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An assessment of the impact of political change and art leadership orientation on arts policy implementation in Nigeria

Eguaroje, Francis Olayemi, Ph.D.

The Ohio State University, 1988

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AN ASSESSMENT OF THE IMPACT OF POLITICAL CHANGE
AND ART LEADERSHIP ORIENTATION ON ARTS POLICY
IMPLEMENTATION IN NIGERIA

DISSERTATION

Presented in Partial Fulfillment of Requirements for
the Degree Doctor of Philosophy in the Graduate
School of the Ohio State University

By

Francis Olayemi Eguaroje, B.A., M.A.

The Ohio State University
1988

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Dedicated To The Memories of:

My Paternal Grandfather
Pa Oshipo (Oyinobo, Ita, Egba, Oyianogbo).

And

My Maternal Grandfather
Pa Mogaji (The Olupe of Imeri, Oba, Baba Rere.)

Both of whom are now resting peacefully
in the ancestral world.

And

My 100-year-old lovely
Paternal grandmother,

Ofo (Oyinobo, Oyinoko Uwinen
Ogbo ekhere),

who is still going strong.
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The process of acquiring a doctorate degree can be long and arduous. For me, it is a process that has broadened my philosophical outlook, strengthened my spirit of endurance and commitment. It is a process that has armed me with intellect and courage. It is a process that has bolstered my capacity to face the vicissitudes of life, within and outside academia.

My arrival at this stage has been made possible by the invaluable contributions of those who have been doggedly committed to my academic progress in particular and my welfare and that of my family in general. Among them are the members of my dissertation committee and they are:

Professor Kenneth Marantz, former Chairman of art education department, an outstanding art educator,
distinguished professor and currently the senior editor of the most outstanding journal in art education, earned a reputation for the excellent relationship he cultivated with the international students who passed through the department throughout his tenure as chairman of the department. He has provided me with experience and guidelines that will be an asset to me in my academic endeavors hereafter.

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CHAPTER I

INTRODUCTION

The Setting

Nigeria, one of the countries situated on the west coast of Africa, is the country chosen for this study. The arbitrary fragmentation of Africa into British, French and Portuguese colonies after the Berlin conference of 1884, laid the foundation for the founding and growth of the present Nigerian state. The Northern and Southern regions of Nigeria, which were separate entities and under the British protectorate, were amalgamated in 1914 by Lord Lugard, a British who was then the Governor General.

The amalgamation, which was undertaken primarily for administrative convenience and economic advantage, did not take cognizance of the cultural and religious polarities among the various ethnic groups. This situation has created a phenomenal barrier to the development of a true sense of national unity and of
political and cultural integration. Nevertheless, Nigeria can still be regarded as a nation with tremendous potential for development in all facets of life. As Balogun (1985, p. 86) said,

...given our country's large population, our internal dynamism and our considerable economic and military potential, Nigeria will inevitably have to assume the role of Black Africa's leading nation.

Nigeria occupies a territorial area of 923,768 square kilometers (356,669 square miles), along the West Coast of Africa. Most of Nigeria's massive land, though fertile and arable, is under-cultivated, and lies entirely within the Tropics of Cancer and Capricorn. The two seasons are dry and rainy seasons. Temperatures are high for most of the year -- around 90°F and over, but quite tolerable because of the low humidity. Nigeria is bordered to the north by the Republic of Niger, to the east by the Federal Republic of Cameroons, to the south by the Atlantic Ocean and to the west by the Federal Republic of Benin.

Nigeria's population is growing at a rapid rate. In 1960, the year of her independence, Nigeria's population was 52 million, but by 1981, it had climbed
to 79.9 million. Nigeria's present population is estimated to be at 100 million, according to the Federal Government (1982), and this number makes Nigeria the ninth most populous country in the world. Kohan (1984) projects that, by the year 2025, Nigeria's population will be 243 million -- more than double what it is today. This geometric rise of Nigeria's population is a glaring characteristic of what is now referred to as the Third World.

The mono-character of the Nigerian economy is reflected in its singular dependence on oil. Nigeria, in the late 60's until the late 70's, enjoyed an unprecedented oil boom. The oil industry, even at present, accounts for over 90% of Nigeria's foreign exchange. As Professor Alaba (1985, p. 37) observed:

...between 1976 and 1979, Nigeria realized 41 billion from oil while the same oil yielded 43 billion naira between 1979 and 1983.

Lately, however, the Nigerian economy has suffered tremendous setbacks. Because of the oil glut in the world market, Nigeria now produces half the quantity of oil it produced about four years ago (Kohan, 1984).
Currently, Nigeria's external and internal debts are in the billions. Aluko (1986) said that Nigeria's external indebtedness as of the end of May, 1986, stood at N12 (approximately 6.5 billion dollars), while its internal debt stood at N8 (approximately 4.5 billion dollars), making a total of N20 (approximately 80 billion dollars). Arthur Nwankwo (1981) blames Nigeria's economic depression on the multi-national corporations for using their awesome influence to clandestinely syphon billions of dollars from the country to their foreign accounts overseas.

For the past two years, the continued closure of many industries (which has resulted in the disappearance of essential commodities from the market), and the retrenchment of thousands of workers (which stands at over one million to date), are obvious signs of a seriously ailing economy.

The declaration of an economic emergency for fifteen months in August 1985 by the Head of State necessitated cuts in all workers' salaries in Nigeria. In addition, a rationalization policy bringing about unprecedented mass retrenchment of workers, the
expansion of the agricultural sector (a move aimed at diversifying the economy), and, finally, the establishment of the second-tier market (a move intended to ultimately bring about a structural adjustment of the economy), are among the several steps taken by the federal government to save a collapsing economy.

Nigeria has made tremendous strides in education since independence. The late 60's and the 70's witnessed an unprecedented proliferation of both lower and higher institutions of learning. Presently, there are 27 universities and 5 colleges of education which are now degree-awardung and affiliated with different universities. Seven of these universities are state-owned, while the rest are federal government institutions and are entirely federally funded. According to Elempe (1984), the creation of more states in Nigeria boosted the number of colleges of education and Advance Teacher Training Colleges to 48 -- some of which are either controlled by the federal or state governments, or by the universities or the polytechnics. The National Colleges of Education
(NCEs) and the Advance Teacher's Colleges of Education (ATCs), train the highest non-graduate professional teachers in the country. Teachers trained in these institutions, usually for three years, are awarded the National Certificate of Education which entitles them to teach at the secondary school level.

Imogie (1979) and Elempe (1984) reported that about 40% of Nigeria's annual budget is spent on education, with the intention of providing quality education to her citizens. The Implementation Committee for the National Policy On Education: Blue Print, 1978-79, indicates that over four and a half million students were in Nigerian schools, over 20,000 of which were at the various Advance Teacher's Colleges of Education. The rest of the students were distributed to the universities, the polytechnics, high schools, vocational schools and elementary schools.

In recent times, a disturbing problem in Nigerian education is the declining standard. At both the state and federal levels, the proliferation of schools at the primary, secondary and university levels, has rendered management ineffective. Because of lack of facilities
and personnel to cope with the expanding learning institutions, some state governments are considering giving the schools back to their original owners -- the missionaries. With the reinstitution of fees, coupled with the economic crunch in the country, parents are continually finding it harder to send their children to school.

Background of the Problem

Politically, Nigeria cannot be described as a stable country. Having pulled free from the colonial tutelage of Britain in 1960 after over a hundred years domination, it was proclaimed a Federal Republic within the Commonwealth of Nations by her Parliament in October, 1963. *Africa* (No. 170, October 1985) contends that, although the striving for nationhood has been the theme of her political independence, Nigeria's existence has been inundated with various problems, among which are: awesome diversity in culture, religion, ethnic and language background, which has rendered the process of meshing a strong, stable edifice difficult to undertake. Other problems advanced by *Africa* and Okoye (1985) range from lack of
patriotism and national identity to poor constitutional arrangements. These have placed high accent on regional and ethnic politics and, consequently, put severe strains on the nation's body politic. Okoye (1985) further adds that ethnicity and corruption may have contributed to the collapse of the First and Second Republic. But, this does not suggest Nigeria's rejection of a democratic system of government, but instead a clear rejection of those in government whose ineptitude, incompetence and bad faith pushed them to flaunt the rules of democratic governance.

In the light of the problems identified above, it is not surprising, therefore, that the history of Nigeria has been checkered with military coups and counter-coups. Since independence, Nigeria has had only two brief civilian governments. The first, a parliamentary system, was formed on October 1, 1960, and lasted until January 1966 when it was toppled in a military coup. The second civilian government, which was patterned after the American Presidential system, was toppled in December 1983; thus, the second civilian government lasted for only four years and two months.
For twenty-seven years of Nigeria's independence, the military, as can be seen, has so far ruled the country for eighteen years.

On January 13th, 1986, the eighth Nigerian Head of State, Major General Ibrahim Babangida, inaugurated a 17-man political bureau in a broadcast marking the twenty-sixth anniversary of Nigeria's independence with the following terms of reference:

a) Review Nigeria's political history and identify the basic problems which have led to our failure in the past and suggest ways of resolving and coping with these problems.

b) Identify a basic philosophy of government which will determine goals and serve as a guide to the activities of government.

c) Collect relevant information and data for the government, as well as identify other political problems that may arise from the debate.

d) Gather, collate and evaluate the contributions of Nigerians to the search for a viable political future and provide guidelines for the attainment of the consensus objectives.

e) Deliberate on other political problems as may be referred to it from time to time.
The response generated by the establishment of the Political Bureau has been tremendous. People have suggested different political ideologies or processes for Nigeria come 1992 when Babangida intends to hand over power to a democratically-elected civilian government. Among the political systems suggested, copiously written on and debated at seminars and in the media, include: African Presidential System, Welfarism, Confederacy, Zero Party System, Diachy, Triachy, etc. However, the big question that has kept popping up is, should we blame Nigeria's political instability on the type of political systems it has practiced over the years or on those who operated them? Many have blamed the operators of the systems rather than the systems themselves for the instability of the country. A few people, however, feel that both the parliamentary and the presidential systems adopted by Nigeria were alien to the country and did not provide the basis to address her socio-cultural needs. In all of this, one thing stands out clearly -- Nigeria's
continued instability has galvanized into a spur that is pushing her citizens to search untiringly for a viable political future.

Political instability or disruption does not happen in isolation. A disruption of a country's political structure invariably affects her economic, cultural and social conditions. This has been the case with Nigeria where policies, whether economic, educational or cultural, are affected.

Nigeria, with a population of over 100 million people, is a multi-ethnic state. Through these multi-ethnic groups, Nigeria manifests a wonderful diversity of cultures. It is vividly recorded in Nigeria's External Publicity Series 3 that an estimated two hundred and fifty languages are spoken in Nigeria. It is further concluded in this series that, in spite of Nigeria's diversity and multi-ethnicity, her people share much in common, with the result that there is an underlying unity beneath the pluricultural nature of Nigerian society so that, although the people of Nigeria cannot be said to fall within the confines of a
single culture, they do have a number of traits arising from similar traditions, value systems, behavior patterns and beliefs (p. 1).

