

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

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

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

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**January, 2019
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**Printed by: Colourdots
Tel No: 08079927220
Cover Design: L. James
Tel No: 07038898915/08020654445**

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(MAIDJAD)**

Department of Visual and Performing Arts

Faculty of Arts,

University of Maiduguri,

P.M.B 1069

Borno State, Nigeria.

Email:maidjad2016@gmail.com

ISSN: 2636-445X

Volume IV

January, 2019

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

IAJI, 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-sung 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

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

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 MASQUERADES

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

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

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°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

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

15

OPTIMIZATION OF AFFORDABLE ARTY TEACHING AND LEARNING MATERIALS/RESOURCES

OTOB, 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

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

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

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 PROFESSIONALISM 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

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

22**IMPACT OF BILLBOARD 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

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

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

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

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 Osewiyi / 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.
