

Abstract

Rain is one of the natural elements of the environment. The paper is aimed at exploring the visual artistic possibilities of the rain as seen through the windscreen of a vehicle which is basically designed for protecting against external forces when in the comfort of the vehicle. It discusses the rain and windscreen as a dual subject matter for artistic inspiration and expression. This paper would also, be examining the interplay between the rain droplets and the windscreen with the aim of using the impressions to create paintings on two dimensional surfaces. The paintings created, are based on the visual, aesthetic and appealing amoebic forms observed across the surface of the windscreen. Such works are seen to bear the ephemeral qualities of rain as it affects the visual appreciation of colour and other elements of art. It also considers conceptual interpretations of the works produced through an analysis of Op art.

Key words: Rain, Windscreen, Artist, Op Art

Introduction

Rain is a natural phenomenon that may annoy or inconvenience a lot of people but to some, it may bring a sense of peace, comfort as well as a sense of intrigue especially to the Visual Artist. It is a natural phenomenon that presents an entirely different visual perspective thus, forming the basis for a new means of perceiving the world. Rain when contained within a certain type of visual measurement such as a car windscreen, can present the artist with several elements for suitable visual expression. These elements include, line, colour, texture, and form. These elements, constitute the building blocks or the foundation of the paintings created as a crucial part of this paper's theoretical musings. Other aspects that form the main thrust of this paper include, the conceptual interpretations of the works produced, central problem of the studio exploration as well as the objectives of the paper. The paper, also considers, the central subject matters of expression i.e. effect of rain on windscreen. It provides a descriptive analysis of each in establishes theoretically, a relationship between the two. It looks also, at their differences as a natural entity and as a manmade object. The paintings produced are looked upon as the fruits of such an unlikely visual combination.

Subject matters

Theoretically in art, a subject matter is considered mostly, to be the central theme of the artist's preoccupation. It is the required information whether an object is two or three dimensional in nature, that the artist needs to base his/her visual exercises upon. It could also be described to be the idea or thought that engulfs the creative person and spurs him/her to visual action. Basically, the term subject or subject matter in art refers to the main idea represented in the artwork. The subject in art is basically the essence of the artwork. It combines with other elements to give the artist a voice to adequately communicate what he/she is feeling or the meaning of the created art work.

Ledrick (2013), identifies five different types of subject matter namely: still-life, portraiture, landscape, nature and abstract/non-objective. Works of art may have and do have more than one subject within a defined space. This is however, largely determined by the choice and judgment of the artist. Consequently, the works created to serve as the main thrust for the discussion within the confines of this paper bear more than one subject matter; i.e. rain and windscreen alongside the aforementioned elements of art.

Rain

Stanyer and Rosenberg (1996) say that, rain may be a gentle drizzle or a heavy torrent blown by the wind across the landscape. They further describe the natural phenomena as sometimes having a transparent quality, like a veil descending over the landscape.

Rain is further described as liquid water in the form of droplets that have condensed from atmospheric water vapor and then precipitated - that is, become heavy enough to fall under gravity. Rain is said to be a major component of the world's water cycle and is responsible for depositing most of the fresh water on the earth. It provides suitable conditions for many types of ecosystems, as well as water for hydroelectric power plants and crop irrigation. The major cause of rain production is moisture moving along three-dimensional zones of temperature and moisture contrasts known as weather fronts. Rain

can occur in different forms; smaller drops are called cloud droplets and their shape is spherical, then as a raindrop increases in size, its shape becomes more oblate, with its largest cross section facing the oncoming airflow.



Fig. 1, Rain Drops On Rose Leaf, 2014,
Source: [wikimedia.com](https://www.wikimedia.com)

Windscreen

A windscreen is a thick sheet of glass with one or more sections projecting upwards and across the dashboard of an automobile. It is meant to provide a certain level of protection from natural elements such as the wind, water, sunrays, and other external elements that may occur as a result of human activities. The windscreen also serves as a vital visual element, this is so, because it provides or serves as a viewfinder which allows the artistically inclined person to find or pin point a target or subject of interest.

