieving these goals irrespective of whether the means employed is legitimate.

Concept and Causes of Examination Irregularities

Concept of Examination Malpractice

Improper **practice** applied **by examinee** in order to be declared **successful in an examination**. Generally, it is any illegal act by the **examinee** or **examiner** or both, before, during or after the examination with the intent to make the examinee earn an unmerited grade or gain unfair advantage (Asuru in Awanbor, 2010). Malpractice can be used interchangeably with the word irregularities or dishonesty which simply means destitution in integrity, or deceitful or been fraudulent. He opines further that the activities constituting dishonest practices in public examinations which includes any irregular behaviour exhibited by candidates or anybody charged with the conduct of examination in or outside the examination hall, before, during or after such examination (Amali 2007). The examination malpractice is an act or acts of wrong doing carried out by a candidate or group of candidates or any other persons with the intention to cheat or gain unfair advantage in an examination. It could therefore, be deduced from the above perspectives that examination malpractice encompasses the acts that insult or impugn the integrity of the examination and/or its procedures. Hence, examination malpractice is the application of unusual means to obtain good results/grades perhaps? in an examination that is normally beyond the mental capability or the state of preparedness of a candidate for that examination. (Amali,2007).

Causes of Examination malpractice

Examination irregularities may not be limited to any one cause, but series of factors which act in concert (Awanbor, 2010). He identified such factors as value system of the society, economic factors, emphasis on paper qualification, psychological factors, poor and inadequate teaching-learning environment/facilities and admission policy as causes of
malpractice in both internal and public examinations: -

i. **Societal Value System:** Nigeria is a nation of paradoxes, a nation of climax and anti-climax. Ours is a society where morality, honesty and social ethics which are the basis of humanism have been thrown to

the dogs (Awanbor, 2010). It is the end that justifies the means. This is manifested in the series of electoral fraud, bribery and corruption, perversion of justice,
"thuggery", et cetera. From these, our youths learn that anything could be won or gotten not by merit, but through fraud. The low emphasis on merit as shown by the principles of Federal Character or quota system, man-know-man syndrome, tribalism, statism, favoritism, et cetera, resulting to the gaining of undue advantage, thus sacrificing merit on the altar of mediocrity.
The Combined effect of these is that the school being a microcosm of the larger society, cannot be "holier" than the macro-society. It is thus logical to say that examination malpractice is a reflection of the degenerating morals, and decadence in our society.
ii. **Economic Factors:** Because of the shift on societal value from moral rectitude to wealth at whatever means, and coupled with the continued dwindling economic fortunes of the teacher, most teachers in a bid to meet with societal standards expected of them and make ends meet, involve themselves in examination malpractice for economic gains. This, in the parlance of examination malpractice is known as "Settlement" or "sorting". Teachers see their job as the least rewarding and regarded in society, hence are scorned. This makes them susceptible to the allurements of gifts, money and promise of better jobs/contract by students/candidates or their relations. It is an open secret that invigilation of public examinations is now money-spinner jobs for teachers who use the opportunity to extort money from candidates so as to allow them cheat. It is worthy of note too that teachers in most cases pay bribe to be listed as Invigilators/Supervisors; hence they have to recover the money so invested. As observed by Awanbor **(**2010**),** some good candidates come from poor homes and to make ends meets, they accept money from richer but less intelligent students/candidates to assist them in examination. Also, the willingness of "Mercenaries" to accept to write examinations for their clients is purely for monetary gains.
iii. **Over Emphasis on Paper Qualification:** In Nigeria, undue emphasis is placed
on paper qualification to the utter neglect of actual performance. Thus, as long as one has a certificate to show, which is regarded as a meal ticket, it does not necessarily matter whether he can perform what he claims to be. This is predicated on the premise that less emphasis is placed on the assessment of the effective and psychomotor domains. These have a resultant effect of making the candidates/students get the certificate at all cost.
iv. **Psychological Factors:** Students in a bid to portray to their parents, teachers, peers, relations, colleagues and so on, of their brilliance, indulge in examination malpractice. Also, in a frantic bid to avoid bearing the stigma of failure, they indulge in malpractice. It is pertinent to state that some students may have become regular customers to WAEC, JAMB, et cetera, or have failed a particular
course many times. The fear of such previous failures, resulting to lack of self-confidence makes them resort to malpractice to avert a re-occurrence.
v. **Bandwagon Effect:** Examination malpractice to say the least has tended to be the rule rather than the exception in most cases. Hence, what matters is whether a candidate has passed and not how. In order to be among the "achievers", candidates who ordinarily would not have been involved in malpractice, indulge in it in line with a popular saying that "if you cannot beat them, you join them".
vi. **Poor and Inadequate Teaching-Learning Environment:** Conducive learning environment as well as availability of facilities is common problems militating against teaching-learning and good performance in examination. Most of our institutions today lack the basic teaching-learning facilities. As a result, the students are ill prepared for examinations.

Dangers of Examination Irregularities

Some of the dangers of examination malpractices include:
a. Not being able to defend the certificate (failure in job performance).
b. Perpetual condemnation of the conscience.
c. Possibility of unfulfilled dreams and vision, if the student is rusticated from school or terminated at the working place.
d. Spillover effect borne by parents and other relatives of culprits.
e. The culprit may be initiated into a system of dishonesty and corrupt practices by which they become hardened.
f. it makes nonsense of the educational system and it militates against the country's goal of technological advancement.
g. it discredits certificates issued by national examination bodies and institutions of higher learning and the nation as a whole.
h. It makes students to lose the ability to study or work hard in their studies.
i. When a candidate is caught and expelled, there will be no certificate to show for whatever year(s) they might have put into their educational career.