Ulli Beier (1960), Frank Williet (1971) and Ekpo Eyo (1977), attest to the richness of Nigerian cultures which have formed the basis for the creation of great artistic works. Benin is regarded as the cradle of black civilization because of its rich art and culture. Benin art, mainly in bronze and brass, and known for its royal themes and decorativeness, dates back to 1200 A.D. and is known worldwide. Excavations at Ife town and some parts of northern Nigeria, have further revealed Nigeria's glorious past. Nigeria has established several museums in different states, which are under the Federal Department of Antiquities. Nigeria organizes the National Festival of the Arts once a year and the states do likewise. In 1977, Nigeria hosted the second World Black Festival of the Arts & Culture. Different agencies have been established by the federal government to cater for arts and culture, such as The National Council For Arts and Culture, Department of Culture and Archives, Department
of Antiquities, etc. The arts also have divisions in some of the federal and state ministries. For example, the Federal Ministry of Education handles art and cultural education, while the Ministry of Information and the Ministry of Social Development, Youth, Sports and Culture rotate cultural, arts and archives functions. The functions and the structure of ministries can be altered by different governments. Art is also being taught in some schools. These commitments are a reflection of the federal government's arts and cultural policy.

In spite of all these, government's commitment to the arts has come under heavy criticism for its superficiality. How much is government actually spending on the arts? How many people really know what is going on? How many Nigerians (both the elite and the masses) actually know what the arts are about? How many of them go to the museums? In fact, a very large percentage of the people do not know where the museums are located in their various states. Heads of State, state military and civilian governors, and top government officials have severally, officially, and
publicly endorsed arts programs, but is that all? Does anything much happen beyond paperwork and verbal promises? Eze (1984, p. 10) unleashed his anguish at the poor exposure of Nigerian art abroad when he asked the following questions:

Does Nigeria have a cultural policy? Who formulates and defines such a policy if it exists? Does the policy embrace the artistic facet of our heritage? How is this facet incorporated if it is by the agency? Is it possible to define a credible cultural policy outside the people who ought to authenticate it?

Eze further accused the civil servants of highjacking what was purely the affairs of the artists. Nigeria voted over $300,000 for the commonwealth year for arts promotion, and yet, Eze concluded, "...nothing is tangibly done at home." (p. 10). Ola Balogun (1985) accused agencies or organs entrusted with promoting Nigerian culture of making nonsense of it. Balogun further stated that:
Although vast sums of money have been expended by our country since independence under the deceitful pretext of promoting arts and culture, we have virtually nothing to show for this colossally misguided waste of public funds (p. 88).

Jegede (1984) expressed disappointment at the status of art education in the country. As Jegede observed, "hundreds of secondary schools have art subjects in their syllabus but have no art teachers." (p. 3). Lack of teachers, drastic shortage of art materials, lack of enthusiasm on the part of principals in art and general insufficiency in the provision of classrooms, are all a consequence of the government's superficial commitment to the arts.

What has been established so far is that Nigeria has undergone a series of political changes. It has also been established that the arts have not fared well due to government's neglect. Therefore, the main concern of this research is to assess to what degree the political changes in Nigeria have affected the status of the arts.

Also, the issue of arts leadership will be examined. How do the roles of the art professionals
and art institutions affect the arts? According to an editorial of the *New Culture* (1979, p. 1), the functions of a professional association includes:

...Control of the conduct of its members; the continuing re-education of its members by disseminating to them professional information; assuring themselves of the validity of their practice to their society, by assessing their effectiveness in their own times.

Unfortunately, the editorial observes, the professional arts association in Nigeria has drastically fallen short of these responsibilities. Its existence had been known for dormancy and concluded that the Society of Nigerian Artists as a professional body,

...has not tried to influence the teaching and development of art training in the country. The aesthetics of our environment has not been its concern. The central development of art production facilities was not thought of. (p. 2).

In his Presidential address to the members of the Society of Nigerian Artists during an annual conference held in October 26th to 28th, 1978, Grillo regretted the scantiness of the society’s membership. Its continued existence had been due to the over-stretched
enthusiasm of a few individuals. One of the resolutions adopted at the end of the conference was the need to encourage the National and the State Arts Councils to be more involved in the acquisition of contemporary Nigerian art works, promotion of arts and culture, and effective support for individual artists.

Statement of The Problem

From what has been discussed so far, the purpose of this research is to look into and assess the impact of the political changes in Nigeria and the posture of the leadership in the arts on arts policy implementation. In other words, this study will analyze how the arts programs thrived under different governments and also what impact the various art professions and institutions and other arts agencies made on the execution of art programs.

Research Questions:

Nigeria has witnessed a series of political changes which have successively produced new leaders with different political styles. These leaders in the course of the development of their individual political
styles have either upheld, moderated or eliminated some existing policies which they did not consider productive or worthwhile. The main questions that this research is meant to address, therefore, will include the following:

1. What effects have the frequent political changes in Nigeria had on arts policy?
2. To what extent and in what form do the political changes affect arts policy implementation?
3. To what degree have successive governments been supportive of the arts?
4. Do different Nigerian governments treat art differently or have some of the governments been more supportive of the arts than others?
5. Is the peripheral treatment of the arts a uniform and a common trend in all of the Nigerian successive governments?
6. What strategies can be positively adopted to guarantee the arts a befitting status in Nigeria?
Little is known about the kind of leadership for the arts is exercised by the various arts professional organizations, agencies at the state and national levels, and the cultural institutions at the national and state level.

7. What kind of leadership do these institutions and organizations mentioned above provide for the arts?

8. Do they generate a political force to be reckoned with that has in any way been instrumental to the funding of arts programs?

9. Do they recede under the colossal force of other competing organizations or do they put on a stiff competition?

10. What are the various support systems that have been provided for the arts and how effective are they in terms of helping to sustain and promote the arts?

11. What is the status of art education in the educational system of Nigeria?
Research Objectives:

The first objective is to document the history of art administration in Nigeria from pre-colonial through colonial up to the present. The second objective is to provide a thorough analysis of the impact of political instability upon arts policy and its implementation in the schools. The third objective is to formulate policy recommendations serving the promotion of the arts and art education both for the sake of the growth of the arts themselves and in enhancing the quality of education Nigerians receive, but also for the sake of advancing the cause of cultural understanding, political integration and national integrity.

Need For The Study:

The administration, financing, politics and delivery of art to the general population are all themes which are central to art education. As such, this study represents an exploration of very traditional themes, only in an international setting. Furthermore, situating art, knowledge about art and art appreciation in a society are perennial issues within the field. The maintenance and renewal of culture
through the education of the young have special prominence in the case of multicultural nations like Nigeria.

The frequent political changes in Nigeria and their effect on the implementation of arts programs and the effect of the leadership provided by art institutions and professional organizations on the promotion and growth of the arts constitute the main thrust of this study. Implementation is the actual stage of transforming policy into action. Without implementation, policy becomes a mere theory on paper. However, the effectiveness of implementation cannot be determined except through a thorough assessment of the effectiveness of the established programs. The measurement of policy effectiveness, which is evaluation, will bring to light what has been achieved and what has not -- that is, evaluation will reveal the strengths and weaknesses of implementation procedures. Implementing arts policy therefore is the only way by which the policy can serve its desired objectives. It is hoped that this study will put the problems in a proper perspective so as to create openings for finding
effective solutions. The findings of this research will also create a basis for the advancement of a plan that can foster arts policy implementation through a more practical government commitment to art programs. It is also hoped that the suggested plans will help to put art not only in the proper focus of government but also in its proper place in schools, colleges and the society as a whole.

Also, the importance of art to society greatly justifies the need for this study. Ralph Smith (1976), Eisner (1978), McFee (1969), and a host of others, have written copiously on the importance of art to society. Art was part and parcel of human activities in traditional African society. African art has contributed immensely to the enrichment of world cultures. Artworks are the invaluable emblems of Africa's cultural heritage. Works of art, especially the recently excavated ones, now provide ample evidence of Africa's glorious past. The gradual reconstruction of African history has been greatly facilitated through the discovery of ancient art works, some of which date back to 500 B.C. A stunning example is the Nok Terra
Cotta excavated in the northern part of Nigeria which dates back to 900 B.C. Eyo (1977). These magnificent works bear eloquent testimony to the advanced technology and sophisticated industrial techniques acquired by the practitioners of Nok culture several years ago. Thus, a study being undertaken to find solutions to the problems and the existence and promotion of these great emblems of Nigeria's rich cultural heritage, further strengthens the justification of this study.

Limitation:

This research is limited to the geographical confines of Nigeria. Although there are many factors that can affect arts policy implementation, this research focuses mainly on political change and art leadership posture. This requires a critical examination of how stated government support is translated into practical endeavors -- and whether changes in Nigerian government have aided or deterred this process -- and its overall impact on the arts. Leadership in the arts will be examined in the following contexts: cultural institutions at the
national and the state levels, professional arts associations, and arts education in lower and higher institutions of learning. The overall impact of leadership in the arts in these areas will be determined. This research deals with the visual arts. Occasional reference to the other arts, especially music, dance and theatre, is for the purpose of elaboration.
CHAPTER II
AN HISTORICAL REVIEW OF THE ARTISTIC AND CULTURAL DEVELOPMENT IN NIGERIA

This chapter is in two parts. The first part is devoted to examining the kinds of political structures and organizations, social and cultural institutions that existed in the area now occupied by Nigeria and her immediate neighbors. As earlier indicated, Nigeria became independent only in 1960. It is, therefore, considered pertinent to know the kinds of arts characteristic of cultures or societies that existed in the region several generations prior to Nigeria's independence. The main focus is on the role of the arts, the kinds of institutions in which they thrived and the kinds of arts patronage systems that existed. The chapter also examines the training of artists and the general education process in the traditional African society.
The second part of this chapter will dwell on the advent of Christian missionaries in Africa. The impact of missionary activities on the arts and the education system of Nigeria are discussed. Finally, the period of colonialism is examined. The colonial policies on education and the arts and their consequent effect on the educational and cultural destiny of Nigeria also examined.
Cultural Patterns In Society

Maquet (1972, 9-10) defines society as:

...a group of persons whose activities as an organized whole suffice to ensure that the material and psychological needs of each of its members will be satisfied; its members regard themselves as forming a unit with well-defined boundaries.

