

Maiduguri Journal of Arts and Design (MAIDJAD)

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

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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 12 Font size on A4 paper as a Microsoft document.

ABSTRACT AND KEY WORDS

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

AUTHOR (S) IDENTIFICATION

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

SUBMISSION

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

REFERENCE STYLE

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

FOREWORD

The editors of MAIDJAD continue to maintain consistency as this edition is published on schedule. A variety of papers are once more drawn from the different disciplines of the arts, like in the previous editions. It appears the central concern in this edition is “recycling”, particularly of plastics.

There may be no act to find a journal’s construction on face value but, as was the observation in the previous edition, experts in the art industry still shy away from sharing their views on this platform. A new meaning appears to have been given to what a journal is, which is that it is a forum by which younger academics publish papers to obtain promotion. This is why all contributors in this edition, like in the previous one, are located in tertiary institutions and are those who are yet to reach the pinnacle of their careers. Many artists and designers are actively engaged in art propagation outside these tertiary institutions such as galleries, museums, theatres, troupes and industries. Their experiences at their jobs would certainly add invaluable knowledge to readers. They need to be attracted to contribute papers. Perhaps MAIDJAD should consider raising funds to organize writing workshops and conferences with the sole purpose of reestablishing the importance of art journals to all art enthusiasts.

This observation is not in any way meant to undermine the quality of papers in this edition. Indeed, I was troubled by the emotions Sunday Gyang’s paper evoked. I saw Kevin Carter’s Pulitzer award winning photograph, “Starving Child and Vulture”, in 1994. I am aware that a lot of money was raised to support Sudan in its fight against famine as a consequence of the photograph’s publication in the New York Times. I am also aware that Carter committed suicide eventually. What I did not know, which was provided by Gyang’s paper, was the point that Carter refused to help the child as directed by his sponsors with the bizarre excuse that he had a plane to catch! How different was his action from that of a National Geographic photographer who refused to interfere while filming an ape in trouble?

Readers will certainly find many papers of interest in this edition.

Professor Jacob Jari

January, 2020

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BODY OF ABSTRACTS

1.

THE CONTEMPORARY WOMAN IN A CONSERVATIVE CULTURE: JULIE OKOH'S *OUR WIFE FOREVER* TO THE RESCUE

OSHIONEBO, Barth / ANDE, Joseph Tyoakula

Abstract

Society's dynamism occasioned by age and historical antecedents have given rise to education, religion and other media, which have caged cultural inhibition. Education, religion and the media have made what is today referred to as modernity and indeed a globalized village. This paper has therefore, done a critical reading of Julie Okoh's *Our Wife Forever* and has exposed the ills embedded in tradition; the greed as well as the inhumanity of man but particularly that to the woman by asking her to drink the water used in washing the corpse of her late husband, unhealthy as it is and as it sounds, in the name of culture. The dynamism of culture is hereby deliberately made static to the benefit of *Thomas*, her brother-in-law but to the detriment of the woman where the major character is deprived of freedom and dignity. The paper submits that in the face of dogmatic tenets of culture, *Victoria*, as her name implies, uses her education which equips her with health tips, law and good neighbourliness of her late husband's friend, *Felix*, to defeat *Thomas* in court and regain her lost freedom and property hitherto claimed in the name of tradition as belonging to *Thomas* perhaps as 'next of kin'.

Key words: Woman, Contemporary, Conservative, Culture, Rescue

2.