Research Methodology

The research methodology of the paper was sample survey. Sample survey as research design has aided the study to administer closed ended five point Likert Questionnaire on respondents under study.

Population and Sample

The paper considers one hundred (100) undergraduate students to serve as population. Fifty (50) Fine arts and Fifty (50) Industrial design students. The paper used stratified random sampling technique to reduce biasness and allow the participants being properly represented. The paper used non-proportionate stratified sampling technique which was done by using Rule of Thumb to justify the sample sizing of the research.

Research Instrument and Data Analysis

The paper used four-point scale closed ended Likert scale questionnaire to help the participants to respond properly within an ample time, to avoid the copies of research instruments being misplaced or missing.

Data Analysis

The following are the analyses of the paper on Examination Irregularities amongst art and Design undergraduate students, Ahmadu Bello University, Zaria, the analysis was arranged according to the objectives of the paper.

1. **Determining the examination irregularities amongst art and design undergraduate students, Ahmadu Bello University, Zaria;**

Types of Examination Irregularities	Yes	No	Percent
Pre-Examination	75%	25%	100.0
Expo	81%	19%	100.0
Falsification	80%	20%	100.0
Multiple Registration	70%	30%	100.0
Impersonation	75%	25%	100.0
Thuggery	70%	30%	100.0
Sharing of ideas in the studio	40%	60%	100%

The table above indicates that Pre-examination were 75%, Expo was 81%; Falsification of examinations were 80%; Multiple Registration were also 76% as well as thuggery 70% and sharing of ideas during examination in the studios were 40%.

2. **Examine the Causes of examination irregularities amongst art and design undergraduate students, Ahmadu Bello University, Zaria;**

Causes of Examination Irregularities	Yes	No	Percentage
Societal Values	64%	36%	100.0
Psychological Factors	76%	24%	100.0
Teacher Generosity	51%	49%	100.0
Studio Crowdedness	80%	20%	100.0
Poor Admission Policy	95%	15%	100.0
Intimacy of Teacher and Students	76%	24%	100.0
Extortion of Money by teachers	81%	19%	100.0

The table above is showing the factors that causes of examination irregularities in higher institutions. The result shows that societal values were 64%; psychological factor 76%; teacher generosity 51% while studio crowdedness was 80%. Poor admission policy was 95%, intimacy of teachers with students were also 76% as well as extortion of money from students was 81%.

3. **To suggest possible ways to curb the problems of Examination Irregularities amongst l Fine arts and Industrial design students, Ahmadu Bello University, Zaria**

Ways to Curb Examination Irregularities	Yes	No	Percentage
Fairness in assessment	80%	20%	100.0
Allowances for Examination	51%	49%	100.0
Adequate Facilities be provided	81%	19%	100.0
Committees on Examinations matters	85%	15%	100’0
Edict on Examination Irregularities	85%	15%	100.0

Table above indicates that there is need for fairness in marking examination which shows 80%; the table also shows there is need for payment of allowances which was 51%. Need to provide adequate facilities to reduce crowdedness were 81% as well as committees on examination matters 85%.

Major Findings

4. The paper revealed that various types of examination irregularities in the universities do exists. The irregularities of examinations like expo, falsification, multiple registrations do occur.
5. It has been realized in this paper that factor like societal values, Extortion of Money by teachers, poor admission policy and Studio Crowdedness, intimacy of teachers with students among others are responsible for Examination Irregularities among students in the university.

Discussion, Conclusion and Recommendation

The paper discusses the findings according to the following:

Discussion

It is paramount in this paper to discuss the findings and the related literature to ascertain the position of the outcome of the paper to avoid biasness. The issue of examinations irregularities are matters of social vices of the day. This notion was clarified by Awanbor, (2010) where he said "examination irregularities are not limited to one factor rather it was generalised to several factors". The opinion of Awanbor, (2010) has concurred with the analytical interpretation of this paper, where the finding indicates that examination irregularities are being cause by factors like societal values, psychological factors, teacher generosity, poor admission policy, extortion of money from students as well as intimacy of teachers and students. It is a candid truth that if class or studio is crowded with large population. There will be possibility of malpractice.

Conclusion

The paper realized that examination irregularities have been the reflection of social vices and government alone cannot drastically curb it. Rather, the government, school administrators as well as parent are to put hands on deck to curtail gradually out of schools.

Recommendation

Based on the findings of the findings of the study, the paper recommends the following:

1. There should be fairness in assessment in the universities at all times;
2. Allowances for marking and invigilation should be made attractive to discourage enticements from candidates sitting for examinations;
3. Government should provide adequate studios and lecture theatres. Studio should be made available to all levels 100-400

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TOWARDS BEST PRACTICES IN METAL CASTING: INTEGRATING THE INDIGENOUS APPRENTICESHIP SYSTEM OF 'IGUN STREET' IN THE UNIVERSITY OF BENIN ART SCHOOL

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Abstract
"Igun Street" in Benin City is synonymous with metal casting which dates back to the old Benin kingdom. Overtime, numerous brass castings have been churned out of there, not only for local appreciation but internationally, too. Significantly, this has contributed to the prominence of Benin Kingdom on the world map. Even though "Igun Street" may not be aptly described as a typical formal art school, brass castings made there have been described in some quarters as technically proficient. This brings to bear, the essence of effective ways of achieving desired results in creative tasks. Metal casting also called Foundry Practice is a very important component of the Fine and Applied art curriculum of University of Benin Art School. Over the years, students specialising in Metal Design and Sculpture from the University of Benin have had reasons to go to Igun street to privately complete their metal casting exercises. The reason for this interface may not be farfetched. Essentially, in this article, while appraising the metal casting of University of Benin Fine Art Department, the need to integrate the indigenous apprenticeship system of acquiring skills as is typical of Igun street is articulated. Against this background, it becomes imperative to examine the casting style of 'Igun Street' brass casting guild and the benefits it holds for the University of Benin art school students. It is however hoped that such integration will afford the students opportunities to perfect their skills. Also, broaden the scope of metal casting curriculum content in the art school indeed a synergy of this nature may also translate to best practices in foundry practice.