Robertson (1977, p. 77) defines society as, "a group of interacting individuals sharing the same territory and participating in a common culture." Maquet and Robertson's definitions point out certain attributes or factors that characterize a society: occupation of a common territory, interaction with one another, having a common culture and shared sense of membership in and commitment to the same group. A society, therefore, is a people with common ends getting along with one another. A society is composed of men, women and children living together, generation after generation, according to the traditional ways of life. A human
society exists to serve human interests and needs. A human society is an enduring one in that children are born and raised to become adults with ways of life much like those of their parents and grandparents. Hoebel (1971) observes that culture is the predominant factor in almost all social interrelations in human society. Hoebel further states that:

There is no known group or groups of cultureless men. Therefore, a human society is more than a mere aggregation expressing instructive behavior. A human society is a permanently organized population acting in accordance with its culture. Human Society = population + culture. (p. 212)

Maquet (1972) further observes that, without culture, there is no society. Maquet sees culture as encompassing materials objects, items of behavior and ideas acquired at various levels by individual members of a society. A society could not exist without a culture. Therefore, a culture presupposes the existence of a group which creates it over long periods of time, lives it out and communicates it to other generations. Hoebel concludes, therefore, that,
Culture is, therefore, wholly the result of social invention, and it may be thought of as social heritage for it is transmitted by precept to each new generation. What is more, its continuity is safeguarded by punishment of those members of a society who refuse to follow the patterns for behavior that are laid down for them in the culture. (1971, pp. 208-209)

Both Maquet and Hoebel feel that it is the conservative forces based on internalization of enculturative training that stabilize cultures. That is, the process of enculturative training creates a strong emotional attachment to traditional forms which are not easily obliterated in times of change.

Broom and Selznick (1963) see culture as an individual's entire social heritage embracing all the knowledge, beliefs, customs and skills acquired by him/her as a member of society. Thus, people become distinctly human by the acquisition of culture. Spenser (1979) looks at culture as "a system of ideas, values, beliefs, knowledge and customs which are transmitted from generation to generation within a social group." (p. 54)
It is clear from the views cited to this point that culture and society are two mutually related entities. Culture is a collective heritage transmitted from generation to generation, which saves its members from having to reinvent all adaptations. A large part of culture is transmitted in the process of socialization. Culture, therefore, includes education, religion, science, art, folklore and social organization. A culture is a growing, living tradition. We each contribute a small part to the historical tradition on which our daily life is based. It is this contribution of every individual that enables it to develop a pattern of behavior reflected in their values, symbols, laws, myths, folklores, religions, and ideals that may differ greatly from those of other people.

Values also spring from our cultural background. Cultural value is taken to imply the importance or interest which people of a certain culture attribute to certain objects or actions or events, as opposed to how people in other cultures regard such things. That is, a cultural value can be viewed as something that is
widely believed within a given collectivity to be
desirable for its own sake. As Spencer (1979), p. 56)
defines it, "values are standards used to judge
behavior and to choose among various possible goals.
They are ideas that are shared by the group." For
example, bravery and masculinity were important values
of the ancient Romans, while intellectual development
and beauty were the values of the ancient Greeks.
Democracy, individual freedom, technology, etc., are
some of the American values, while honesty, politeness
and extended family ties, etc., can be said to be some
of the African values. Thus, a thing that has cultural
value is valued because of how it is regarded and
because of its symbolic significance within a culture,
just as a thing of economic value is for its economic
worth.

Culture generally is not a static phenomenon. It
is dynamic; it grows and is subject to change because
of external influence and the internal input of people.
That is why many will say with no contradiction that
the Europe of today is different from the Europe of
many years ago. The same can be said of America,
Africa, Asia, etc. This is because cultural patterns in many societies over the years have assumed incredibly wide dimensions. It will, therefore, be necessary to look at traditional African society in the past, its values and why it placed a high premium on art and what values are predominant in contemporary Africa and their impact on the status of art.

**Ancient African Political Structures:**

Very frequently now, Africa is referred to as the birthplace of man, Chu and Skinner (1971). This is because of the revelations that have been made through oral traditions, historical manuscripts and, more recently, through archaeological excavations. Prior to the advent of the Europeans, Africa was mainly populated by her indigenes. The continent was a conglomeration of multi-ethnic and multi-linguistic elements wielded into large, separate kingdoms, ruled by kings to whom they owed unalloyed loyalty and dedication. These kingdoms and empires were founded and administered exclusively by Africans. The diversity of the ethnic groups in Africa also manifested diverse cultures whose common denominators
lay in certain basic values. It is these rich cultures of Africa that formed the roots from which the great artistic traditions sprang and flourished for thousands of years.

The empires that will be briefly touched upon are those that flourished in the Western Sudan (i.e., West Africa), especially the ones that flourished in the areas now encompassed by Nigeria. The most prominent empires in the Western Sudan were: Ghana, Mali and Songhai.

Ghana Empire:

There is disagreement among African historians as to the definition of the territorial boundaries of the Ghana empire. Some scholars have established that the heartland of the Ghana empire was set in the region of the Western Sudan, northeast of the Senegal River and northwest of the Niger River. According to Chu and Skinner (1971), drawing the outline of Ghana to embrace all its vastness, "...the outer reaches of the old empire would include parts of several present-day African nations like -- Mauritania, Mali, Senegal and
Guinea." (p. 17) The main inhabitants of Ghana were the Soninke people who spoke the language called Mande. According to the Soninke tradition, the Ghana empire dates back to 300 A.D. Ghana derived its name from Mande language meaning "warrior king," and its capitol was Koumbi Saleh.

Ghana was a very rich empire and its survival depended on iron and gold. Iron helped Ghana militarily. Chu and Skinner (1970) quoted from the writings of Eli-Bekri, an Arab historian, indicating that Ghana's over 200,000 warriors were armed with spears and arrows made of iron. Awe (1981) also observed that Ghana was a very powerful West African empire whose political and administrative stability greatly depended on the strength of the king.

Government and authority was centered on the King and his court. His capitol was divided into sections separated by about six miles.... In the part of the town where he resided, he maintained an elaborate court with a monopoly of the ceremonials and rituals to
bolster up his authority; at the same time, he was in control of the religious rituals of the state and was regarded as endowed with divine power.

Awe (1981, pp. 59-60)

Ghana was very rich in gold and salt. Gold dust was its medium of exchange. The King of Ghana had a splendid collection of gold nuggets.

The King of Ghana used one of his nuggets as a tether or hitching post for his horse. This was perhaps the most expensive hitching post of all time. Little wonder that awed Arab writers described the Ghanaian kings as "the richest in the world because of their gold." Chu and Skinner, 1971, pp. 28-29.

By 700 A.D., the Ghana empire had reached its apogee. Apart from its military strength and economic viability, its social and cultural network helped to bolster its political stability. The king was the epitome of authority and around this immense monarchical structure were the subjects whose various contributions through division of labor made this empire great. It was later overrun by the Almoravids and was destroyed in 1076 A.D.
Mali: The Mali Empire (the empire of the Mandingos) came into existence after the collapse of the Ghana Empire. After the Almoravids had invaded Ghana, the Mandingos had accepted the muslim religion -- except the Soso people who remained pagans under the leadership of the fierce Sumanguru. Sumanguru later assumed leadership of the Mali Empire after destroying all his potential rivals. Sundiata, the son of the former King of Mali, was spared, being a cripple. Sundiata skillfully wielded political power and his supporters raised an army which eventually crushed that of Sumanguru in 1235 A.D. Chu and Skinner (1971). Having conquered Sumanguru, Sundiata created several regions in the Mali Empire and appointed his army generals as their governors. Sundiata made persisting efforts to expand the territorial boundaries of the Mali Empire. According to Awe (1981, p. 63),

By the time of his death in 1255, Mali had embraced an extensive country including the former dependencies of Ghana and some territories to the east; it controlled the sources of most of the important articles of trade, such as the salt mines of Taghaza,
the copper mines of Takedda and the gold mines to the south. He also brought under Mali domination such important trading towns as Walata, Jenne and Gao.

One of the successors of Sundiata, Mansa Musa, made Mali the greatest empire in the history of the Western Sudan. Mansa Musa, a grandson of Sundiata, ascended the throne in 1307 A.D. He ruled Mali for twenty-five years during which time he expanded its boundaries through diplomacy and war. He was a devout muslim and his Pilgrimage was the most spectacular in African history. As Chu and Skinner (1971, p. 64) observed:

By the time the caravan was finally assembled, it had become possibly the biggest moving crowd that Africa had ever seen. Mansa Musa was accompanied by thousands of followers. Some sources say that the caravan consisted of 60,000 people!

For the Pilgrimage, an assembly of 80-100 camel-loads of gold dust was made, and each load was said to weigh 300 pounds. Mansa Musa's entry into Cairo in July 1324 caused an immediate sensation. It caused the collapse of its gold market.
Mali was still divided into provinces created by Sundiata. Provinces were administered by governors and each important town had a mayor. The political subdivisions were well organized. As Chu and Skinner (1971, p. 67) said, the provinces of Mali were efficiently governed. These provinces were so well policed that merchants and their caravans could travel through them without any fear of robbers and hijackers.

The greatest sources of income to Mali were the artists, agriculture and trade. According to Chu and Skinner (1971, p. 69):

> Every large city or middle-sized village had its own craftsmen, woodcarvers, goldsmiths, coppersmiths, blacksmiths, weavers, tanners and dyers.

The kingdom also invested heavily on farming and also realized tremendous gains from trade ventures. The government, or kingdom, supported the artists just as much as it supported the traders and agriculturalists. All undertakings by individuals or groups were reported as beneficial to the kingdom; hence, they were state supported and Mali was a land of plenty and the richest and greatest empire in West Africa.
The two empires briefly touched upon are meant to illustrate the kinds of complex and elaborate political systems that existed in Africa prior to the European adventurism into the continent. There were many more. For example, Songhai.

**Songhai**: The Songhai empire, which reigned after the collapse of Mali, was prominent because of its educational programs. The first university in West Africa was established in its capital, Timbuctu. As Olaniyan puts it:

> Like Harar in the Horn of Africa, the mosque of Timbuctu and Jenne could be considered universities in their own right, centers of intellectual ferment and academic disputation where students and scholars from far and wide occupied themselves with theological and canonical questions. (1982, p. 43)

Songhai, like other empires, was also well organized. Its social and economic structures further accentuated its political advancement and stability.