THE PLACE OF FOLLOW-UP IN COMMUNITY BASED THEATRE: AN EVALUATION OF THE ABU FUNTUA EXPERIENCE

ABODUNRIN, Olusegun / AKOH, Jimmy

Abstract

It could be argued that early forms of development were not truly reflective of the objective to promote change. There is an increasing recognition of the need to hear the opinion of people who are most affected by development. One way of doing this is through 'follow-up', which is a way to foster post-intervention and co-operation. It measures the depth of impact and cross checks action strategies, results and change with a view to encourage and re-motivate the people. It is in the light of the above that this paper, investigates 'follow-up' which is a mechanism for monitoring and evaluating community theatre to ensure that project findings are acted upon for concrete impact. It critically looks at three Community Theatre projects carried out in Funtua, Katsina State by the Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria (A.B.U), consecutively. While it acknowledges that the choice of the same location for three consecutive Community Theatre projects was to achieve genuine collaborative mutualism, it admits that it is equally important for Community Based Organizations (CBOs) to take up the responsibility of project sustainability rather than completely depending on government for such action. This paper outlines the prospects and limitations of the Funtua Community Theatre experience and proffers solutions for a more sustainable practice. It concludes that taking students to a community for Community Theatre project should not be seen as attempting to create a need for dissemination of information, but rather disseminating information for which there is a need. The key concern of the animators should be in knowing precisely whether, the message of their collective performance with members of the community was understood or if there is a willingness to take concrete action in changing negative behaviours for more positive ones.

Keywords: Follow-up, Community-based, Theatre, A.B.U., Evaluation, Funtua, Experience.

3.

THE MILKMAID IN PERSPECTIVE: A FORMAL ANALYSIS OF SELECTED FULANI MAIDEN INSPIRED ART WORKS

NWABUOKU, Kennette Dickens

Abstract

The Fulani Milk Maid otherwise known as ‘Mai Nono’ is a sight that can neither be easily overlooked nor passed by, unnoticed. She is often seen hawking and dispensing her nourishing produce of fresh or pasteurized cow milk, usually from her intricately decorated calabashes. Her presence in any neighbourhood is quite engaging due to some certain factors. These include her application of heavy facial make-up, use of elaborate and artificial hairdo, adornment of a constellation of jewellery and her often multi-coloured apparel. Her exceptional slim and tall physique is further accentuated with her usually carved or painted calabashes, which are often delicately balanced on her head without major support. All these add up to give the milkmaid her distinctive personality and as a consequence, several visual artists have continued to derive inspiration from this entity. This peculiar personality, which has inspired the works of countless visual artists locally and internationally, has also been replicated in diverse media, such as oil and watercolour paintings. Others include three-dimensional and relief sculpture, metal fabrications, graphic posters and photography, textile and fashion just to mention a few. However, despite the foregoing, it is sad to note that the milkmaid icon has not been given adequate attention in scholarly discourse. This paper therefore, attempts at shedding more light on the visual entity of the milkmaid and highlighting her modest contribution to Nigeria's economic growth. This is done by showcasing selected oeuvres of same theme in various media and formally analyzing the works contextually.

Keywords: Nomad, Pastoralist, Milk Maid, Calabash, Fulani

4.

USING GRAPHIC COMMUNICATION SOLUTIONS IN ADDRESSING IMPACT OF CLIMATE CHANGE

GYANG, Sunday S.

Abstract

There is no doubt that the frequent occurrences of disasters such as flood, famine and drought have contributed greatly in slowing down the pace of development in Africa at various levels. This is largely attributed to the impact of climate change. Activities such as the use of fossil fuel in generating energy emit Greenhouses gases (GHGs) into the atmosphere. They have consequently led to what is called global warming. This impact has negatively affected agricultural production, food security, and has caused health challenges in many countries of the world. The over reliance on wood for domestic energy supply has increased the chances of deforestation, which is a contributing factor to desertification in northern Nigeria. In a bid to intervene in the mitigation and adaptation of climate change, this study employs the use of graphic communication solution to address the rising issues of climate change as they affect Nigeria. This is because Graphic Design as a discipline focuses on the application of design principles and creative thinking processes and techniques to solve visual communication problems which may or may not have far or wider reaching implications as the case may be. This study employs the use of graphic images (GI) to elicit the opinion of respondents on whether or not the comprehensives convey the gravity of climate change, and the need to participate in its mitigation and adaptation, using a random representation of a sample population in Jos, the Plateau State capital. The aggregate mean responses of the of respondents to participate in the mitigation and

adaptation of climate change is 4.16 which is greater than the benchmark mean of 3.00 with the standard deviation value of 0.99, indicating that majority of respondents, are of the opinion that the use of GI billboard display (comprehensive) has the capacity to motivate and engage people in friendly environmental activities. The study recommends for the use of climate change campaigns, billboard displays in strategic sites, as well as the provision of alternative source of energy to the general public.