Keywords: Metal casting, Metal design, Best practices, Apprenticeship system.

Introduction

Metal casting is a term that refers to a production process by which molten metal is poured into a mould that contains a hollow cavity of a desired shape. Gold, copper, aluminum, brass, bronze etc are some metals commonly used in metal casting. Specifically, casting as a production process is used in the production of artefacts. Traditionally, metal casting is an important constituent of the sculpture curriculum of art schools. The University of Benin art school is one of such art schools where casting forms part of the curriculum. Generally, the aim of the Department of fine and applied art, University of Benin is to cater for the diverse academic and creative interests of students, while providing them opportunities for effective practice upon graduation. No doubt such an enterprise will go a long way to boost manpower development for the Nation, and for the individual's self-sustenance. It is also important too that outcomes from such processes should come with finesse, emanating from robust demonstration. Indeed, the practice of metal casting may be synonymous with artistic expressions but not quite limited to it. Essentially, casting as a process allows for the production and mass-production of a single or multiple forms. It is also for this reason that engineers oftentimes resort to casting for the production of engine parts, especially where precision is required.

In Nigeria, Ife, Benin City and Igbo Ukwu are some towns with known traditions of bronze and brass casting. In this context the term 'Benin arts', as used in more recent times refer to a collection of artistic expressions produced in Benin City. Specifically, bronze castings produced in Igun street (a street in Benin City) forms a chunk of this collection. The bronze casting 'industry' in Benin City is still very much alive in Igun street till date. In the observation of Nevadomsky (2005), several dozens of brass-casting families live in Igun street. He also noted that residence brass casting has a long tradition especially in its historical background as a peoples' occupation. The Igun brass casting tradition has not only made its mark in the past, but in contemporary times yet expanding. This present status of Igun brass casting industry may not be unconnected with the fact that these casters have come to be recognised for their craftsmanship. This has attracted patronage from all parts of the World, and may have also motivated the casters to align to global trends. No wonder Nevadomsky (2005) in his assessment of brass casting in Nigeria declared that brass casting flourishes most in Igun street. Evidently there may be slight modifications in the styles and themes of Igun street castings but the production methodology remains basically the same. No doubt this methodology of casting has been so sustained having been passed on from one generation of casters to another, through the indigenous apprenticeship system.

The crux therefore in this article is to firstly appraise the informal Igun street training system, which is basically one of apprenticeship. Thereafter, ascertain the possibilities of an integration of the Igun street approach with the formal metal casting curriculum of the University of Benin art school. The expectation is that a collaboration of this nature may expand the opportunities for best practices in the outcomes of students in the field of metal casting technology. On the part of the Igun street craftsmen's guild, such a relationship may articulate the need to recognise the skills they offer. This may be a platform to strengthen social partnership and dialogue between both Institutions.

Igun Metal Casting Technology

In pre-colonial Benin, there are evidences suggesting a highly organised Kingdom. For instance, there was the guild system with each guild performing specific duties. The "Igun-Eronmwon" otherwise known as the Igun street guild of bronze casters is the case in this paper. Igun street is somewhat located in the heart of Benin City a few meters away from the present location of the National Museum. It is also significantly bounded by the Oba's palace from where it tends originally, to draw most of its themes. It is important to note too that it was familiar place in the past for most of the traditional guilds to reside around the palace (fig. 1a). This may not be far from the fact that these guilds were mostly meant to serve the needs of the Oba, his palace and other palace chiefs. In his analysis of these traditional guilds, Ben-Amos (1980: 9) has noted that there are guilds for leopard hunters, drummers, executioners, astrologers and land purifiers. Among these guilds were craftsmen who produced brass, ivory, wood sculpture etc for the King (Oba). The guilds were located in special wards within the Kingdom, and as previously noted around the Oba's palace. Notably, the activities of the guilds were supervised by the Iwebo, Iweguae and Ibiwe palace societies. These societies according to Barbara (2007) are led by high-ranking palace chiefs. The roles of these palace societies may have helped in the sustenance of the variety of arts and crafts in Benin Kingdom.

Dating from traditional times, the Benins have been known for their use of brass or 'eronwon' in famous art works. Benin brass castings are outcomes of 'Cire Perdue' casting technique of metal casting. Before appraising the Cire Perdue casting process, it is imperative to point out that brass (an alloy of copper and tin) is used mainly for Igun castings and not bronze (an alloy of copper and zinc). But the term bronze is commonly used in describing castings done with both alloys. This may have resulted from the fact that both non-ferrous metals share a lot of physical and chemical properties like colour and resistance to corrosion. Cire Perdue oftentimes referred to as lost wax process of casting has proven to be very effective since its use for metal casting in Benin dating back to about the 16th or 17th century. In this casting technique, beeswax is moulded over clay core, which is covered with a layer of laterite, banded and dried. The wax is then melted and replaced by molten metal. This is allowed to cool, and the outer clay chipped away leaving the casting. This cast is then dressed (filed and chiseled). Sometimes, very large pieces have their parts cast separately after which they are welded to make the whole.