Within the present geographical boundaries of Nigeria, were the heartland of great empires which flourished for years. Prominent among them were: the Oyo Empire, Benin, Jukun and Kanem-Bornu Kingdoms.
**Oyo Empire.** The Oyo Empire was situated in the southern part of Nigeria, and was founded by Oranminyan. Oranminyan, the son of Oduduwa, the great mythological ancestor of the Yoruba (one of the major ethnic groups in Nigeria), was also the first Alafin of Oyo. According to Akinjogbin (1982), under the kings Ajaka, Sango, Ajagun and Kori, the Oyo Kingdom reached its height of glory. At the height of its power, Oyo became the capital of an empire which included the whole Yoruba-speaking area as well as Nupe, Borgu, Dahomey and some parts of Ashanti in the present Ghana. Fasuyi (1973) speaks of the deification of the Alafin of Oyo. The Alafin was the supreme head of the Kingdom and was considered next to the gods. The Kingdom which Fasuyi says was divided into provinces, were each headed by an Oba whose allegiance to the Alafin was unquestionably strong and consistent. The Oba had a council of chiefs which helped with the administration of his area. Members of the council, according to Fasuyi (1973, p. 12), usually included heads of various cults, societies, outstanding warriors, religious and political leaders.
Aderibigbe (1981) also wrote eloquently about the administrative system of the Oyo Empire, which he considers efficient. Aderibigbe (1981) further states that, in theory, the Alafin's titles classify him as the "fountain of authority and companions of the gods." (p. 195). His powers, in practice, were limited by the Oyomiesi (kingmakers). The kingmakers were seven in number and were leaders of the seven wards into which the capitol was divided. The Oyomesi was headed by the Bashorun (their President was like a Prime Minister). The Oyomesi had power to get rid of a tyrannical Alafin by asking him to "go to sleep" -- i.e., he should commit suicide. The Ogboni cult, whose membership consisted of aged men with experience, also participated in the governmental process by mediating between the Alafin and the Oyomesi. As Aderibigbe (1981, p. 169) concludes:

...Thus, the essence of the metropolitan administrative system was participation by all elements of the society. It was a system in which royalty, free men and slaves participated.
The internal administration of the other parts of the empire was a model of Oyo and was "conducted by princes, minor Kings and Bale (provincial governors.)" (p. 195). All the provinces enjoyed a considerable measure of autonomy as long as they paid their tributes regularly and were in keeping with the policy of the metropolitan government. Other factors that helped to bolster the political integrity, stability and longevity includes: a large and efficient army, efficient control of the provinces most of which were considered mere vassals, powerful Alafins, i.e., rulers whose strength and extraordinary courage made them equal to the tasks that faced them, and heavy tributes paid by the different provinces, that enhanced the financial feasibility of the empire, etc.

Benin Kingdom: This was another important kingdom whose capital was Benin-City, situated in the mid-western part of Nigeria. The Benin Kingdom had long been well-established before the visit of the Portuguese in the early part of 1300 A.D. Benin had common borders with the Yoruba Kingdoms. The Benin, just like the Yoruba, regarded Ife as their spiritual home. Oranminyan, from Ife, was the founder of the present Benin dynasty. Although he did not stay long in Benin, his son, Eweka, became the first Oba of
Benin. Lester Brooks (1977) observed that, during the latter part of the eighteenth century, the influence of Benin extended up to the Congo River in the south and to what is now Sierra Leone in the West. Aderibigbe (1981) also suggested that the Benin Empire extended to Lagos, Badagry in the west, to Bonny in the east, and included Akure and parts of Ekiti in the north.

Unlike Oyo, as Aderibigbe further remarked, the Benin Empire was very accessible from the coast. This made it possible for it to have numerous and early contacts with the Europeans. Between 1300 and 1400 A.D., the Portuguese had established trade links with the Benin Kingdom. As Aderibigbe (1981, p. 199) noted:

By the 16th Century, these early contacts had resulted in an exchange of ambassadors between Benin and Portugal; and Portuguese cultural influence was for a time felt at the court of the Oba. In the course of time, other Europeans, notably the Dutch and the English, followed the Portuguese.
The Oba of Benin enjoyed greater political powers than the Alafin of Oyo. The Uzama chiefs, who were fewer in number, unlike the Oyomesi, could not unseat the Oba of Benin. Since the Benin system was based on primogeniture, their role was just to install the surviving son of the deceased Oba. The Oba, like the Alafin of Oyo, was the political and spiritual head of the Benin Empire and was regarded as divine.

The reign of Oba Oguola (1285-1295) saw the introduction of brass-casting from Ife to Benin. Although, according to Lawal (1973), there is the general assumption that "Iguegha not only introduced the technique of bronze-casting to Benin, but also Ife naturalism" (p. 4). On the whole, it was the Oba who controlled the crafts and industries of Benin. The control was exercised through the guilds which were established in the capital. As Aderibigbe observed:

For example, there was a guild of goldsmiths; there was another of brass-smiths, the members of which claimed descent from Iguoghae who was said to have introduced the art of brass-casting from Ife. The
guild of brass-smiths ... produced the famous 'bronzes' at the request of the Oba. Royal regulations and marked specialization, then, were the main features of Benin industries (1965, p. 200).

Other factors that contributed to the greatness of the Benin Empire, apart from its well-organized political system, were its military strength, agricultural endeavors and industrial establishments. Fasuyi (1972), feels that the political stability and prosperity of Benin "...gave the citizens ample time to practice their arts and crafts, survivals of which are now regarded as masterpieces all over the world," p. 13.

There were other kingdoms, especially in the northern part of Nigeria, whose fame and elaborate traditions were as exalted as those of the southern kingdoms.

The Hausa-speaking people have been concentrated in the areas now occupied by the countries Niger, Nigeria, Dahomey, Togo, Ghana, and the Ivory Coast. The Hausas were ancestor worshippers until they started accepting Islam in the early 13th Century through the Wangara traders from Mali.
Falola and Adebayo (1982) suggest that the Hausa states were founded between 1000 A.D. and 1200 A.D. Their spiritual head was Daura. Other states like Gwari, Nupe, Kebbi and Yuri later came under their influence.

Each state, although practically autonomous, had a central authority. All state rulers facilitated their administrative endeavors through the appointment of district heads who, in turn, appointed village heads through whom taxes were collected from farmers and cattle rearers for the central authority.

The 15th Century witnessed the rise of Queen Amina who expanded the territory of the Hausa states. She built the famous Zaria walls -- the relics of which can still be seen today. According to Fasuyi's observation, the Hausa states developed highly perfected leather industries.

Other empires and kingdoms of great importance include: Tiv, Jukun, Fulani, Kanem Borun, Ibo, Ibibio, Ijaw, etc. Indeed, as the researcher earlier indicated, there were numerous empires and kingdoms which flourished in Africa before the arrival of the
Europeans. Only a few of them can be mentioned in this research in order to illustrate what kinds of establishments they were and how they fared.

So far, this brief look at West Africa's past has revealed the existence of highly complex societies on the continent before the Europeans' arrival. The civilizations of Ghana, Mali, Songhai, Benin, Oyo, etc., developed for the same reasons that civilizations developed everywhere -- trade and commerce, intermixing of people, customs and ideas. At the height of their powers, most of these empires compared favorably with their counterparts in Europe.

Having taken a look at some of the ancient African kingdoms, the next step will be to examine the social structures and organizations within African societies. How did people live and how were they related to one another.

**Social Structures In Traditional African Society:**

Another area that is essential to examine is the social structure within the traditional African past. How were people related to one another -- especially at
the village level? How did they interact and what were
the factors that welded the people in a society
together that enabled them to maintain their uniqueness
for several generations?

Man is a gregarious animal — always seeking one
form of association or another. Generally, nothing
gets done effectively at whatever level of human
interaction without an efficient organization within an
institutional framework. Broom and Selznick (1963) in
their exhaustive writing on social organization, have
highlighted its central place in any human activities.
In whatever subject of study, the student of society
devotes a large portion of his attention to discovering
how persons and groups relate together, their effect on
individual conduct and institutional history, and looks
at social organization as the pattern of individual and
group relations. Every human setting, therefore, has
some degree of social organization. This social fabric
emphasizes harmony, interdependence and cohesion. In
the past in Africa, for example, the family as a social
unit, used to be the sole motivating factor behind the
economic, political and social activities of the member
of the family. Therefore, to have effective and smooth coordination in running this organization, cooperation of everyone was required. The process of socialization, as Onwuka (1978) observes, goes beyond the confines of a family unit. According to Onwuka, the process of socialization "...includes family (parents and other members of the nuclear family or extended), peer groups, teachers and a list of other responsible members of society." (p. 117) Fairchild (1966) defines social organization "...as the organization of society into sub-groups, including, in particular, those based on differences in age, sex, kinship, occupation, residence, property, privilege, authority and status." (p. 287) Social organization, as can be seen, therefore involves coordination of social norms, sanctions and actions in society.

Social institution, on the other hand, has been defined by Hobbs and Blank (1975), as:

An organized system of social relations that embodies certain common values and procedures and meets certain basic needs of the society. Universal institutions include the family, education, politics, religion and economy. (p. 505)
According to Broom and Selznick (1963), the word institution refers to "practices and to established ways of doing things." They conclude that institutions tend to serve broad rather than narrow interests and to do so in an accepted, disciplined and enduring way. Fairchild defines the concept of social institutions thus:

The sum total of the patterns, relations, processes and material instruments built around any major interest. Any particular institution may include traditions, mores, laws, functionaries, conventions, along such physical instruments as buildings, machines, communication devices, etc. The more generally recognized social institutions are the family, the church or religion, the school or education, the state, the business, and such minor items as recreation, etc. Institutions are the major components of culture.
(p. 284)

It is clear from these definitions that social institutions are not only very important to the survival of societies, but also to the daily lives of individuals living within them. Social institutions exist in every society in the world, notwithstanding its simplicity or complexity. That is, whether
agrarian, traditional, rural or urban or industrial society, there exists some form of family system, government establishment, economy, education, religion, etc. Social institutions help societies to accomplish their set objectives and goals. They also help societies in the fulfillment of aspirations and expectations of the inhabitants.

In the traditional African society, there were many social organizations and institutions. For the purposes of this research, only a few relevant areas of Africa's social institutions and organizations will be briefly examined. There are two well-noted broad categories of social institutions in traditional Africa -- kinship and the non-kinship ties. Kinship ties could be established through either blood relationship of descent, affinity or marriage bonds. A person could therefore trace his relationship either matrilineally or patrilineally. Even presently, according to Solanke (1984, p. 28):
In a few societies, double descent is the rule whereby a person traces descent matrilineally and patrilineally with a sort of social balance struck in between the lines.

It was through lineages that people were able to trace their remote ancestors whom they highly respected and feared. These ancestors, it was believed, wielded authority over the living members of its descendants.

Lineages generally constituted clans, and clan structures made up the segments of the society. In the absence of clans, however, as it was in the case of some African societies, lineages might just be corporate groups, each of which was headed by a recognized head. According to Fadipe (1970), lineage headship usually descended on the surviving eldest male. Fadipe describes such a head as one who would be,

... responsibility for the maintenance of peace and order and solidarity of his little community, he must be a good arbitrator and adjudicator, able to command respect and obedience. He must also be of good character. (p. 136).
Not only did the lineage head have authority over the lineage it represented, he also presided over marriage, religious rituals, property and other matters that affected it.

The second type of kinship was established through marriage or a relationship of affinity. Marriage could be legitimized, as Solanke (1981) indicates, through the payment of bride price, bridal service or exchange of marriages where two women from two different kin groups were exchanged. Fadipe (1978) emphasizes the importance that was attached to marriage. Marriage was viewed as a means of establishing love, friendship and social cohesion between families and lineages. Polygamy was more widely practiced than monogamy and divorce was rare.