Following the above exposition on the significant subject matters for this paper, that is rain and the windscreen, it becomes imperative to establish a connection between the two. Though of different origins, one being a natural element and the other a human creation, it is believed that, a systematic juxtaposition of the two can provide a dynamic platform for visual expression in two dimensional forms. This combination of a natural entity (*rain*) and the end product of human endeavor (*windscreen*) have upon observation, provided a unique means of viewing and reinterpreting the cityscape. This combination has provided what may be termed as an obscured image of the city/landscape to a lay man but to a creatively inclined mind, the view through the windscreen of a car while the rain is falling is an enhancement of already existing visually aesthetic scenery.

Conceptual Interpretation

For a work of art to be effective in communication, it is important to establish a sound foundation for its subsequent encounter with its intended audience, thus, the need for a conceptual foundation that the viewer if adequately ingrained in the knowledge of art can use for interpretation as well as understanding. When a satisfactory level of understanding is achieved by the audience, the degree of appreciation is or will be sufficient. Therefore it is imperative for works produced/created to have a succinct attachment to frameworks that subsequent interpretations can take place from. Therefore, the need for these set of works to be tied to the pioneering activities and proponents of Op Art.

In their ambience of visual perceptual art idiom, the proponents of Op art, took expression to the possible limits within the field of representation. Op or Optical Art, employs abstract patterns composed with a stark contrast of the foreground and background often in black and white for maximum contrast to produce effects that confuse and excite the eye. Jasian (1997), aptly says: it is when the man is tricked into seeing that which does not exist because of the physical conditions which are created. It is that type of illusion where the normal processes of seeing are brought in doubt, mainly through the optical phenomena of the work.

The term optical is generally applied to those two and three dimensional art works which explore and exploit the fallibility of the eye. The generalization which is pertinent and observed is that, all Op art works are abstract in nature, essentially formal, exact, and that traces could be seen as to its emerging development out of constructivism (Jasian, 1997). Op art essentially possesses the dynamic quality which provokes illusory images and sensations in the spectator, whether this happens in the actual physical structure of the eye or in the brain itself, is another matter. Thus, one can deduced that Op Art in a way, fundamentally and significantly deals with visual illusion.

The paintings produced for exposition within this paper, bear and draw their ideas and conceptual foundations from the activities and principles of Op art. In their search for optical perception of shapes and colours they revalue the concept of real or simulated movement. It is an exploration of painting in the effects of retinal overstimulation through the calculated confrontations of colours and contrast. It systematically explored the effects of optical sensations in painting. The movement's leading exponents were Victor Vasarely and Bridget Riley who used patterns and colours in their

paintings to achieve a disorientating effect on the viewer. In their use of repetition patterns painted in high contrast colours of black and white created illusions of movement which fooled a viewer's sense of perspective. This study looked at the technique employed in the concept, the idea of movement as it relates to the windshield of a vehicle, the movement of the windshield forms and the wavy and spiral looking patterns in diverse directions. Light travels through the water which in turns refracts images seen through it.

From the aforementioned about Op Art, it can be succinctly deduced that Optical art is a mathematical themed form of abstract art, which uses repetition of forms and colour to create vibrating effects, more patterns, foreground – background confusion, an exaggerated sense of depth, and other visual effects that confuse and fool the eye. It is also, the visual situation whereby both negative and positive spaces in a composition are of equal importance, as Op art kind of works could not be created without both. This is the point where the study has taken its studio explorations further by seeing visual illusion in fluid and amoebic patterns on the windscreen of a moving vehicle while rain falls with carefully chosen elements such as colour, line and shape to achieve a maximum effect. The illusions generated are ephemeral so it doesn't have a definite pattern to follow.

The works

Kramer in Sayre (1989) explains that numbers are neutral. They make people look at a picture for what they are. This is the rationale behind the untitled but numerical identification of the works created, because the title adds to the confusion of understanding and appreciation of an art work.

In the course of creating the paintings, it was observed that the rain on the windscreen was basically dominated by two main physical characters; droplets of rain on the windscreen and the wavy like patterns formed by increased momentum of the rain fall.