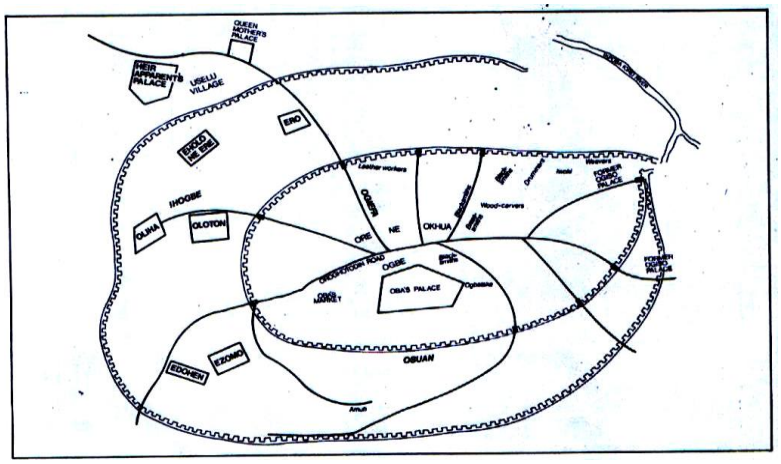

Fig. 1a: Map showing the location of traditional guilds in Benin (Present day Igun street brass casters, inclusive as seen in fig. 1b).

Fig. 1b: Sakponba Road entrance to Igun street showing a façade announcing the Guild of Benin Bronze Casters. Photograph by Kingsley Emeriewen, 2018.

In Igun street some manual and energy sapping processes involved in brass casting/finishing have been modernized lately. For instance, the bellows-driven furnace has been replaced with the introduction of air-conditioner and automobile motors powered by automobile batteries. Also, electrically operated disc sanders with different accessories are been used instead of the manual hand files. Essentially, finishing of Igun brasses is mostly at the discretion of the caster. However, a majority of more recent castings tend to portray lustre. Most casters who prefer the 'shinny' lustre on the castings employ fine-sand and lime in 'washing' the castings. This finishing option though produces expected results, is not quite permanent. Upon exposure to atmospheric conditions, the lustre on the casting begins to oxidize. Even at that, the brilliance of Benin brass works is highlighted in phrases like '...Benin bronze castings astonished, the puzzled European curators...', 'Benin bronze casting tradition is an African accomplishment that can be compared to the best of casting traditions in Europe'. The foregoing no doubt attests to the technical virtuosity and aesthetic excellence of Benin brass castings. It is in this same context that in more recent times, it could be said that the Igun casters have also diversified their range of products. They produce ornamental accessories for gates and railings, adornments for hotels and cars, jewellery pieces, gifts and memorabilia. Figures 2a – 7 show some outcomes from Igun street metal casting.

Fig. 2a.

Fig. 2b

Fig. 2c.

Fig. 2d.

Fig. 2e.

Figs. 2a – 2e: Brass floral forms at different stages of finishing. They are part of a gate design cast at Igun street, contracted to a metal design student, Fine Art Department, University of Benin for mechanical polishing. Location as at the time of documentation: Fine Art Department, University of Benin. Photographed by Kingsley Emeriewen, 2018.

Fig 3a. **Fig. 3b.**

Figs. 3a & 3b: Brass heads cast. Location as at the time of documentation: Igun street. Photograph by Kingsley Emeriewen, 2018.

Fig. 4: 'Iyoba' (Queen Mother) brass head cast in Igun street. Location: Private collection of Emeriewen Kingsley, Benin City. Photograph by Kingsley Emeriewen, 2018.

Fig. 5: 'Rago Head' (Head of Ram) Trophy. Cast in aluminum at Igun street. Location: Private collection of Emeriewen Kingsley, Benin City. Photograph by Kingsley Emeriewen, 2018.

Fig. 6: Brass Coat of Arm cast in Igun street. Location as at the time of documentation: Igun street. Photograph by Kingsley Emeriewen, 2017.

Fig. 7: 'Oil Worker' brass casts meant for award plaques design cast at Igun street. This portrays mass-production possibilities of metal casting. Location: Metal Design Unit, Department of Fine and Applied arts, University of Benin. Photograph by Kingsley Emeriewen, 2016.

Metal Casting Curriculum of Fine and Applied Arts Department, University of Benin

So far, we have attempted an appraisal of what obtains by way of metal casting in Igun street. It is also imperative at this juncture, by way of some comparative judgements to articulate the specified curriculum and course content as prescribed by the Art school of University of Benin. Importantly, such courses are drawn with specific objectives which are ancillaries to the aim of the department. It is against this background that the Department of Fine and Applied art, University of Benin, has spelt out as its main aim, the need for a course of this nature to cater for the diverse academic and creative interests of students, thus providing the recipients opportunities for effective practice upon graduation.

Metal casting as a course is offered by students specialising in sculpture and metal design. Specifically, in sculpture unit, metal casting as a course is tagged 'metal casting' while in the metal design unit, it is called foundry practice. Technically, both nomenclatures have same implications. Metal casting courses for sculpture and metal design specializations are expressed in the tables below.