Key words: Graphic Images (GI), Climate Change, Communication, Mitigation, Adaptation, Greenhouse gases (GHGs)

5.

APPLICATION OF SINGLE FIRING TECHNIQUE FOR EFFICIENCY IN FUEL AND TIME

ABUBAKAR Ezra / MATHIAS Helga

Abstract

Efficiency in fuel and time as well as the sustainable use of raw materials are topical issues in ceramic processing and firing. In view of the foregoing, this paper reports on the analysis of ceramic raw materials from Adamawa (Numan) and Bauchi using Atomic Absorption Spectroscopy and the adoption of triaxial blending technique for the formulation of ceramic body and glazes suitable for single firing (once firing) as a means for fuel and time efficiency. The result of the study indicated that, the blends of 60% ball clay, 30% granite and 10% siltstone and 10% ball clay, 60% granite and 30% siltstone were appropriate for the formulation of body and glaze respectively that can fire once up to 12000C. The result of the study also showed that in the 2-phase firing, a total of 75 liters of Kerosene was expended for bisque and glaze firing which lasted 10 hours; while in the single/once firing which eliminates the bisque firing stage, a total of 45 liters of kerosene was expended to attain glaze temperature of 12000C in 8 hours. This clearly shows a reduction in time of firing from a total of 10 hours for the 2-phase firing which involve bisque and glaze firing to 8 hours for the single/once firing. The result also showed a reduction in the volume of fuel used from a total of 75 liters of kerosene used in the 2-phase firing to 45 liters of kerosene in the single/once firing. This is a clear indication of the efficiency of the single/once firing technique in reducing firing cycle, time and savings in money.

Key words: Body, Efficiency, Firing, Fuel, Glaze, Time,

6.

AN ASSESSMENT OF NATURE IN CONTEMPORARY VISUAL ART

DAUDA Alabi Usman / ANTHONY Eleh

Abstract

The new millennium culture is literally re-inventing itself on a daily basis with so many technological innovations taking place and nature re-defining itself constantly for new philosophical and artistic development. Renowned Contemporary Nigerian artists have created works on humanistic, cultural and ethical concerns that provided an access point for cultural reflection from our natural being which elicited varied aesthetic feelings that convey metaphoric expressions. However, many emerging artists are still involved in copying existing works judging from incidents of repetitive and duplicated pictorial themes. In the Nigerian art scene, such practices occur ranging from slight lifting of parts to exact reproduction of other artists' works. These acts amount to plagiarism and a serious professional offence (Egonwa, 2007). There are many things artists can turn to for inspiration within the natural environment. At the beginning of the 20th-century, artists questioned academic art for its lack of freedom and flirted with so many isms: secessionism, fauvism, expressionism, cubism, futurism, constructivism, Dadaism, and surrealism. Among these, nature appeared to be the creative drive in them. This paper therefore, examines nature inspired artworks in contemporary art development that filled a sense of constant anticipation and commitment to a system that

thereby harnessed creativity from nature. The paper helps to understand the point of nature in art and how we have been building upon the structure we met on ground to ensure we attain a higher status. Nature and its built environment present diverse themes for artistic expression through the ages. This study is carried out using historical and analytical approach as it relates to Nigeria from 1950 to date. The article inclusively, provides a brief insight to selected European artist/artworks through available literature.

Keywords: Assessment, Nature, Contemporary, Visual Art

7.

SCULPTURE AND ADAPTATION; EFFECTIVE FORMS IN ALLO

ASOGWA Ifeanyichukwu Fidelis,

Abstract

As sculpture tends to be increasingly misconceived, especially in traditional Islamic society, efforts are made to correlate or adapt popular craft to it for enhancement of its appreciation. Consequently, this research attempted adapting *allo* (slate) into sculpture, possibly for increased appreciation in the regions where it (*allo*) is valued. In the work-process, *allo* was analyzed and effective forms in it were identified, synthesized and used in creation of sculptures; six of which were presented in this paper. It was discovered that *allo* relates well with sculpture and gaps in their conceptions are bridgeable. Inclusion of traditional craft in the subject-contents of sculpture at all levels of education was then recommended for wider appreciation.