Figures 1 and 2 shows the rain droplets on a moving windscreen of a vehicle. Although they were at different momentum of the rain. **Figure I** shows the view through the windscreen with the rain drops at a low capacity, while **Figure II**, depicts a varying view/scenery with the rain drops at a heightened intensity. It would be observed that, though not as expected, some of the droplets are not oval as it would seem but rather flattened and in some way stretched horizontally. This is due to the moving force of the car and the slanting curvy nature of the windscreen.



Figure 1, Title: No. 1, Medium: Oil on Canvas, Size: 152cm x 122 cm, Date: 2015

Figure 1 shows the commencement and the interplay of the two key elements in this study. The rain as it falls on the windscreen of a moving vehicle, appears spontaneous and scattered. The windscreen is occupied sparingly, by varied round droplets of rain which are smeared in the middle of the windscreen. The transparent nature of the windscreen, shows a view of moving (rear view) vehicles. On either sides of the road, are slightly blurred, storey buildings. The scene appears deserted without much sign of human life/activity because of the rain except for some human activities shown on the left side beneath one of the storey buildings. Here the artist, represents all aspects of the scenery as seen. There is little or no alterations.



Figure II, Title: No. 2, Medium: Oil on Canvas, Size: 152cm x 122cm, Date: 2016

Figure II is a painting of a street scene. The view shows two vehicles on the road at the centre of the composition with one of them facing the viewer's direct line of vision and the other, backing the viewer. There is a plethora of rain droplets scattered on the windscreen in diverse sizes. These are

reflected upon by the vehicles full lights thus, creating a reflective and obscured view of the windscreen of the ongoing vehicle. The reflective nature of the light on the glass, occupies the central area of the picture plane giving the viewer the feeling of being inside the vehicle. This painting bears the qualities of Op art.

Figure III falls in the second category of works created for this paper. This characterises the wavy like patterns created by the heavy down pour of rain water on a windscreen of a moving vehicle. Going by the characteristics of the wavy movement of the water, the colours move arbitrarily and freely on the windscreen with the contour lines of elements being lost into it. This is a result of reverse contrast called the assimilation of colour or the spreading effect (Floyd, 1996). He further explains the phenomenon of brightness of white or darkness of black spread into neighboring regions or other areas of a composition as the case may be. Thus, colours may appear to spread into neighboring areas appearing more alike, rather than to embrace their differences. Here, water is like a chameleon because it has the efficacy to take on the colours around it and become one with it. This gives the illusion of melting colour across the smooth surface of the windscreen.



Figure III, Title: “No 3”, Medium: Oil on Canvas, Size: 140cm x 110cm, Date: 2016

Figure III bears visually the intensity of the rain droplets. It shows the viewer, an increased momentum in the downpour of water. The increase in momentum turns the droplets of rain into smears that are arbitrary, and fluid in their formation moving haphazardly across the concave surface of the windscreen. The contour lines of all elements in the cityscape on the windscreen have become amoebic and fluid in nature. They have dissolved and synthesized into a new paradigm of composition. The sky area, due to the fluid nature of the rain on the windscreen has flown into the vanishing point of the composition downwards into the composition weakening the perspective of the painting. Same can be seen on the buildings, vehicles and on the road itself.

Conclusion

It was discovered that there is a synthesis of forms and colour element which are conspicuously seen in the water movement across the windscreen, as it affects different times of the day. The colours of the atmosphere merged with the flowing water thereby, becoming transient in nature; whilst maintaining its free and fluid movement in tributary forms running haphazardly across the windscreen. The forms and elements are gradually dissolving and merging into one. Dominating colours lose their identity as water which in itself is crystal clear and absorbs such colours into itself. Also depth which is a means of understanding perspective in nature is being impaired. The rain water on the windscreen has created a relationship between the foreground and background of a picture plane. There is the possibility that the convex nature of the rain droplets on the windscreen has/is instrumental to why motorists find it hard to continue driving at some certain level or point in the rain. This is so because the rain droplets are turned outwards reversing the lights despite being flattened on the windscreen. The works produced bear characterizations of Op art. Though the first parts of the works are naturalistic as seen in figure I, subsequent paintings (figure, III) are abstract in nature. They are however, created to, give the viewer the impression of movement, hidden images, flashing and vibrating patterns, or swelling or warping.