Table 1a: Metal Casting for Sculpture

Course code	Course title	Semester	Credits
FAS 412	Metal Casting I	First	3
FAS 422	Metal Casting II	Second	3

Table 1b: Foundry Practice for Metal Design

Course code	Course title	Semester	Credits
APM 314	Foundry Practice I	First	3
APM 324	Foundry Practice II	Second	3

From the above, the expression indicates that metal casting for sculpture students is taken at the second year of specialisation (fourth year of study). This runs through the first and second semesters of that year. The course as seen in table 1a introduces the students to practical methods and techniques of metal casting. An analysis of the course reveals that it involves both the theoretical and practical aspects. However, the students are firstly exposed to the theoretical, which is basically acquisition of knowledge in metals and casting alloys, as well as their melting temperatures. This tends to set the pace for practical knowledge in Cire Perdue, mould, core materials, direct wax modelling, investment casting as well as technical details of metal casting process. These form the scope of the course. This course also exposes sculpture majors to casting tools, materials and safety precaution in casting practice. On the other hand, Foundry practice for metal design specialists as shown in table 1b is taken in the first year of specialisation (third year of study). Like the case in metal casting, foundry practice spans both first and second semesters. It exposes the students to principles of design in cast products. It offers the students a firsthand knowledge of equipment and tools employed in ferrous and non-ferrous metal casting. Significantly, in line with the industrial nature of metal design outcomes, pattern making (single and split) and industrial metal casting processes are emphasised. Knowledge of furnace and melting techniques are also highlights of foundry practice course.

The foregoing structure of the metal casting course curriculum leaves one with high expectations from the specialising students of sculpture and metal design. This is not unexpected given the details of the courses. However, the reality may not be quite same. This leads to the basic question as to how these courses are taught. The answer may not be farfetched especially with the growing trend where specialising sculpture and metal design students have cause to go to Igun street to complete their metal casting exercises. Figures 8 – 9b captures students wax models intended for metal casting at Igun street.

Fig. 8: Wax model of car emblem by a sculpture student. Location: Fine and Applied Arts Department, University of Benin, Benin City. Photograph by Kingsley Emeriewen, 2017.

Fig. 9a. **Fig. 9b.**

Figs. 9a & 9b: Wax model of a medallion and coat of arms by a metal design student.
Location: Fine and Applied Arts Department, University of Benin, Benin City. Photograph by Kingsley Emeriewen, 2018.

In figures 10a and 10b, the former is the wax model before its casting at Igun street. While the latter is the brass cast.

Fig. 10a. **Fig. 10b.**

Figs. 10a & 10b: Wax model and brass cast of a contemporary pendant (A jewellery assignment) cast at Igun Street. Location: Fine and Applied Arts Department, University of Benin, Benin City. Photograph by Kingsley Emeriewen, 2018.

Fig. 11: 'Trumpeters' (metal casting assignment by a post graduate sculpture student cast at Igun street).
Location as at the time of documentation: Fine and Applied Arts Department, University of Benin, Benin City.
Photograph by Kingsley Emeriewen, 2018.
Of noteworthy is the application of brass castings in other medium of expression as seen below.

Fig. 12: A brass cast of an Eagle used in an award plaque. The eagle is cast at Igun street.
Location: Private collection of Emeriewen Kingsley, Benin City. Photograph by Kingsley Emeriewen, 2017.

Appraising the place of Apprenticeship System in Formal Learning

The concept of education has been variously defined. In a most simple definition education could be described as a process of "enculturisation" or "socialisation". It is also in this regard that Fafunwa (1982) defined education as a process of transmitting culture for continuity and growth and for dissemination of knowledge. In other words, education aims at a transmission of processes and activities desirable to individuals as well as to the society. Looking at this from a philosophical perspective, it implies that education is an intentional act aimed at bringing about "a desirable state of mind". This is turn makes the educational process and activities involved in, a worthwhile venture. Generally, therefore, one can say education involves the development of the learner's intellectual and occupational capacities. In the same vein, we can also say education is concerned with developing the individual's intellectual abilities, his vocational skills and aptitudes, as well as help him develop prosocial attitudes. Having attained right attitudes, knowledge and skills, such an individual becomes socially adjusted and economically efficient.

Significantly too, education could be formal or informal. The formal system of learning involves organised classroom teaching with a specified curriculum content. According to Coombs (1975), formal education comprises of relatively standardized and interrelated parts. On the other hand, Omolewa (1981) has asserted that informal education is not oftentimes structured; rather, it is acquired under informal situations. However, he also opined that even in such informal situations, learning processes are undertaken. When such an informal situation is further deliberately planned learning could take place under a relaxed atmosphere. Informal education is therefore somewhat related to out-of-school education, where the learners can outside the classrooms walls acquire appropriate skills and knowledge. This is actually the premise from which the crux of argument in this article stems.

Basically, the apprenticeship system of learning may be described as quite informal. This is in the sense that it is not purely academic with its specified curriculum content. Even at that, apprenticeship training plays a crucial role in equipping the apprentice with skills, competence and know-how that encourages excellence, enhances productivity and quality of outcomes. This undoubtedly makes the apprenticeship system of learning a main provider of skills and competence in informal learning situations. It is in this same context that Obidi (1995: 371) has described apprenticeship as a form of on-the-job training in which young people learn by doing under supervision and guidance. In this learning system, skills in arts and crafts are learnt and acquired. It can also be said too, that the apprenticeship training enables apprentice receive specialised training directly from their jobs.

In also articulating the importance of the apprenticeship training, and using the case of apprenticeship in Tailoring, Lave (2009: 182) has argued that the supposed stereotype nature often associated with informal learning (as against the formal) in some quarters may not be quite so. In citing instances, he argued that even though the "Master-teacher" does not deliberately organise most of the learning activities of his apprentices, there is quite some considerable structure in the learning process that the apprentices go through. In his views therefore, the learning process by which apprentices acquire knowledge and skills "are not haphazard, not osmotic, and not passively observational or imitative ... perhaps more important, the learning process apprentices engage in, change in predictable ways". Without gainsaying therefore, one

can say apprenticeship training is crucial to a nation's development of human resources, and ultimately, that nation's economy.