The second major type of social organization was made up of the non-kinship groups. These were mainly associational groups which played very important roles in the society. The most important kinds of associations, according to Solanke (1982, p. 30) were: "secret societies, cooperatives, craft guilds and specialists organizations." A man usually belonged to
the set of men who were his age-set or age-grade. Fafunwa (1974) observed that age-grades created avenues for a man's total development as he moves through the process of childhood to adolescence. The most common age-grades, according to Solanke (1984), were: warrior grade (responsible for defense), adult men (responsible for governing), and the elderly of the society. The new initiates into manhood also constituted a viable group. Finally, it should be noted that lineages were in different clusters known as residential groupings and some were more concentrated than others. The level of population concentration was determined by the standard of technology.

In the previous pages, the nature of the political systems in Africa prior to the advent of the Europeans was discussed. Within these political systems were these social institutions and they were inseparably intertwined. On the whole, irrespective of the nature and size, African societies were highly integrated. There was law and order, and one of the factors that
greatly fostered discipline was the sense of the individual as part of the corporate group. As Solanke (1982), p. 35, puts it:

The perception of belonging to a group ... whether family, age-grade, village, clan or nation ... is most always paramount over a sense of individuality.

An individual was, therefore, responsible to a group. An offense committed against a member of the group, like theft or adultery, was settled through its elders. Serious crimes could attract very severe punishment like fines or even banishment. In most centralized states, there were traditional legal systems mostly presided over by the spiritual heads whose judgments were considered infallible. Where cases were extremely difficult, the oracle was consulted, Achebe (1982).

Another point worthy of note is that the political, social and economic organizations within the African society have a close interrelationship. For instance, the functions of the age-grade as a political organization, spill over into economic and social activities. The functions of age-grade associations include the initiation of the young members, the
performance of marriage rituals, joint activities like cleaning of farms and bushes, harvesting crops, cleaning the town and making decisions as to who gets what in the community. The above clearly shows how difficult it was to clearly separate in the traditional African society the economic functions from the political and social functions.

African World View:

The way people view the world and its phenomena, to a great extent, affect the way they relate to one another, the things around them, and the world as a whole. In the traditional African past, African cosmology, deeply affected the whole life pattern and the belief system of the African people. For instance, the rumbling of the sky, the ebb and flow of the river, tornadoes, earthquakes, the growth of plants, the cycle of birth and death, the rising and setting of the sun, etc., were among the phenomena that baffled the traditional Africans. These daily encounters and experiences for thousands of years not only built up the African views about the world and the universe as a whole, but also had tremendous impact on their behavior.
Mbiti (1977) points out that tracing the historical development of African ideas poses a great difficulty. This is because these ideas which took years to crystalize into thought systems, were passed from one generation to the other through oral traditions. There are no written records available. The development of Africans’ views about the universe, Mbiti says, is a continuous process and he also notes that:

These views are expressed in myths, legends, rituals, proverbs, symbols, beliefs and wise sayings. There is no formal or systematized view of the universe, but when these various ideas are put together, a picture emerges.

In traditional Africa, there was belief in one Supreme Being — God. African traditions indicate that God was neither father nor mother and was never created. God, called by different names, was generally regarded as Moulder, Fashioner, Maker and the Originator of all things. Lawal (1974, p. 242), gives an example of how God is perceived among the Yoruba as:
Beauty per excellence, because as the creator (Eleda), He is the source of all that is beautiful. He is the Lord of Character (Olu Iwa). He is Oga Ogo "The Master in Resplendence," Oyigiyigi, "The Mighty." .... ---- His beauty is "such-less" and He is also Omnipresent,...

One of the biggest preoccupations of the traditional African society was the belief in a religiously ordered universe. Man was considered the center of the universe with the heavens above and the underworld below -- all full of visible and invisible realities. God, the Supreme Being, was considered to be very far away -- beyond the approach of man. Hence, it was necessary to pass human requests or supplications through a Pantheon of lesser gods to God Almighty. These lesser gods were also conceived as manifesting themselves through some natural phenomena like lightning, thunder, rain, fire, etc. In order to symbolize the omnipresence of these gods, men resorted to the creation of images in different media -- like rituals, various forms of symbols and observances. Man was believed to have a special place on the earth's
surface and, hence, through all the rituals and various religious observances, he was able to mystically link the heavens and the earth.

Mbiti (1982), an outstanding authority in African religion and philosophy, makes observations on African's view of the universe which can be summarized thus:

1. That there are laws of nature that govern all mankind in various details.

2. There is moral order among human beings giving rise to customs, laws and regulations to enable people to impose checks and balances in the societal behavior.

3. There is religious order which is constantly activated by man by playing the role of the priest through prayers, rituals, ceremonies
and sanctification of objects and places. God controls everything through institutions of society and natural laws.

4. There is mystical power which God makes available to human beings and spirits in varying degrees. This mystical power could be used for healing, prosperity and longevity and for invoking misfortune and destruction.

5. There is evil, which is a contradiction of good. Evil is a mystical force that can be generated by witches and evil magicians and can be incurred when contravened -- resulting in suffering, misfortune, illness, barrenness, failure and even death. Death is regarded as the worst form of evil in the universe since man, long ago, lost the gift of immortality.
The Status of Art:

So far, the evolution of social, cultural and political institutions of the traditional African past have been examined. The various religious and mythological concepts that shaped the behavior of the people have also been examined. At this juncture, it is pertinent to examine the status of art and why it flourished unimpeded in the traditional African society.

The African world view in the traditional African society also formed the basis of his religious commitment and orientation. To him, the universe was religiously ordered and the earth was in its center, which he inhabited. Being on earth, he found himself being maneuvered and buffeted by natural forces manifesting themselves in cataclysmic forms like thunder, earthquakes, conflagrations, floods, hurricanes, tornadoes, etc. He also feared other mystical forces which manifested themselves in illness, pain and death. In a strong bid to control these forces, he resorted to rituals which involved the personification of natural objects. By speaking to
this object and listening to it, not only was he able to have a direct relationship with the world around him, but was also able to put "...the universe at his own disposal -- by physical, mystical and religious means." Mbiti (1977, p. 45).

African art, therefore, was tied up with religion and traditional beliefs. African art, except in a few cases, was not meant for aesthetic purpose. In other words, it was not art for art's sake, but with an instrumental function. As Leuzinger (1977, p. 5) indicates, "Art of Africa was deeply rooted in religion." Religion was the unifying factor in African art. It acted as one of the principal motivations for artistic creation and use. The desire for security and survival, as Wingert (1965, p. 27) puts it:

...in an uncertain arduous, and frequently hostile world gave rise to the beliefs about the causes and effects of certain natural phenomena, and out of these, certain ceremonies and rites were gradually developed.

Oyelola (1981) also writes eloquently of the religious aspect of African art. She gives an example of the Yoruba ethnic group whose religious worship of:
...many deities and their shrines were decorated with carvings which represented sometimes the deity himself and sometimes the worshippers. Since human fertility was believed to be a gift bestowed by the gods, statues of women placed on the shrine almost always portrayed women with children. The priests of Ifa...used objects such as carved wooden trays, small ivory horns and beaded pouches. (p. IX)

Religion and magic were the outcome of traditional African beliefs. Religious practices were also connected with events — such as birth, puberty, marriage and death, which magical practices featured mostly in events like drought, accidents, battles, etc. Rituals connected with magical practices were designed to give men control over nature and to satisfy personal needs. African belief in duality of life necessitated ancestral worship. Ancestors were constantly worshipped and promptly appeased in the event of an indication of its wrath. According to Lawal (1974), death in African society was not regarded as a total extinction of one's life, but a passage of the soul to the world of ancestors where it could oversee the activities of the living. Oracles, deities and
ancestors were constantly petitioned for rain, crop fertility and other essentials that would boost the sustenance of life.

It can be seen, therefore, that the vast quantity of art objects used in these numerous ceremonies were an eloquent testimony to the fact that the events served as part of the major motivations for art-making. For example, most initiation cults used masks like the poro society of Sierra Leone (Willet, 1971), while the Ose Sango of Dahomey and Sango cult of the Yoruba used the double-edged axe (Lawal, 1974). Many ancestral cults used the wooden effigies as symbols of departed leaders of the society. As Wingert also points out:

The relationship between the African and the spirits of the dead members of his family or of ancestors was extremely important to his society, and for this reason, many works of sculpture were used in the ancestor cult.

The functions of African art can further be classified into social, political, economic, and historical forms.
One of the most outstanding social functions of traditional African art was in highlighting the role of men and women in society. Most of the art works constantly depicted men as elders and leaders of the community, as successful warriors appearing on horseback with armaments. Women were depicted as mothers -- usually cradling their young. The masquerade dances constantly demonstrated the superiority of good over evil through short dramas. The wearer of the mask, for instance, was automatically transformed into a spirit and had the sacred power of destroying evil and purifying the society. Laude (1971, p. 142), said:

A mask is a being that protects the wearer. It is designed to absorb the life-force that escapes from a human being or from an animal at the moment of death. The mask transforms the body of the dancer who, never yielding up his own personality but using the mask as a vital dynamic support, incarnates another being. A spirit or a mythical or fabulous animal is thus temporarily represented.

Some other masks were simply for entertainment in various festivities.
Political control was another major concern displayed through art in Africa. Herkovits (1959) and Bascom (1969), indicate that among the Dan (Liberia), Kofa (Carbon), Pende (Zaire) and others, special masks were worn by persons acting as community judges or policemen. The kings and chiefs in most parts of Africa wore pectoral masks, beaded crowns and used royal staffs which were symbols of political authority (Willet, 1971). The Benin Kings and Ashanti rank among those who used the arts conspicuously as a means of political control.

Traditional African art also fulfilled an important economic role. The Bambara of Mali wore the elegant wooden Chi-Wara-antelope headresses in planting and harvest ceremonies. Bascom (1957) and Willet (1970), indicate that Chi-Wara, the mythical Bambara inventor of agriculture, was believed to have buried himself in the earth as an act of self-sacrifice. The dance of Chi-Wara makers on the agricultural fields, which was Chi-Wara's grave, was meant to honor this extraordinary being and to remind the young Bambara
farmers of the arduous sacrifice required of them in turn. The whole exercise was to encourage a boost in agriculture.

Historically, African art was significant in its memorialization of important persons and events of the past. In the powerful Benin Kingdom in Nigeria, elaborate relief plaques cast in bronze carried images of important persons and events of the past. Eyo (1977), also gives a vivid illustration of Benin relief plaques showing scenes of the meeting of the Oba of Benin with foreign dignitaries, battle scenes, court pageants, nobles in the state dress, religious ceremonies, etc.

Traditional therapeutic processes also required special forms of art. Divination was particularly important in the production of art works. Among the Yoruba in Nigeria, for example, the diviner used elaborately sculpted divination boards, bowls and tappers as an essential part of their ritual equipment.
Traditional Art of Nigeria:

In recent years, many art historians, anthropologists and art critics have written about the form, content and the overall philosophy of the traditional arts of Nigeria. Ulli Beier (1960) remarked that Nigeria's greatest contribution to world culture has been its traditional art. Ekpo Eyo (1977) criticized the "synchronic" approach to the study of traditional African art which he said "have been restricted to the materials from the ethnographic present, and gradually lack time depth" (p. 7). Eyo, therefore, encourages a "diachronic" approach which embraces archaeological and ethnographic perspectives.