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Decision Making Process Model (DMPM) and Planning Capability for Art Pedagogy in Nigerian Schools: An Overview

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Date: 14-2-2017

Abstract

Decision making process for assessable art pedagogy in schools has become a challenging matter in art education. Art educators' and administrators' decision making have evolved in an effort to facilitate art teachers and learners with good decisions for effective management of art teaching and learning. Decision for effective art education programme is a means by which art educators and administrators translate their missions and visions of the end position into action. Decision-making could be termed as the process of defining a problem, developing alternative solutions, gathering information, evaluating the alternatives and reaching to a final decision. Decision Making Process Model (DMPM) is designed for use in the study as a basis for the related idea and system for decision making process organization. Other aspects for consideration in the study are the causes and impact of poor leadership and uncertainty regarding the intentions of schools administrators. Decision-making, by the heart, is the control of the authority of the Head of Department or educational administrator; and at a control by the stipulated rule and regulations. It is very essential for the heads of art departments to consider enumerated elements in the study for taking a decision for effective administration in art pedagogy.

Keywords: Decision Making, Process, Planning, Pedagogy.

Introduction

Decision-making is the act of knowing *if* to decide, then *when* and *what* to decide. Encarta Dictionary defines decision-making as the process of making choices or reaching conclusions, especially on important matters. Its meanings include understanding the consequence of decisions. It is the selection of an alternative in order to achieve a given set objectives. It is a mental process that directs the curriculum designers and implementers to analyze the art situation in order to master it. It is an estimate of the line of action intended to be followed by the art teachers, and as the most favourable to the successful achievement of art pedagogy set objectives. According to Peter, (1997):

Decision is a judgment. It is a choice between alternatives. It is rarely a choice between right and wrong. It is at best, a choice between 'almost right' and 'probably wrong'. It is a choice between alternatives; but much more often a choice between two courses of action neither of which is probably more nearly right than the other.

(p.13)

Decision-making in art education programme is a systematic and orderly process, while the Decision Makers' decision is not merely a mathematical computation or abiding by scientific formula. It is a creative action based on consideration of all the factors that are involved in art education programme. Its soundness is a reflection of the art educators and administrators' professional competence, experience, intelligence, perception and strength of character. Decision-making for art education programme is both theory and practice, it is both rational and technical, as well, and it involved both the bodily and mental activities.

Presentation

Many aspects of art education programme such as art curriculum and instructions, art class and studio practices, teaching-learning activities, art teachers' qualities, art facilities and infrastructures are quantifiable and organizational therefore need administrative considerations in art education. Decision Making Process Model (DMPM) is designed and used in the study as a basis for the related idea and system for decision making process organization. Other aspects for consideration in the study are the causes and impact of poor leadership, complexity of teaching-learning activities, uncertainty regarding the intentions of schools educational administrators and the bad attitudes of the society towards arts.

Decision Making Process Model (DMPM)

Decision Making Process Model (DMPM) propounded by Norman, (2002), is an established and proven analytical planning process. It relies on a doctrine and can be applied across the spectrum of conflict and range of educational operations in art pedagogy. It is a planning tool that establishes

techniques for analyzing an educational mission; developing, organizing, and comparing courses of action against criteria of success of educational plans. The DMPM helps in organizing thoughts and process of the development plans. It helps the staff to apply thoroughness, clarity, sound judgment, logic, and professional knowledge to reach decisions.

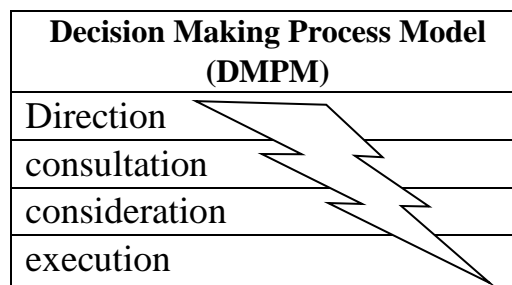
Head can use the model to organize their planning activities, share a common understanding of the mission and the intentions of the organizational settings. It also helps to develop effective plans and orders. It is a detailed, deliberate, sequential, and time-consuming process in nature especially used when adequate planning, time and sufficient staff support are not accorded or thorough examination of numerous friendly courses of action are not given priority. This typically occurs when planning for an entirely new assignment, or during an extended operation, such as with new staff training where staff are not properly organized and administered.