In the history of various societies, there is a long tradition of apprenticeship system as an approach to developing productive skills. In Nigeria, Fafunwa (1982) has recognised vocational training through apprenticeship system in traditional Nigerian society. This system has also been identified as a time-honoured avenue for educating many African youths and adults. In this traditional apprenticeship system, children were sent out by parents to relatives and Master craftsmen in particular fields. The aim was not just to acquire competence and skills, but a trade. This was also to ensure that learning comes with discipline and concentration.

Still on the concept and practice of apprenticeship training system in indigenous Nigeria, Callaway (1964: 63) an authority in the Nigerian apprenticeship system, has aptly described it thus "...as a part of wider educational process in the indigenous society of Nigeria passed on their cultural heritage form one generation to the next". In essence, Nigeria has long recognised apprenticeship training as a cost-effective way of providing for its recipients, knowledge and skills in trades, as well as equipping them for a productive world of work. Drawing from this, Odiboh (2018: 2) says modern artists by may be university or workshop trained as well as self-taught or trained through the apprenticeship method in a local tradition. It is against this background that this article re-visits the apprenticeship system of training. The focus in this case is the 'Igun Street' Brass casters' guild. This guild has a long history of providing skills in brass casting through the apprenticeship system. Specifically, the commitment in this article is a conceptualisation of the Igun street apprenticeship training as a basis for possible integration and a collaborative relationship with the University of Benin art school.

Essentially, the expectation is that in a formal art school, like that in the University, students in any specialised art areas ought to be properly grounded in theory as well as practice. This is in the sense that there is a clearly defined curriculum that encompasses academics as well as practice. While the former may be often quite available, the latter most times has its limitations. There is no doubt that the Universities (in this case, University of Benin) provide some of the needed machines and equipment. Even at that students still need that practical experience not readily available within the walls of the University. This may be one reason why students offering metal casting in the past years have made it a practice, unofficially though, to visit the Igun street guild of brass casters. The major idea is to broaden their knowledge and skills in metal casting. In essence, the students in training have recognised that these local casters, irrespective of some crudity in their productions possess some skills that give their outcomes a tinge of finesse.

It is on this score that the central argument in this paper is the need for a more formal collaboration between the University of Benin art school and the Igun street guild of brass casters. In other words, having identified the importance of apprenticeship training in learning, a formal integration could be introduced where the art students can learn as apprentice under the careful supervision of the Igun street casters. Notably, the importance of such informal learning situation has been long recommended by the International Labour Organisation [ILO]. Specifically, the ILO (2008) recognised the relevance of the apprenticeship system through vocational training.

At this juncture, it becomes imperative to highlight the possible types of apprenticeship training and identify which one may be specific to the context in this paper. In other words, what kind of apprenticeship training (system) can be employed to bring about a more formal collaborative effort between the University of Benin art school and the Igun street brass casters. This is with an ultimate goal of producing graduates in metal design and sculpture who would always appreciate the need for best practices in metal casting.

There is the popular traditional apprenticeship training, from which all other types may have taken their roots. Significantly, this type is based on socio-cultural conventions. It is a purely informal system of transfer of skills in crafts, based on an agreement between Master crafts person and parents or guardian. In Fafunwa's (1982) description of this system in traditional Nigerian society, children were bound to follow the guidance of their parents for effective training. In this wise, parents apprenticed their children to their friends, relatives or competent craftsmen. Importantly too, according to Callaway (1964: 63), in this traditional apprenticeship type, "learning a craft often begun with personal service to the master... After some years of promising usefulness, the apprentice would be introduced to the craft of his guardian". In pre-literate Yoruba society, verbal and unwritten contractual agreement was made. Quite remarkably too, these unwritten agreements were faithfully kept and scrupulously honoured (Obidi, 1995).

The second type of apprenticeship training is closely related to the first. It is also one of a purely informal approach. However, the slight difference between the first type and this is that the majority of apprentices are not from the family, or family members of the Master craftsman. The apprentices are drawn from diverse families and places. This is quite unlike the first where oftentimes, the craft, trade or skills taught

are special preserve of a particular family, and as such highly valued and zealously guarded. Such crafts and skills were passed on to family members as family trade and cultural heritage.

Finally, there is the modern apprenticeship training. This is usually regulated by an "Apprenticeship Act". This stipulates the length of training, the training format, the number of working or training hours, the payment minimum wage etc.

Generally, from the foregoing irrespective of the type of apprenticeship training, one thing seems clearly articulated. That is each of these systems has a major goal of imparting in the apprentice(s) skills and competency in a process of cognitive apprenticeship. This is a process where the apprentice works alongside his Master craftsman to acquire tacit knowledge and vocational skills. Oftentimes such skills are acquired in a learning process of imitation and practice. Notable too, such implied knowledge in non-codifiable, and as such, cannot, in the strictest sense be taught. However, such tacit knowledge and skills can be acquired and "discovered" as the apprentice observes, and with practice, brings experience gathered to bear.