Nigeria is a country comprised of people of different political groupings with different artistic styles. However, according to Eyo (1977), there are "some common underlying philosophical and psychological basis providing a common root." Eyo also recognizes "the differences in these philosophies and psychological matrices which give rise to differences in style" (p. 7). But, he concluded that these differences can be contained in a greater unity to
enable the arts to be designated Nigerian art. Nigerian art can also be comfortably called African art, since Nigeria is within Africa and shares a common heritage with it. Nigerian traditional art shares the same philosophical, psychological, religious and ritualistic background with art in the rest of Africa. They also display commonality in the display of aesthetic qualities. Olawuyi (1978, p. 26) also echoed it when he said:

Most literature on the traditional arts of Nigeria are usually part of a large body of African arts. Although it is recognized that Nigeria possesses her own art forms and styles, she shares with the rest of Africa an art heritage with common characteristics in such important concepts as motivations, functions, purposes, as well as visual and aesthetic aspects.

In view of the above, only an overview of the Nigerian art will be relayed. It will be unnecessary to mention the philosophical and religious basis, since it would amount to mere repetition. The three major areas that have contributed to the great corpus of Nigerian art are: Nok, Ife and Benin. Each of these traditions has
produced something unique in African art. There are other artistic traditions which are of tremendous significance, some of which will be mentioned later.

Nok Art was discovered by accident in a tin mining area in Zaria Province in the northern part of Nigeria in 1943. They are the oldest known Terra Cotta sculptures in Africa. Archaeological deposits from where these sculptures were excavated have been radiocarbon dated to between 900 B.C. and 200 A.D. As Herskovits (1962) observed, the discovery of Nok culture,

...changed concepts regarding the time-depth ascribable to African three-dimensional art forms, and made for more intensive archaeological analysis and renewed study of existing collections. (pp. 433-434)

Herskovits made this statement in reaction to the views expressed by some art historians that the oldest African sculptures were only a few years old.

Terra-cotta (fired clay) is the medium of these sculptured pieces which are both in human and animal form -- measuring a few centimeters in height to human heads approaching life-size. These sculptured pieces
vary from semi to high naturalism -- with characteristics like triangular-shaped eyes with pierced pupils, the use of elaborate beadwork, bracelets, anklets, tassels and pendants -- and elaborate hair-do's. Many scholars agree that the makers of Nok terra-cotta might have thrived in a society of sophisticated technology -- because the works could not have been done by laymen. The Nok terra-cottas are believed to be of religious and social significance. According to Willet (1967),

...three different functions, namely that of or for domestic use could, any or all of them, have been the purpose for which these Nok terra-cottas were made.
(p. 115)

Eyo (1977) observes that archaeological research is still going on to further establish more revelations about Nok terra-cotta. There are still numerous questions unanswered.

Ife art -- the most naturalistic form of art in Africa -- is the ancient art of Ife. It was discovered by the German anthropologist, Leo Frobenius, during his visit to Ife from 1910 to 1912 (Eyo, 1977). The naturalistic style of Ife art works so startled the
world on its discovery that they were considered to be beyond the achievement of Africans. In fact, they were believed to be of Mediterranean or European origin.

Lawal (1974), p. 7, says of Ife art:

> But since its naturalism is in contradistinction to the characteristic abstraction of much of African sculpture, the art of Ife was immediately declared by some scholars as non-African. The ornamental treatment of Olokun head reminded Frobenius of similar motifs in North Africa, Mycenean and Etruscan representations...

Lawal and many other scholars have countered this view expressed by Frobenius and others of alien influence on Ife naturalism through various research endeavors. Prominent among these was the discovery that none of the Ife art works can be dated to the first millennium A.D., much less to a period suggested by Frobenius and his like. At the moment, the general consensus, after reviewing all available research, is that the naturalism is a local development.

Ife art comprises of terra-cotta and bronzes. According to Eyo (1977), Ife art is connected with nobility, rituals and ceremonies. Some of the heads,
as Eyo further claims, might have been used as funeral effigies while other sculptures were used as tomb or temple furniture. Wingert (1965, p. 112) describes Ife art as manifesting a remarkably high level of achievement which qualifies it for inclusion among the most sensitively modeled naturalistic heads found in any art. They have the variation of shape, proportion, definition of features and rendering planes characteristic of personalized portraits.

The Yoruba culture which produced Ife art, ranks among the most prolific art-producing people in Africa. Ife is regarded by the Yoruba as their place of origin. The monarchical head (the Oni), was the spiritual and political head of the Yoruba and Ife art reflected the aspirations of both the king and the commoners.

Benin art, constantly referred to as the product of the Edo culture, the cradle of black civilization, came into the limelight after the tragic punitive expedition of the British to Benin in 1897. Soon after the expedition, during which the city was burned down and its Oba deported, the thousands of art works which
they looted became private collections in Europe and America. The best Benin bronzes today are in different parts of the Western World.

The art of bronze casting was introduced to Benin by Ife bronze-casters and Benin artists perfected it. According to Eyo (1980, p. 17), "...it is generally believed that it was during the reign of Oguola that bronze casting started in Benin, and it is from this period that we have the beginning of the corpus of bronze memorial heads."

Surviving art works of Benin comprise of heads, plaques, bells, altar pieces, etc. They are described as magnificent and a perfection of the Ife art of bronzecasting. Eyo further states that attempts have been made by a few scholars at chronological classification of Benin art. That which Eyo mentions first is Struck's arrangement of Benin works in German museums in order of age, which he taught them to be -- (a) the archaic period beginning in 1400 A.D., (b) early period, about 1360 A.D., (c) the great age, about 1500 A.D., (d) the late age, about 1690 A.D., and (e) a modern age, beginning about 1820 A.D. William Fagg
(1963) also classified Benin works into early, middle and late phases. The early period, according to Fagg, is characterized by thin bronze heads, which are less than life size. It is generally believed that the Benin people did not make figures in this period, which its beginning Fagg dates circa 1400 A.D. The second period consists of plaques, figures and heavier bronze heads. The renowned queen mother's head was made in this period and is dated to circa 1550 A.D. The last phase, which was decadent, began circa 1650 A.D. Fagg concludes that this last phase was a period marked by production of massive flamboyant heads.

Most Benin art works are found above the ground and, as such, pose a tantalizing problem of dating. The chronological arrangements made by many scholars, including Struck and Fagg, are subjective and lack scientific evidence. The magnificence of Benin art is known worldwide. Its dissemination began in 1897 after the British punitive expedition when most of the art works were shipped abroad as part of the British loot. As Legum wrote:
The last place to go if you want to see Benin art is Benin itself. Very little of it is left in the city... if you want to see Benin art, you will have to travel from Leningrad to California... to the splendid mansion of a Swiss millionaire near Berne, to Copenhagen and Paris and New York... Nobody has ever estimated how much art was removed from Benin at various times; one estimate puts the number of bronze plaques and other ornaments removed from the Oba's palace in 1897 at 2,500. (1960, p. 105)

There are other Nigerian art works of the traditional past which cannot, because of the limitation of this research, be discussed in detail. Such artistic traditions include: Owo terra-cotta sculptures, Tsoede bronzes, Essie soap stones, Jukun, Tiv, Idana and Igala sculptures, Yelwa terra-cotta, Igbo-Ukwu bronzes, etc. Igbo-Ukwu bronzes rank among the most significant excavations in recent years. These bronzes are extraordinary, according to Eyo (1977). Totally different from the examples found in West Africa, like Ife and Benin, Igbo-Ukwu bronzes are said to represent a most advanced technical knowledge of casting copper alloy in Nigerian art.
Training of Traditional Artists:

Originally, artists were self-taught. Their creations, to a large extent, were dictated by the conventions of those who commissioned the works. Among those who sponsored such commissions were: secret cults, military regiments and the royal palace (i.e., the kings). Most artists themselves belonged to different secret cults and other forms of social organizations.

Over the years, the apprenticeship system gained prominence. This system became the most popular way of imparting artistic skills to the trainee. According to Fasuyi (1973, p. 18), "As there was no formal education in Nigeria before the European missionaries came, artists (sculptors, musicians, poets, dancers) were trained under an apprenticeship system." Vansina (1984) observed that the institutions in which the traditional artists produced works of art were workshops. They were places where the youngsters learned the craft as apprentices. It was from there that the crucial portion of the process of production took place and from there the finished products were
disseminated. Vansina finally described the apprentice in traditional Africa and his learning process as follows:

Like all specialists, artisans started out like apprentices. Often they were related to the master of the shop by ties of blood...Beginning with the most menial and crudest of chores, apprentices gradually learned the trade by imitation and they advanced in skill, a step at a time. (p. 50)

Some workshops were large, while others were small. The size of any workshop would be determined by the type of art and the technique involved. A building site contained many people, while a carver might work with two or three apprentices. In some cases, artists might work in guilds. The ivory and the brass guilds of ancient Benin were the most famous in the ancient Benin Court. Ben-Amos (1980), observed that the ivory and the brass guilds at the royal court were fully committed to the king. They could only work for others with the king's approval and they were constantly monitored by him.
The period of apprenticeship was determined by the intricacy of the art or craft or what was considered to be the length of time required for proper mastery of technique or skill. This is because some media of production were more complex than others. Another factor that determined the period of apprenticeship was the frequency of attendance and rate of mastery. That was why some apprenticeship periods might be longer than others. At the end of the apprenticeship period, a trainee, who satisfied all the requirements, graduated and was free to practice. Graduation of an apprentice was usually marked by an occasion of lavish eating, drinking and merry-making.

In other instances, art might be practiced as a family trade. In such a practice, the techniques were handed from elders to children. As Fasuyi (1973, p. 18) observed:

Each of the arts was usually practiced as a family trade and the techniques and secrets were handed over from the elders to their children. For example, a child born to a woodcarver would start as early as six years of age to practice his father's craft.
Fasuyi further indicated that, at the age of 16, the child had acquired both the technique and confidence to be able to produce independently. In addition to acquisition of carving technique, "he was also introduced to the social and religious uses of different types of carving. Freely was he given his training; and freely was he expected to train others for the family trade circle to grow." (p. 19). This type of training ensured a perpetuation of the art within the family circle. Also, the learning atmosphere was tension-free and the child absorbed a great deal effortlessly. It was devoid of unnecessary competition and gave the child confidence with which to look to the future.