The DMPM helps you to analyzes and compare multiple friendly courses of action in an attempt to identify the best possible. It produces the integration, coordination, and synchronization of an operation and minimizes the risk of overlooking a critical aspect of the educational operation. It results in a detailed operation order or operation plan. The disadvantage of using the DMPM is that it is a time-consuming process.

Elements of Decision Making Process Model (DMPM)

Decision-making is the control of the authority of the Head of Department or educational administrator, stipulated rule and regulations. It is very essential for the head and directors of art education programmers to consider certain elements in taking a decision. Adoption of this model provides a skill that can be mastered and directed along with visual and assessments of the circumstances. It aids in problem solving process. However, art administrator should seek advice from his staff throughout the process and bear in mind that he is responsible for making the final decision. With this model make timely and relevant decisions.

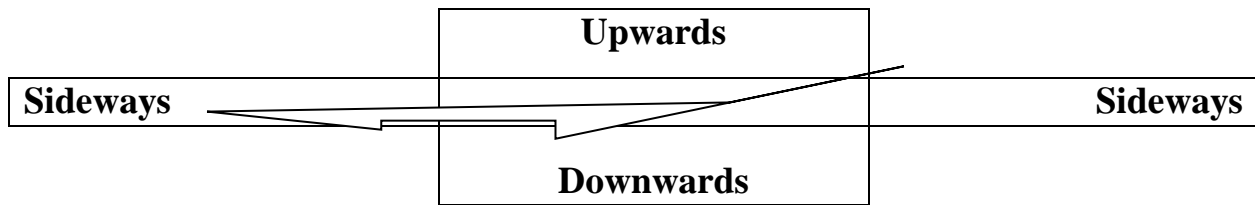
Decision-making process also depends on logical analysis and the administrator's final judgment; so a speedy decision-making process for a successful programme is highly essential for a soaring achievement of its administrative objectives. Four elements of Decision-Making Process Model (DMPM) are highlighted, and could be adopted or applied to any level of art educational administrations. The four elements in decision-making process are blended together with degree of overlap among the first three. The elements are Direction, consultation, consideration and execution stages.



Source: Norman, (2002)

1- Direction: At the direction stage, the head of department or the administrator should make an initial analysis of what is required of him by reference to his operation to what the highest authority demands from him. Whatsoever the circumstances, this is the Mission Analysis stage. Mission analysis, according to Norman, (2002), enables the staff in the department to make the most of what they can do on an evolving situation and in a way that the authority would intend. At the end of the direction stage, the time by which a decision should be made, other time critical activities may also be needed for execution of the administrative decision.

2- Consultation: Consultation occurs at the time it is required. Members of staff should be consulted before consideration of the decision is finalized. Consultation should take place in the following sequence: Upwards, Sideways and Downwards.



Source: Norman, (2002),

Upwards

The administrator or the head of department should consult the senior colleagues in the department in an instance of any doubt as to what to do in mission or means to which is expected of him to accomplish the task. The high officer also has a duty to report to the senior colleagues any serious constrain that may avert him in carrying out his assignment successfully. The administrator or the head of department must also keep his senior colleagues informed about his progress reports. This can also be repeated after the decision stage.

Sideways

Sideways consultation takes place both externally and internally or left and right sides. The administrator or the head of department liaises with sister departments or heads of sections in the department in accordance with the principles and procedures for establishing a liaison. The administrator or the head of department may also consult his advisers outside the department or some members of the high authority in the administration level, or in the faculty; but this may not be necessary at this stage until the next level / consideration stage.

Downwards

Consultation downwards is one of the principal means by which the head of administration obtains impression of what is feasible for the decision making. In this process, the administrator should go forward, as the situation may allow him to consult with his subordinates. This can create an atmosphere for mutual conviction with other member of staff in the department.