Keywords: Allo, Sculpture, Adaptation, Forms

8.

AESTHETIC RECYCLING OF PLASTIC BASED WASTE AS ADAPTABLE MEASURES TO CLIMATE CHANGE: A PROACTIVE REVIEW OF ADENLE'S PLASTIC ART WORKS

ARUEYINGHO Geoffrey Ajemijoye / ADENLE John Oyewole

Abstract

It is a fact that our environment, dumpsites and ocean possess large amounts of plastic contaminations. Apart from naturally induced climate change, human activities have also been reported to influence climate change through pollutions in terms of solid, liquid and gaseous waste emissions. The gases emitted into the atmosphere are not only harmful to human health but also increase the acidity of rain, which deplete the ozone layer, thereby increasing global warming. The thrust of this paper is to present a possible adaptability of human-induced climate change through recycling of solid waste especially plastic. The paper discusses the expressive use and exploration of such wastes as a creative medium in the art works of Adenle John. In his efforts to reduce the menace of plastic pollution, Adenle embarked on a creative exploration of plastic wastes turning them into statement pieces, which serve as commentary towards climate change. . Suggestions were made for other artists to explore this medium in the creation of works that can serve as social commentary, which can discourage harmful practices that affect the environment. The government and other relevant agencies should also encourage aesthetic recycling of waste, otherwise known as non-biodegradable plastics that are directly or indirectly dangerous to human existence.

Key words: Climate change, Plastic wastes, Ozone layer, Solid waste, John Adenle

9.

AN EXAMINATION OF ANTHROPOMORPHIC TERRACOTTA SCULPTURES FROM THE NOK CULTURE.**AGADA, Ladi Onyi Andrea / BOYI, John Mallam****Abstract**

Many ethnic groups, societies and civilizations have their own cultural account of terracotta. The Nok culture is a culture, which provides us with evidence of ancient civilization through its unique terracotta sculptures that were made for thousands of years. Nok terracotta sculptures were discovered through various archaeological (discovery was initially accidental through tin mining) excavations that were carried out in different parts (Wamba, Katsina Ala, Taruga, Jos, and Kaura among others) of Nigeria by archaeologists. The use of terracotta in sculpture is one of the oldest professions known to mankind. This was demonstrated in the activities of the prehistoric people who lived and created some of the oldest and earliest forms of terracotta sculptures. It is evidently proven that terracotta as a medium in art has also been used from time immemorial in Nigeria by different ethnic groups, the likes of Owo, Ife, Dakakari, Calabar and the Nok, which is the focus of this paper. The Nok terracotta sculptures bear an imprint of history by the manner in which they represented their subject. The Nok terracotta sculptures show three different kinds of creatures; humans, animals and a combination of both called hybrid human-animal creatures all represented in anthropomorphic forms. These terracotta sculptures with anthropomorphic forms contained social and religious information about the society in which they originated from. It is against this backdrop that this paper seeks to identify and discuss some selected anthropomorphic terracotta sculptures from Nok with a view to bring them to the fore. The paper further discusses these anthropomorphic terracotta sculptures by describing and analysing them.

Keywords: Examination, Terracotta, Nok, Sculpture, Anthropomorphic

10.**DESIGN AND DEVELOPMENT OF CERAMIC POUR FLUSH SQUAT PAN FOR SUSTAINABLE WATER USE AND ENVIRONMENTAL HYGIENE****MATHIAS Helga / ABUBAKAR Ezra / ABDU Sheikh Ubale****Abstract**