**Art Patronage:**

Because of the numerous functions that art performed in the traditional African society, it was accorded un-equivocable support. This support came from individuals, various organizations and the society at large. The individuals who sponsored or patronized most of the art projects, were kings. Kings and their courts were particularly significant in this regard.
because of their artistic requirements for the mounting of state pageants, the performance of religious ceremonies, and the manufacture of charismatic personal displays. In architecture, the palaces of kings, such as those of the Yoruba and Benin in Nigeria, Akan in Ghana, Bamileke and Bamuni in Cameroons, and Kuba and Manogbetu in Zaria, rank among the most elaborate and richly decorated structures in Africa. According to Oyelola (1981, p. ix):

Kings and Chiefs were important patrons of craftsmen and certain materials were reserved for the use of the King alone. In Benin, all ivory belonged to the King and was carved within the palace itself by members of society of royal carvers -- the igbesanmwan. Whole elephant tusks were carved with figures of the King and his court and set in bronze heads on the altars of the King's ancestors. Ivory was also fashioned into intricate amulets and pendants which the King on ceremonial occasions.

Willet (1980) also agrees that Benin art was purely a royal art and that the craftsmen were not only organized in guilds, but also lived separately in some quarter of the town. Willet adds that:
Apart from small items of accountrement, like hip masks which were part of the ceremonial dress of chiefs, no bronze-casting could be commissioned by anyone except the King, unless he gave his permission. (p. 213)

Another royal prerogative stressed by Willet was the right of the king to half of the ivory obtained by hunters. Such tusks, especially elephant tusks, received the king's marks and were then assigned to the ivory carvers. Willet also gave a vivid description of the Benin palace as follows:

The Royal Palace in Benin, which covered about half of Benin-City, had wooden column supporting the roof. They were decorated with rectangular bronze plaques, many of which depicted scenes of life at court. (1980, p. 45)

Willet concluded that "The King of Benin was the principal patron of craftsmen." (1980, p. 41)

The Oni (King) of Ife was also the principal patron of Ife art. Most of the Ife bronzes and terracotta, which are the portraits of the Oni himself, are said to have been commissioned by His Royal Majesty.
Other sources of patronage in the traditional African society included the various associations of men and women, formed within many communities for social and political, as well as religious control. The still active Poro men’s association of Dan and their neighbors in Liberia and the Ivory Coast, are characteristic examples of this type of patronage association. Poro members commissioned many of the masks and figural sculptures found in this region.

Traditional religious and cult organizations were also important as sources of art patronage in traditional African society. Art works were not only central components of many traditional shrines and chapels, but also played a critical role in the diverse religious pageants. Among the Yoruba of Nigeria, cults linked with principal deities -- Shango (Thunder), Obatala (creativity), Oshun (water), Ifa (knowledge), Yemoja (sorcery), Eshu (examination), and Oduduwa (earth) -- had a vast array of associated forms of art, including figures, masks, pottery, textiles and jewelry. Among the Ibibio in southeastern Nigeria, for example, the Ekpo cult was a symbol of social cohesion
and political stability. Its activities had tremendous impact on inter-ethnic, inter-personal relations of the society and the welfare and survival of various communities. As Udosen (1980) observed, the Ekpo cult "may be viewed as the instrument through which the legislative and executive functions of government were exercised in traditional society." Ekpo cults greatly patronized the artists because their activities involved the elaborate use of masks and other symbols. Udosen (1980) concludes, therefore, that:

In a sense, Ekpo cults and other similar associations formed the instructional system in which the delivery of the arts featured as an important component of their services to the community.
(p. 136)

The Ogboni cult, whose origin the Yorubas trace to Ile-Ife, was a strong influence in the execution of social and political activities in Yoruba kingdoms of the past. Ogboni activities consisted of various rituals which involved the use of sculptural objects, some of which symbolized the omnipresence of the Onile. Onile, the spirit of the earth (literally "the owner of the earth"), was, and still is, the center of the cult
of the Ogboni society. According to Willet (1980), "Nowadays, the Ogboni society is still the main patron of the traditional bronze casters in Yorubaland..." (p. 67). In the societies from which these examples have been cited, as elsewhere in Africa, the art works used in conjunction with each particular cult were often identifiable through their iconography, materials, styles and modes of manufacture.

Finally, it should be noted that those who commissioned the various art projects influenced not only the style but also the materials in which they were executed. Vansina (1984) reflects this view when he says:

> In practice the community of patrons and users expected works to have prescribed iconographies executed in a certain style. Works that were not up to expectation might be refused or, for assurance, patrons might supervise the execution as in the case of buildings. (p. 45)

Vansina, however, did not dismiss the idea that other styles existed in Africa. Although certain clientele
may influence the stylistic orientation of their commissioned works, but within larger ethnic groups there existed a variety of styles. As Vansina puts it:

It was rarely true that a given ethnic group was completely wedded to a single style. Often, different styles coexisted in the repertoire, being applied to different objects as when in southern Garbon naturalistic masks were made for the same workshops which crafted highly expressive ancestral figures. (p. 453)

Vansina concluded that:

The expectations of patrons, users and artists did not rule out flexibility and innovation. Within given ethnic groups different workshops could have different ideas about what form was proper for what object and in some cases form did not matter much at all, provided a very specific meaning was expressed. (p. 46)

In most parts of Africa, artists were not necessarily compensated in cash. For example, those artists who executed commissions for the Oba (King), were satisfied with praise from his royal majesty. According to Fasuyi (1973):

Artists undertook their different assignments usually without pay; but they received the personal gratitude of the Oba and the
society's praise in general. It was also usual for artists to receive free cash crops, cattle and clothing to cover their needs while thus serving the society. When some financial compensation was involved, the traditional head met their demands; but the artists valued the social honor and praise more than any financial compensation. (p. 18)

Art patronage was indeed a serious commitment. Since art and cultural activities were closely intertwined with the social life of the kingdoms, it is not surprising, therefore, that the traditional rulers, who were not only political heads but also spiritual leaders, greatly patronized them. The socially and politically powerful cult members supported the king and the society at large looked up to him to lead in the design of the establishment of edifices and images which served the socio-cultural and religious interests of everyone.

Traditional Education:

Every society, whether large or small, sophisticated or remote, has its own system of education. Every homogenous society, Majasan (1976), p. 23, observed, "has its own ways of bringing up its
young ones and integrating them firmly into society.”

However, Fafunwa (1980) noted that what makes the difference in education between one society and another are the nature of goals and the various forms of approach adopted for the attainment of these goals. Educational goals vary from one society to another because the issues or challenges that education is meant to address, such as those in the areas of values, culture, economics, politics, etc., also differ among societies. Years before the arrival of the missionaries and Islamic crusaders, traditional African education had flourished. The educational system in the traditional African society provided training for the child until the age of adulthood. In describing the early education process of the Hansa child in Nigeria, Majasan (1976) observed that, by pointing at objects, constant repetition of words and gesticulations, a mother was able to help the child acquire an enormous vocabulary. Majasan further indicates that, after weaning, the child ventured out
with his peers and, after circumcision, he was able to join a group which had a greater level of maturity and individualism.

The education of the child in a traditional African society was considered very essential. FaFunwa observed that the aim of traditional education was multilateral and the end objective was to produce an honest, respectable, skilled and cooperative individual who conformed to the social order of the day. FaFunwa (1974) summed up the aims of the traditional African education as follows:

1. To develop the child's latent physical skills.
2. To develop character.
3. To inculcate respect for elders and those in position of authority.
4. To develop intellectual skills.
5. To acquire specific vocational training and to develop a healthy attitude towards honest labor.
6. To develop a sense of belonging and to participate actively in family and community affairs.
7. To understand, appreciate and promote the cultural heritage of the community at large.
Through observation and initiation, the child was able to acquire various experiences with the help of the adult. The child, either spontaneously or intuitively, danced, jumped and climbed trees. These activities made him physically fit. The constantly stimulating world of African dance and music provided a tremendous opportunity for the physical development of the child.

Having cited some example of games and plays which also enhance the child’s physical growth, FaFunwa concludes this about the effect of African dance, "The infinite variety of African dance movements offer the child one of the best media for physical exercise." (1974, p. 20)

Character training was greatly stressed in the traditional African education. Majasan (1976) indicates that the process of educating a Fulani child included codes of high moral standard. FaFunwa (1974) describes character training in African education as "the cornerstone of African education." (p. 21) The overall training of the child was not the sole responsibility of the parents; it was a collective
effort of his parents and the members of the community as a whole. It was the wish of all to raise an honest, obedient, humble, courageous and loving child. A bad child was a problem not only to his family, but to the community as a whole. According to FaFunwa:

All Nigerian parents, irrespective of ethnic group, prefer to remain childless than to have children who will bring shame and dishonor to the family. (1974, p. 24)

Traditional African education also provided intellectual training to the child. Such training included the study of geography of his environment, his community, leadership skills, etc. FaFunwa (1974) and Majasen (1976), provide ample examples which included proverbs, riddles, tongue-twisters, poetic verses, etc., as formidable means of intellectual exercise and acquisition of skills in decision-making.

As the child approached adulthood, he was initiated into one or more secret cults -- depending on what profession he was inclined to take up. The initiation into these cults were highly demanding and
complex. For example, training one to be a herbalist, hunter or a cult priest was regarded as the climax of education. As FaFunwa observed:

Here the neophyte learns the secret of the power (real and imaginary), native philosophy and science, as well as the theology of organism, depending on the profession the young man wants to pursue. (1974, p. 27)

Another important aspect of traditional African education was vocational training which FaFunwa puts in three categories:

1. Agricultural education which included farming, fishing and veterinary science (animal care and animal rearing).

2. Trades and crafts which included weaving, i.e., basketry, clothmaking, gold smithing, iron smithing, silver smithing, bronze casting, carving, bunting, decorating, carpentry, drumming, acrobatics, etc.

3. Professions like medicine, priesthood, witch-doctor, civil service, tax collection, military police, shrine keeping, etc.

(1974, p. 30)
Vocational training was organized through an apprenticeship system, a system through which millions of Africans were trained.

Community participation was also an integral part of Africa's traditional system of education. There were different age-groups and the age of the child determined which age-group he belonged to. Age-groups, as required, usually engaged in communal works like road-building, bridge construction, clearing of public squares and caring for other public facilities. Members of the same age-group also helped one another in turns, in areas like farming, clearing and harvesting, and in various ceremonial observances like marriage, birthdays and death.