3- Consideration: Before the head reaches his decision, it is necessary for him to consider the views of other staff in the department particularly the various heads of units. He should apply his own decision to the staff contributions both during the conduct of consultation and consideration stages in refining a number of possible options. At the end of the consideration stage he should be ready for final decision. The next, for the administrator, is to execute the decision, which will represent a course of action to be adopted in the organization. This includes an expression of his intent and broad concept of operations.

4- Execution: By the time the superintendent or the head of department has made the decision, the decision making process is not completed until he is satisfied that the decision has been translated in accordance to the orders of the law. The head will then rely on this stage and on positive feedback from his subordinates. Feedback is very important at the outset of a campaign or major operation in the decision-making especially when the outcome of a plan is uncertain. In such conditions the administrator will need to satisfy himself that he is being fully comprehended by his subordinates. Subsequently, the commander will also wish to assure himself that the action contained in his orders has been executed in accordance with the demands of the set objectives.

Decision Making and Planning Capability

Decision making at any level of education is more complicated and difficult compared to other organizations. The essential things for educational administrator are visual facilities; new teaching strategies combine with practical explanations, current art learning procedures, reinforcement and relatively simple tactics in administration management. On the other hand, at the higher levels of education; according to Okoro, (2003), Imaginative, creativity, moral courage and greater power of indirect perception and brilliance of strategy play a more decisive role for effective management. Carl von (1982), noted:

A decision which is brought about by a great battle depends naturally not only on the battle itself, that is on the mass of combatants engaged in it, and on the intensity of the victory, but also on a number of other relations between the military forces opposed to each other and between the States to which these forces belong. (p.25)

Carl von (1982), also, pointed that in any military actions, in order to decide on a course of action and then to initiate action, a commander requires a decision-making and planning capability. This kind of capability is what is required of for an educator or administrator; and this rests solely on the ability to assess a situation, raising issues and new trends.

Determining the actions required in an administrative setting leading to a point of decision which the administrator intends is quite clear. It could be relatively the same with a strategy in taking decision for educational programme. Decision-making for effective management in education should aim at controlling all the actions taken by the department or sections in the various institutions of learning. The detailing of any constraints that may be required of the administrator is what can provide the basis of all the operational plans in a decision making. The subsequent coordination of Pedagogy is a control function which complements the decision-making process in education. Decision-making and planning, however, must be undertaken in a manner that is appropriate to the levels of education concerned, allowing the department or the sections in the department to carry out their own decision-making and planning.

Essentials for Decision Making and Planning

In addition to the given elements in DMPM, the following are described as the basic requisites for decision making and planning.

1- Brain Storming. Brain storming is a creative thinking technique in which members of staff in the department are encouraged to exchange their views in an open manner during the board of study meetings. The brain storming session should begin with the heads of each sections in the department describing to the other participating members of staff the problem under analysis and enjoin the staff to be as imaginative and creative as possible in formulating their ideas. Although, many of the resulting ideas will prove of little value; some will prove to be superficial, others too imaginative to be workable. However, those that remain superficial can often be very useful for consideration.

Brainstorming, as a mind clearing exercise, is often useful prior to the start of formal decision making processes. Brainstorming can also be used as a command tool to train the staff to look at problems from different angles; to seek original solutions by questioning a conventional wisdom and to recognize the potential gains in the decision making processes.

2- The Estimate. The second tool in decision making is the estimate. Following his mission analysis, the head, supported by his staff, evaluates all relevant factors, when consultations are taking place, leading to tasks assessment and consideration of a number of courses of action. Proper estimate process is concluded by the chief officer / the head's decision. Following his decision, detailed planning is completed by the members of staff which leads to a directive or order operation. At any stage in the planning process and throughout the execution of operations, the mission or plan should be reviewed using mission analysis.

3- Intelligence Preparation Process. The intelligence preparation process complements the estimate. Its purpose is to help the head to identify critical decision points, from which his staffs can first deduce the information needed to support those decisions and to recommend how best to focus inspection, intelligence, examination and target acquisition assets. Intelligence preparation process is a dynamic process in that data collected can be added or adjusted at any time before or during the execution of the decision considered by the members of staff or the board of study.