Providing adequate sanitary facility such as a toilet to meet the sanitation and hygienic needs of the Nigerian population, which is increasing at more than 3% per annum; as well as reducing the economic, social and health losses associated with open defecation is the target of the Nigerian government. To achieve this target, Nigeria needs to provide toilet facilities to 102 million of its citizens. This study reports on the design and development of Pour Flush Squat Pan using a quadriaxial blend of 32 % Clay, 48% Kaolin, 8% Grog and 12% Feldspar. The body formed was tested for flexural strength, shrinkage and water absorption rates and then fired first to bisque temperature of 900°C and to gloss temperature of 1220°C in a reducing atmosphere. The results showed that, the formulated body has a flexural strength of 40.50 MPa, 0.5% water absorption of 0.4% and shrinkage rate of 10.5%. These values were within the range recommended for safety, hygiene and rigor of handling and use. The results also showed that, the developed Squat Pan require only 1litre of water to flush against 4 liters required by the dual flush toilet systems. This is a clear indication of the efficiency of the system. The study therefore, concludes that, the developed Squat Pan is not only water efficient and sustainable but will aid in boosting Nigeria's target of ending open defecation by 2025.

Key words: Ceramic, Defecation, Efficiency, Hygiene, Sustainability

11.

AN EVALUATION OF DIGITAL PHOTO-MANIPULATION SOFTWARE USE AMONGST GRAPHIC DESIGN STUDENTS OF AHMADU BELLO UNIVERSITY, ZARIA

PALNAM Ijudai Musa / AZI J.I.

Abstract

The existence of technology in present day realities as regards globalization of every aspect of human life, presents people new opportunities, thereby expanding the tools of graphic design practice; hence the examination of the process involved in digital photo-manipulation with specific reference to the designer's capacity to manipulate images to fit specific aesthetic and utilitarian challenges using computer software packages such as Photoshop and CorelDraw. The goal is to integrate digital photo-manipulation technique into existing computer graphics being taught in the Department of Industrial Design, Ahmadu Bello University, Zaria. This is achieved, using a creative understanding of photo-manipulation to enhance the student's expressive skills. Using a descriptive approach, this study evaluated and explored digital photo-manipulation software used to enhance creative expression skills amongst graphic design students of Ahmadu Bello University, Zaria. The major instrument used for the collection of data for this study was structured Likert-scale questionnaires, which were purposely administered on the population in the research areas. Digital photo-manipulation is seen as a trendy computer graphic design skill that warrants free creative expression. Digital photo-manipulation is also flexible in enhancing the appearance of an image on a graphic design work. Graphic design students of the Department of Industrial Design have been seen to require some exposure or sensitization on the benefits of this new and flexible graphic design tool, towards their competence in graphic design.

Keywords: Digital Photo-Manipulation, Creative Expression, Significance, Graphic Design

12.

THE RELEVANCE OF EBIRA TAO WEAVING TECHNIQUE IN SOCIO-CULTURAL INTEGRATION AND SUSTAINABLE IDENTITY OF THE EBIRA PEOPLE IN NIGERIA

SALAWU Nanahawa

Abstract

Cloth is one significant way of identification in Nigeria. It tells the nationality or society of the person adorned by it. Ebira-Tao weaving cloth is one, which serves the socio-cultural, political and economic needs of the Ebira people of Kogi State, North Central Nigeria. The patterns and styles of the woven cloth are significant for cultural identification, integration and sustainability of the people's culture. The extent of the cloth's uniqueness in the process of production can only be alluded to in comparison with other nationalities like the Yoruba *Aso Oke* weaving, the Ibo *Akwete*, the Tiv *Anger* and so on. This paper compares the weaving techniques and its differentiations in patterns and styles as a way of justifying the cultural essence of the Ebira-Tao cloth weaving technique in the growth and sustainability of the weaving industry in the face of globalization and competitions from Western Influenced mode of dressing. Although, cloth weaving is seen as a dying tradition across the societies in Nigeria, its patronage lately has soared significantly because of the new public policy thrust towards the use of local contents. The recognition and patronage of this form of clothing by the people serves not only as the promoter of the people's indigenous culture but as the custodian of a veritable aspect of its cultural reliance and sustainability.

Keywords: Ebira-Tao, Weaving, Indigenous Culture, Identity, Integration and Sustainability.