Specifically, in the case of the University of Benin sculpture and metal design students, one may not opt for a purely traditional apprenticeship training for them, or even the informal system. However, the modern apprenticeship may be a good standpoint to work from; where the "Apprenticeship Act" may be regulated to suit the context of training. This takes cognisance of the fact that these students already have some basic knowledge and skills in their area of specialisation. In this case therefore, the goal is for an integration that will focus on production techniques and work processes which will enhance effectiveness of these "apprentices". In other words, this type of apprenticeship system ensures the infusion of 'new' skills and techniques in brass casting acquired from Igun street guild into the theoretical knowledge and practical skills already acquired in the art school classrooms. The expectation is that an integration of this nature will to a good extent influence students outcomes, in terms of decent work and best practices. The student - apprentice may be better "educated" having acquired the local craftsman's knowledge, in addition to the designed and clearly defined curriculum content from school. The ultimate goal is to encourage excellence and enhance productivity and quality of outcomes.

Conclusion

The commitment in an integration of this nature allows for easy access to some form of re-training by the Master craftsman. This will no doubt strengthen the course content in metal casting for sculpture and metal design students. Furthermore, it is hoped that students with such broad-based experience will always strive towards best practices, and be well equipped for a productive world of work.

In the same vein, collaboration between the Igun street casters' guild and the University of Benin art school may also hold some benefits for the former. Specifically, it will upgrade the status of the Igun street apprenticeship training as an informal learning outlet for the acquisition of practical skills in metal casting. Furthermore, this may be an avenue to establish a platform for strengthening social partnership between both Institutions.

Lastly, by way of suggestion, the three months Industrial attachment as specified in the University of Benin art school programme for their third and fourth year of study may be well utilized in the Igun street apprenticeship training 'school'.

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IMPROVING TRADITIONAL TECHNOLOGY: A CONSTRUCTION OF ELECTRIC POTTER'S WHEEL FOR TEACHING AND LEARNING PRODUCTION OF CERAMIC WARES

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Abstract
Educational system in Nigeria is gradually drifting towards pragmatic system of education that encourages acquisition of functional skills that will make an individual to be useful to himself / herself and the society he /she belongs. Inherent in visual art education, is ceramics as a vocational course. It is obvious that, most of the needed equipment for the teaching and learning it are not locally made in Nigeria. To acquire such equipment like; electric potter's wheel, requires a lot of money since dollar has appreciated so-much above naira to import it into the country. The high cost of the equipment has become a problem to the teaching and learning ceramics because only few schools can afford to import it. Consequent upon this, this research seeks to improve on the traditional technology of pottery and ceramics production by fabricating electrically propelled potter's wheel for the purpose of encouraging entrepreneurship, enhancing teaching and learning, and reducing the cost of importation of the machine.

Key Words: Potter's Wheel, Importance of Potter's Wheel, Advantages of Electric Potter's Wheel, Significance of Fabricating Electric Potters' Wheel and Fabrication and Construction Processes.

Introduction

In the past, the system of education in Nigeria was purely 3Rs (Reading, Writing and Arithmetic). The system was more of theory, and was geared towards developing skills for reading and writing (Osimabale, Bazza and Lawal, 2016). However, the present day Nigeria educational system has evolved through different phases of curriculum development over the centuries for the purpose of nation building and development. For this reason, Ceramics as a study area in Applied Arts is geared towards empowering the students to become self-employed and also an employer of labour as a result of the skills acquired. To this end, students are equipped to become useful to themselves and the society.

It is obvious to note that, due to global and economic melt-down, there is a sharp hike in the prices of goods. Consequent upon this and increase in the rate of unemployment in Nigeria, abject poverty, prostitution, joblessness, kidnapping and ritual killings to mention but a few are equally on the increase (Lawal, 2011). For such crime rate to be minimized, there is a need to encourage ceramic education to bequeath jobless individuals with some relevant skills that will make them to become self-reliant and employers of labour. For the fact that effective teaching and learning ceramics are not possible without availability of the needed equipment and materials in place. Procurement of equipment for ceramic production is expensive because of hike in the prices of goods due to rise in the value of dollar against the value of naira. Consequent upon this, importation of electric potters' wheel is expensive and that it has become difficult for people to import it into the country. To realize the effective teaching and learning ceramics, therefore, requires that indigenous technology be developed in this regard to enhance the fabrication of electric potters' wheels locally in Nigeria.

It is to this end that, developing an indigenous electrically propelled potters' wheel that will enhance effective teaching and learning ceramics education is intended. It is worthy of note that, the construction of indigenous potter's wheel will reduce the importation of expensive foreign potters' wheel that seems difficult to acquire for use because it is expensive.

Potter's Wheel

According to Otimeyin (2015), Potter's wheel is a machine that has a rotating wheel head on which clay could be manipulated and transformed into any desired shape. Similarly, Onuzulike (2009) notes that, the potter's wheel is a tool for generating basic clay forms which are like plain canvasses awaiting the painter's orchestration of colour to create concept(s). being that clay could be manipulated and transformed into any desired shape; its plastic nature warrants the use of potter's wheel (Otimeyin, 2015). Some examples of potter's wheel are: kick wheel and electrically propelled wheel. The kick wheel is pedaled by the

individual throwing clay, while electric potter's wheel is powered by electric current. In this case, the individual does not need to exert force on the machine to throw his clay.

Importance of Potter's Wheel

The importance of potter's wheel is that; it enhances mass production of wares through quick forming methods now obtainable in the ceramic industry. Otimeyin (2015) posits that, using potter's wheel is faster in modeling ceramic wares. Lawal, Okechukwu and Sanusi (2011) assert that, potter's wheel reduces fatigue when used for creating clay wares, and throwing on a potter's wheel enables the potter, the use of the fingers in skillfully opening up the revolving ball of clay mounted on the wheel, and forming the wall, more quickly than using the manual method. With this method, even wall is formed to make the thrown ware have even thickness.