4- Briefings: Within the Consultation stage of the DMPM, a number of briefings can be held to assist the head, his staff and heads of sections in the development for their plans. Whatever the objectives of a briefing, it should never develop into a conference. The head should never permit decision by his subordinates. Briefings should not be confused with orders; whilst briefings are often employed as a means to decision making, orders are a means of transmitting decisions to subordinates.

There are three types of briefings that can be held at formation level of decision-making which are as follows: - Information, Decision and Feed Back briefings.

Information Briefing. An information briefing can be held regularly, outside the decision-making process or at any stage during the stages of decision-making process. Information about the outcome of the decision is needed to be exchanged. A decision by the head is not normally expected at an information level of briefing, but, can be done as a result of the information presented to the board.

Decision Briefing. A decision briefing should be regular as the staff briefing. It is normally conducted at the end of the consideration stage, in order to present to the head the results of staff initiatives during the direction stage. A decision is expected at the conclusion of briefing depending on the level

of the order and the situation. The staff may propose courses of action to the head within his overall mission and intention. The decision briefing should not be a conference where members of the staff present their salient points to the head.

Feed Back Briefing. The feed back briefing is an opportunity for the heads of sections to brief the head and follow his commands on the plans they give. Back brief is an opportunity for the heads. Where circumstances permit, this can be done collectively among the staff to enable a number of staff to meet in the presence of the head so as to discuss forthcoming decisions.

The object of back brief is not to seek approval but to increase mutual knowledge in, and understanding of each other's plans. Often back briefs can be developed by any possible scenarios. Whilst a back brief must not be allowed to degenerate into a conference; it should provide a useful forum for heads of sections and senior staff to discuss future operations in a less formal atmosphere than that of an orders group.

Use of Operational Analysis in Decision Making Process

Operational Analysis is the application of scientific methods to assist in the educational and functional decision making process. Operational analysis should not be regarded as a substitute for other decision-making processes. It can be used as part of a deliberate planning process prior to operations or whilst operations of decision making process are in progress. It is particularly useful when applied to problems which lend to statistical measurement. Important applications of the operational analysis cover the determination of the correlation offers and evaluation of plans.

In decision making process, roles of the head and the staff have to be given accorded considerations, so, the role of the leader and the role of the other staff in the department or in the organizational setting.

The Role of the leader and Staff in the Decision Making Process

Role of the leader: The principal officer is the one in charge of the decision-making process and decides what procedures to use in each situation. The planning process for the department hinges on a clear articulation of the missions for the department. The leader is personally responsible for planning, preparing for, and executing the operations. He can only sustain his exercise of command, if he has a strong planning and decision-making capability. Every chief officer can achieve this by visualizing, describing, and directing operations as the principle steps for administrative decision making.

Visualizing, describing, and directing operations are the three mental processes that support the decision-making for an organization. Acts of visualizing, describing and directing operations is the process of developing a clear understanding of the current state. Visualizing, describing, and directing operations, subsequently, emerged as the sequence of the activities that move the department from its current state to the desired end state.

To visualize the desired end state, head must clearly understand the situation in the department and enquires about the mission. The head determines a desired end state based on the situational understanding. He then develops a put up for the department or organization from its current position to the desired end state. The head considers an operational model by defining and arranging its relevant components. This operational model can help heads of departments and sections to picture the arrangement of friendly forces and resources in time, space, and purpose with respect to each other.

Role of the Staff: The staff's effort during planning process focuses on helping the head to make decisions and develop effective plans and orders for his administration. The principal staff officers manage, coordinate, and discipline the staff's work, and provide quality control of the affairs of the department. The staff members understand the leader's guidance and intent in the entire decision making process. Staff activities during planning initially focus on mission analysis. Mission analysis develops information to help the head to understand the situation and mission. Staff and sections in the department prepare and continuously update estimates in order to help the head to make decisions. A staff estimate is an assessment of a course of action by a staff which assists the leader in visualization for decision-making.