13.

ARTPRENEURSHIP IN WASTE REPURPOSING: AN EXPERIMENT WITH PLASTIC WASTES FOR PAVING STONES

ADENLE John Oyewole

Abstract

Waste management especially solid waste has emerged as one of the greatest challenges facing environmental protection agencies in developing countries. Today people generate and dump refuse arbitrarily everywhere causing environmental hazards to human, land, ocean and marine life. However, “out of the eater came forth meat, and out of the strong came forth sweetness”, so if proper attention is paid to our waste streams, “sweeter” things abound that would be of immense benefit to the Nation. Three experiments were carried out using plastic wastes (Plastic Dusts- PD, Plastic Shaven- PS, and Plastic Pellets -PP) independently as replacement for conventional use of aggregates such as sharp sand, granite and stone dust in production of interlocking paving stones. The objective of this experiment is to explore the suitability of this method as alternative against the traditional method (use of traditional aggregates), a more recent method of melting or heating plastics. The materials used were granulated and shredded plastic wastes of three (3) different aggregates, cement and water instead of the mixture of sand, stone dust, granite, cement and water to achieve concrete cast of stone block. A proportional ratio of each of the three aggregates, cement and water was mixed into what constitute A, B, C. The result after curing shows that the three experiments have the same outlook; however, there are relative differences in the products of the aggregates PD- A, PS - B, PP-C. It was observed that C is the heaviest while B and A follow respectively. The reason adduced for this being the original weight of each aggregate. Thus the finding shows that aside the usual usage of conventional aggregates or mixture of melted plastic with sand, using grains, shaven and dust of granulated plastics would yield same result and be more economical. This will rid our environments of plastic wastes and give the repurpose plastics a permanent usage and aesthetic value.

Key Words: Granulated Plastic, Pellet, Repurposing, Interlocking, Aggregates

14.

THE ROLE OF PRODUCTION MANAGEMENT AND ITS FUNCTIONS IN THEORY AND PRACTICE OF INDUSTRIAL DESIGN

PALNAM Ijudai Musa / HASHIM Muhammad Bashir and PAUL James Oche

Abstract

This write up hinges on the discipline dealing with the development of products. Production management is the job of coordinating and controlling the activities required to make a product, typically involving effective control of scheduling, cost, performance, quality, and waste requirements. The application of management to the field of production has been the result of at least three developments, first is the development of factory system of production, secondly the development of the large corporation with many owners and the necessity to hire people to operate the business, and thirdly the work of many of the pioneers of scientific management who are able to demonstrate the value, from a performance and profit point of view, of some of the techniques they are developing. Industrial Design is a process of design applied to products that are to be manufactured through techniques of mass production. Managers have always had a vital role to play in ensuring the effective use of specialists and it is no different with industrial design specialists and their important role in an industry. In relation to industrial design, managers must be the integrators across all aspects of the process. This paper integrates the role of production management in theory and practice of industrial design.

Keywords: Production Management, Industrial Design, Development, Products, Coordinating.

15.

THE DYNAMICS OF VISUAL ARTS IN THE CHANGE AGENDA AND DWINDLING ECONOMY

IZOGIE Collins Ogieva / DIKENS Nwabuoku Kennette

Abstract

For Nigeria to remain viable in the present global competitiveness, she needs to focus her attention on employable skills which can be acquired through visual arts education and training. Visual arts focus on the production of art objects that cater for human needs. It is a tool for curbing the menace of unemployment, poverty and youth restiveness in the society. Investment opportunities in the visual arts are numerous, ranging from ceramic technology, graphic design and advertising, photography, furniture design, painting, textile technology and fashion. Other related investment opportunities are in the area of crafts technology. This paper therefore attempts to examine the concept of visual arts as a veritable means for sustainable economic growth and development, in the change agenda and dwindling economy. The paper will also be looking at the investment opportunities in the visual arts in a dwindling economy. It was therefore recommended that for Nigeria to achieve the global millennium goal target, the government should develop the political will to be consistent in the implementation of her policies that promotes Visual Arts. It was therefore concluded that visual arts provide the education and training for the individuals to acquire intellectual knowledge and skill of the complexity of a global business and manpower for content development.