Advantages of Electric Potter's Wheel Over Kick Wheel

Electric potter's wheel is faster than using kick wheel in spinning clay. Therefore, the potter can throw more clay wares when electrically propelled potter's wheel is used. The average difference in the quantity of wares thrown is put at ratio 8:3. Though, this is subject to the individuals throwing clay in terms of expertise.

Practice shows that, fatigue is less in using electric potter's wheel than when kick wheel is used. The reason is that; electric potter's wheel does not require the potter to exert energy or force on the machine before the wheel head rotates. Whereas in the case of kick wheel, the potter is required to make several kicks on the machine at regular interval for the wheel head to keep on rotating before vessels are formed. Similarly, Alasa (2015) discloses that, machines release man from drudgery and muscle power tasks. Since electric potter's wheel requires little or no energy to throw ceramic wares unlike the kick wheel, one would prefer the electrically propelled potter's wheel.

Significance of Fabricating Electric Potter's Wheel Locally

The current price value of imported electric potter's wheel is about Three Million Naira only while the locally fabricated electric potters' wheel is three times cheaper than the imported ones. Alasa (2015) posits that, potter's wheel as one of the equipment that are needed for ceramic wares production in Nigeria, need to be developed and fabricated locally. Consequent upon this, if electric potter's wheel is mass produced locally, there may be no need for the importation of electric potter's wheel. Hence, the economy of Nigeria will be improved. David (2003) justifies that, when a nations import is less than her export, the gross domestic product (G.D.P.) will be on a positive note. Alasa (2015) further notes that, attempts towards achieving fabrication of ceramics tools and equipment locally will be the right step in the right direction if technological development and growth must be attained.

Procuring electric potter's wheel will be affordable by indigenous potters if is fabricated locally in Nigeria. to an extent, it will encourage the establishment of both small scale and medium ceramic industry in the country. If this happens, the rate of unemployment will be reduced. Sequel to this, it will reduce social menace like; prostitution, armed robbery, child trafficking and kidnapping, to mention but a few.

Since fabrication of electric potter's wheel will enable institutions of higher learning where ceramic is offered as a course of study and skillful potters who may wish to go into pottery business to be able to afford the machine cheaply. Thus, teaching and learning ceramics will be more effective. As a result of this, students and apprentices will have industrial work experience during their schooling or apprenticeship period.

Fabrication and Construction Processes of Electric Potter's Wheel

The construction of an electric potter's wheel was carried out in the following stages: Working Drawing, Metal Construction and Fabrication of the Potter's Wheel, Installation of Accessories and Parts, Cabinet Work on the Potter's Wheel, Electrification of the Potter's Wheel, Painting of the Electric Potter's Wheel and Test Running of the Electric Potter's Wheel.

Working Drawing: The interpretation of conceived idea on how to construct the electric potter's wheel was first interpreted in drawing.

Metal Construction and Fabrication of the Potter's Wheel: For stability of the potter's wheel on a stationed position when throwing clay on it, weighty angle irons were welded together to form the skeleton of the machine. The base frame was constructed to accommodate axle bearing the pulley, connector, wheel butt and wheel head. On the motor roller is a pulley fabricated and welded on it. A metal clay bath was also fabricated to fit into the metal body framework. Round the metal skeleton of the machine is adequately perforated metal sheet that will proper ventilation into the axle bulk and motor roller.

Installation of Accessories and Parts: The fabricated axle bulk and the motor roller were carefully installed with the use of some 17cm bolts and nuts to ensure that they are tightly fixed. The choice of fabricating a pulley with a smaller diameter on the motor roller while a wider diameter pulley is fabricated on the axle bulk is hinged on the speed required for effective throwing of clay on the potter's wheel.

Cabinet Work on the Potter's Wheel: Wooden two leaved opening of equal size were created to enhance internal security of the machine and to avert accident that could lead to cutting away ones' finger or cause electrocution.

Electrification of the Potter's Wheel: The wiring of the machine was done with some yards of 2.5mm copper cable with a capacitor connected parallel to the motor roller. In the wiring is a main control switch that will ensure a total short down of electric current in the potter's wheel. Connected to this, are two terminals to speed breaker switch through which the speed can be regulated when throwing clay on the machine.

Painting of the Electric Potter's Wheel: To add to the external aesthetics of the electric potter's wheel, it is painted with auto based paint in black hue. The choice of black pigment is because it can absorb dirt. Though, black colour generates more heat than other colours, the regulation of heat was adequately being catered for by creating proper ventilation outlets on the body of the machine.

Constructed Electric Potter's Wheel: Below, are visual representations of the constructed electric potter's wheel in plates I and II

Plate I: Front, Side and Top Views of Electric Potter's Wheel

Plate II: Back, Side and Top Views of Electric Potter's Wheel

Test Running of the Electric Potter's Wheel: The machine was connected to electric current, some vases were thrown on it and the following observations were made:

1. That, the electric potter's wheel is safe and void of causing electrocution on the user.
2. That, the machine has the capacity of being used for several clay throwing for ceramic wares production and
3. That, it does not warp when throwing vase on it.

Conclusion

The successful construction of electric potter's wheel has contributed to the development of ceramics education in modern Nigeria, has added value to indigenous technology. Sequel to this, the quest for importation of electric potter's wheel will reduce drastically. There is an expectation that this research will enhance the establishment of small scale and medium ceramic industries in Nigeria.

Recommendations

The following recommendations are made amongst others:

1. The government of the Federal Republic of Nigeria should encourage the mass production of this machine in the country.
2. Because of the problem of power outage, future researchers should develop a study on how solar power can be used as a source of electrical energy for the machine.

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