Elements for an Operational Model for a Decision Making Process

The following elements can be adopted for an operational model for a decision making process. The elements are given as the paraphernalia that can help a principal officer to have in mind a viable means in decision-making process. For an effective decision-making model of this kind is suggested for shaping an administrative intention. Six elements are suggested for a workable decision-making

process. The elements are named as description, intention, planning guidance, direction, mission orders and control measures.

1- Description. The leader uses an operational model to describe the relationship of decision in shaping and sustaining the operations to the time and space. The leader emphasizes how the model can help in shaping and sustaining the operations and relate it to each other in accomplishing the purpose of the decision-making operation.

2- Intention. Attainment of these conditions at the operational level, aims at setting a condition for the major decision-making operation. Key tasks are those that the authority should perform or the conditions that should be met in achieving the stated purpose of the decision-making operation. The key tasks are not tied to a specific course of action, but are identical in the requirements and are fundamentals for the success of decision-making operation for effective management.

3- Planning Guidance. The head develops a guide line for visualizing the success of his mission. Planning guidance may be broad or detail as the circumstances may require. Either way, planning guidance conveys the essence of the leader's visualization. The planning guidance is designed to state in broad terms when, where, and how the head intends to effects his missions accomplish the mission within the rules of the authority. Effective planning guidance, gives the staff members a broad outline of the leader's visualization, allowing the staff to explore different options and alternatives for carrying out their responsibilities.

4- Direction. The head of department directs the decision-making operation process by issuing orders and establishing control measures. He directs when he decides on a course of action and communicates decision to his participating subordinates.

5- Mission orders. The head directs with mission orders from the higher authority. Mission orders stress not only the actions required of staff but also understanding the context and purpose of the mission. They enable the subordinates to understand the situation, their leader's mission and intention, and their own mission as well. Whilst clear direction is essential to the success of an operation of decision-making process, a mission order allows unity of effort and members of staff opportunity to exercise their initiatives in getting the missions.

6- Control Measures. Control measures in decision-making process helps the head to direct the decision-making process by establishing responsibilities and limits to the staff and prevent the heads from impeding one another or imposing laws other than that of the authority. The head can be permissive, democratic and restrictive but not too much authoritative. The head of department should impose minimum control measures that are needed to provide essential coordination among the activities of the various sections in the department.

Conclusion

The exercise of command in decision-making plan is primarily concerned with leadership, decision-making process and control. The role of the head of department can be expressed in terms of these functions. Together with a number of complementary staff in the department, the Decision Making Process Model (DMPM) will enable the head to exercise his command in an orderly and easy way. The head can only sustain his exercise of command if he has a robust planning and decision-making capability. This rests on the kinds of information and good time to make a decision. A control, in the context of the paper, means to co-ordinate and monitor the activities of the department.

The ultimate object of leadership is to ensure effective administrative management. Azeez, (2008) said that teamwork is a product of sound leadership and of a positive command climate which promote co-operation at and between all levels of command. With leadership, teamwork, motivation and inspiration staff and subordinates will generate cohesion, trust and mutual understanding which induces enthusiasm for the cause and task at hand and provide a solid basis for the maintenance of morale and ethics of responsibilities at all levels of administration.

Pedagogy is said to provide the means to theory and practice. It develops and validates, within constraints, the theoretical and practical applications of a common doctrine in subject. The head should be educated and be a technical leader in making decisions and to make his decisions so appropriate and timely with the staff in the development of resulting plans. The greater the proficiency in timely planning and decision making, the greater the organizational ability of a leader.

Heads of departments or sections have a responsibility of training their staff and sections in anticipations of decision-making operations. The head, cannot easily and fully train himself in planning decision-making as he must conduct his business in accordance with the missions of the

higher authority. The head should, however, train his subordinates in planning decision-making. The head should be able to validate the training process in the department.

Decision Making Process Model (DMPM) is designed to aid the understanding of decision-making process and planning by the heads of departments. Decentralization of decision-making requires delegation of duties. Delegation of responsibilities in the exercise of command is an essential duty of the head. Control in the form of reporting performance and progress to the higher authority remains an important component of the duties of the head. The quality of a high decision-making depends on the form of arrangement with the staff in the department.

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