Key words: Dynamics, Visual Arts, Skills Acquisition, Change Agenda, Dwindling Economy

16.

CERAMIC STUDIO PRACTICE: A SKILL NECESSARY FOR ENTREPRENEURSHIP DEVELOPMENT IN NIGERIA.

SATSI Stephanie Gyenom

Abstract

This paper underscores the importance of policy formulation in entrepreneurship development and the importance of entrepreneurship in reducing the ever-growing rate of unemployment in Nigeria. It opines that ceramic entrepreneurship development is lacking in Nigeria due to certain challenges such as epileptic power supply, lack of genuine support for those intending to start a ceramic businesses, lack of strong entrepreneurship mindset, and lack of entrepreneurship education. All these and more inhibit entrepreneurship development. The paper concludes that entrepreneurial courses should be taught from primary up to tertiary level in educational institutions. Also, government policy on entrepreneurship should create conducive business environments to enhance entrepreneurship development in ceramics. This would go a long way in creating employment opportunities

Keywords: Entrepreneurship, Ceramics, Studio Practice, Development, Policy

17.

SELF CONCEPT AND EMOTIONAL ELEMENTS IN PRODUCT BRANDING: A CASE OF APPLE

HARUNA Naomi Andrew / SYLVA Christine

Abstract

Understanding consumers brand relationship has become increasingly popular as a theoretical lens for understanding consumer behavior (Aaker, 1997; Fournier, 1998). Consumers are known to form strong relationships with products and services that have value and personality associations that are congruent with a consumer's self-concept (Sirgy, 1982). In a recent evaluation, studies have demonstrated that strong

consumer-brand relationships enhances consumers' brand loyalty, durability of brands and consumers' willingness to pay a premium price. This paper investigates how self-concept plays a role in developing emotional elements of branding leading to brand loyalty. Data collection was collected through an in-depth interview of a representative group of Postgraduate Students. The paper used qualitative data collection method, Data analysis was done using the constructs of self-concept and brand loyalty. The findings reveal that self-concept have positive influence on consumer love for a brand, connection with the brand and also brand loyalty.

Keywords: Self-concept, Product branding, Brand loyalty, Emotional elements, Brand love

18.

PRACTICE-LED AND PRACTICE-BASED RESEARCHES

ADIWU Talatu Onkala / Professor MBAHI A. A.

Abstract

This article is written to dispel myths and the misconception that the arts are warm, fuzzy, feel-good part of our lives that is nice but not necessary. It seems we have been looking in the wrong place/direction to find out what is important about the visual arts. There is need to start with artwork. The paper reaffirms that the imaginative and the intellectual works, undertaken by artists are forms of research and the critical and creative investigations that occur in studios, galleries, or the internet, in community spaces and other places where artists work, are forms of research based on studio art practice. Rather than adopting methods of inquiry from the social sciences, the research practices explored subscribe to the view that familiar research goals can be achieved by following different yet complementary paths. What is common is the attention to a systematic inquiry in a way that privileges the role imagination and intellect play in constructing knowledge that is not only new but has the capacity to transform human understanding. Substantial questions were raised in the early 1970s and 1980s about the theories and practices of the visual arts and whether studio inquiry could feasibly be considered to be part of the university research community. Artists who work in university also teach, but the question is: Do they do research? Artistic research is also seen as "practice-based research" and can take form when creative works are considered both the research and the object of research itself. Art-based research was first formally cited around the mid of 1990s (Sullivan, 2010). Art-based educational inquiry describes and interprets phenomena whereby seeing or sensing is the basis for compiling thematic patterns of evidence from which meaning is made vivid. It is based on artistic practices, methods and is artistic. It aims to enhance knowledge and understanding with presentation of the arts. In artistic research, perhaps more so than other disciplines, intuition is utilized as a method to identify a wide range of new and unexpected productive modalities.

Keywords: Practice-led, Practice-based, Artwork, Knowledge, Visual