The importance of cultural heritage was also emphasized in traditional African education. FaFunwa (1974), p. 48, observes that:

Education, whether modern or ancient, aims at perpetuating the culture of the society. Traditional education attaches much considerable importance to this aspect of education.
The African child grew within his culture and, without the assistance of any complicated teaching methods, he absorbed all its aspects. He witnessed all cultural activities and also participated in them with his age-group. A great deal of his learning was through observation, mimicry and participation -- which FaFunwa (1982) regards as the "three pillars of the educational process." (p. 14) As FaFunwa concludes:

The child in a traditional society cannot escape his cultural and physical environment, unless he is deaf, dumb, or blind. (1974, p. 48)
PART II

Nigeria Under Colonial Government

Islamic Influence:

Islamic culture had gained control of most parts of Africa prior to the arrival of the Christian missionaries. By about 700 A.D., the Arabs had conquered most parts of North Africa and had established their influence on the West Coast. The great empires of Ghana, Mali and Songhai were under Islamic leadership which enabled the Islamic religion, culture and scholarship to flourish almost unhindered. The great capitals like Ngazaragamu, Walata, Gao, Jenne, Kombi Saleh and the University of Timbuctu were centers from which Islamic culture and learning disseminated. Olaniyan (1982) wrote eloquently about the great mosques not only as "centers of intellectual ferment and academic disputation where students and scholars from far and wide occupied themselves with theological and cannonical questions" (p. 43), but were also fountains from which Islamic activities flowed to other parts of the continent and beyond.
Islamic religion and culture had reached Nigeria many years before the advent of the missionaries. According to FaFunwa (1974, p. 15), "In Nigeria, Islam pre-dated Christianity by well over 300 years." Islam was introduced to Nigeria relatively peacefully and was readily adopted. One of the strongest arguments advanced by scholars for its spread and adaptability in Nigeria was that of Nehemia Leutzion. Leutzion argues that:

Islam proved its validity because of its rational basis, simplicity, and adaptability on the one hand, and its tradition of scholarship on the other...It is the compromising attitude...the symbiosis of Islam and African traditional religion...which was typical of Islam in West Africa before the eighteenth century. (1971, p. 32)

Thus, for many years, Islam and traditional religion thrived side by side until the advent of the holy war of Usman dan Fodio in the 19th Century. The Jihad of Usman dan Fodio not only brought sweeping revolution into the Islamic religion, culture and education, but also made it the dominant religion. Usman dan Fodio strongly advanced education for women. He condemned the Muslim community for treating women like mere
implements of work, only to be thrown away when they became old and jaded. Fafunwa (1974) points out that Usman Fodio's elder daughter was versed in Koran; she gave religious instructions and provided lessons on Islamic law and jurisprudence. She was also a poetess.

The Quranic School System:

Fafunwa (1974) and Taiwo (1980) observed that the aim of the Islamic school was not only to teach Islamic theology and adopt its teaching as a way of life, but also to make the students good citizens. The Quranic school teacher was regarded as the custodian of the pupils. As Taiwo (1980, p. 177) further observed:

The main content of the Koranic School education is the Koran in Arabic which is committed to memory, chapter by chapter. In the process, children learn the prayers which are said in Arabic and the codes and ethics of Islam.

Schools generally were from Saturday to Wednesday and had three sessions -- morning, afternoon and evening. Fees were paid in cash like a few pennies or in kind like gifts of meat, smoked fish or cooked food to the teacher. The greatest day in the life of a student was
when he performed his graduation ceremony known as Wolimat. The Quranic School teachers were usually versed in Quran and Islamic theology.

**Western Influence On Muslim Education:**

The first Muslim primary school, designed within the format of western education, was established in 1899. In the early 1920's, Islamic movements like the Ansa-Ud-Deen Society founded in Lagos in 1923, Nwa-Ud-Deen Society, Ahmadiyya Movement, etc., were created and greatly influenced the establishment of Muslim secondary schools.

Presently, there are departments of Islamic studies in a few of the Nigerian Universities. These departments offer courses in Islamic theology, Islamic philosophy and Islamic history.

On the whole, Muslim education made a very insignificant impact on Nigeria. Apart from the fact that a greater part of its influence was exercised in the northern part of Nigeria, its system of education did not possess the overwhelming influence like that of the western education pioneered by the Christian missionaries. Also, apart from a portion of the Yoruba
ethnic group, most southern parts of Nigeria were only slightly influenced by the Islamic culture. About the retardation of Muslim education in Nigeria, Fafunwa (1974, p. 71) observed that:

Muslim education was retarded not because the Muslims were unprogressive or because their origin was opposed to formal education, but because "education" in those days tended to mean Bible knowledge, Christian ethics, Christian moral instruction, Christian literature, some arithmetic, language and crafts -- all geared to produce Christians who could read the Bible...

With the arrival of the Christian missionaries, coupled with their evangelistic and educational activities, the Muslims took measures to counter conversion including barring their children from attending Christian schools. Ultimately, not only did Muslim education become retarded, most parts of northern Nigeria rebuffed western education.

Suleiman (1974) points out that, whenever Islam gained a stronghold, especially in the northern part of Nigeria, traditional practices were subjected to extreme refinement and, in many cases, destroyed.
Suleiman further states that, "The representational arts and some social practices associated with the indigenous religion were the first to fall victim of total destruction." (p. 68).

Generally, the Muslims are known to be strict about their religion. Muslims abhor the worship of images and they do not also encourage their representation since the religion forbids either case. Therefore, drawings of things, human or animals, might be considered sacreligious. It is not surprising, therefore, that all stages of Quranic education did not involve art education. This is not saying, however, that there are no Muslim artists today. The situation has very much changed since the advent of western education. But, in the past and also still in the strict Quranic teachings, art could not be said to have had, or to have, a place.

First Missionary Endeavors:

The first missionary endeavor in Nigeria was made by the Portuguese. It was the Portuguese who first set their feet on African soil as the historical evidence shows. According to Fafunwa (1974, p. 74), "As early
as 1472, the Portuguese merchants visited Lagos and Benin, and exchanged greetings with the Oba of Benin."
The main interest of the Portuguese was commercial; they established trade links with the Oba of Benin and the merchants in Lagos. However, spasmodic missionary activities started in Benin in 1515 when some Catholic missionaries set up a school in the Oba's palace to instruct his sons and the sons of the chiefs who were Christian converts. Thus, the Catholics, through the influence of the Portuguese traders, were the first missionaries to set foot on Nigerian soil. The Catholic missionaries' impact was insignificant because it virtually vanished with simultaneous upsurge of the devastating tornado force of slave trade which ravaged Africa for over three hundred years.

The period of missionary activities in Nigeria was preceded by the era of slave trade, a period that witnessed the mass transportation of African men and women across the Atlantic to Europe and America. According to Goldston (1968, p. 307):
For four hundred years, the slavers plied their trade on the African coast. During that time, it has been estimated that no less than fifteen million Africans were transported to the new world. From 1680 to 1688, for example, the English Royal African Company alone commanded a fleet of 249 slave ships and, during those eight years, transported more than sixty thousand slaves.

Pafunwa (1976) and Olaniyan (1972) indicate that the transatlantic slave trade that went on for over three hundred years, drained Africa of tremendous human resources, leaving her poor and devastated. During the period from 1500 to 1800, the African continent virtually remained "dark." It was little more than a coastline and not very representative of the people.

After three hundred years of the trans-atlantic slave trade, there arose in Europe some humanistic movements which fought relentlessly against the continuation of slave trade. As Davidson (1966, p. 302) said, "Liberal Christian opinion began to condemn the slave trade as inhuman and disgraceful." Prompted by the activities of the anti-slave trade movements, coupled with the new economic challenges posed by the Industrial Revolution, Britain brought the slave trade
to an end. Consequently, there was the reorientation of British interests which were now directed to exploring various parts of Africa for other economic potentials.

Whatever may have constituted the major factors for the reorientation of British interests, the significance lies in the consequences that resulted from the change. Freed slaves were gradually returned to Africa and new settlements were founded in Sierra-Leone and Liberia. At this time also, there were other European countries which were interested in exploring various parts of Africa for her vast economic potentials. Prominent among them were France, Belgium, Portugal, Germany and Spain. In West Africa, the British and French scrambled for territorial acquisition. This culminated in a fierce Anglo-French rivalry, and as a result, West Africa, as it happened in other parts of Africa, was fragmented into colonies. Ukeje (1978, p. 10), emphasized his point by stating that
...as a result of the Berlin Conference of 1885 in which the European powers succeeded in partitioning Africa and during which the British established their claim over the territories around the Niger, a protectorate was founded known as Oil Rivers Protectorate, stretching along the coastline from Lagos to the Cameroons border.

The establishment of the protectorates marked the gradual and effective thrust into the hinterland by the missionaries who were closely followed by the British government officials for the eventual establishment of colonial governments that were to last for years.

The Missionary and Colonial Policies On Education:

The missionary activities preceded the British Administration. The earliest missionary bodies were the Church Missionary Society (CMS) and the Methodist Church. They were later followed by Catholic and the Baptist Missionary bodies. Missionary activities involved religious propagation as well as the establishment of schools. Their policy on education reflected the following aims:
1. To train the natives and make them malleable and receptive to British ideas.

2. To train the natives who would act as interpreters and help with religious propagation.

(FaFunwa 1974) (Ukeje, 1978)

As Fafunwa (1974, p. 81) pointed out:

The primary objectives of the early Christian missionaries was to convert the "heathen" or the benighted African to Christianity via education. Knowledge of the Bible, the ability to sing hymns and recite catechisms, as well as the ability to communicate orally and in writing, were considered essential for a good Christian.

The earliest missionary school in Nigeria was considered an adjunct of the Church. In order to achieve their objectives, Ukeje (1978, p. 79), stressed that:

The 3 R's formed the main body of the curriculum. Instruction was by boring lecture method. Learning was consequently beyond rote memory; and the system became simply theoretical, authoritarian, academic, selective and classical.
On religious and moral aspects, the missionaries came with preconceived notions of Africans as idolators, pagans, cannibals and barbarians. Thus, their duty was to elevate the level of African consciousness through Christianity and western education. To the missionaries, the indigenous African educational system was unprogressive, unpolished, static and only satisfied the superficial goals of "tribal" elements. The traditional African religion was viewed as animistic -- embodying all sorts of hateful cannibalistic manifestations. The process of worship was viewed as a dangerous ritual that could only emanate from "dark" minds. The African cultural manifestations which they labelled "paganistic tendencies" were considered to be sharply in contrast to the liturgical concepts of the missionary churches.

The policy of colonial government on education was closely tied to that of the Christians. Although the Christian missionaries first arrived in Nigeria to start off their religious propagation, they were closely followed by the British government. It was the beginning of western education that gradually brought
about the end of the traditional African system of education. The colonial policy on education was clearly reflected in the stated objectives of Lord Lugard who was the first governor of Nigeria in 1921. Part of the stated objectives reads as follows:

The chief function of government primary and secondary schools... is to train the more promising boys from the village schools as teachers for those schools, as clerks for the local native courts, and as interpreters. (Nduka, 1964, p. 21)

FaFunwa (1974) further said Lord Lugard wanted village schools introduced throughout Nigeria where the 3 R's would be taught up to Class III.

Education and good government were not the main objectives of the British interest in Nigeria. The main objective, according to Dividson (1966), was to find raw materials for industries and also explore possibilities for new trade links to enable them to dispose of their newly manufactured goods. Another objective was to provide boundless opportunities for the missionaries to spread their gospel to all nooks and corners of Nigeria -- so as to make the indigenes more malleable and receptive to British administration
and ideas. In other words, evangelistic and commercial purposes were the main factors that gave tremendous tenacity to British hold on Nigeria.

**Christian Impact On The Arts:**

Since the missionaries regarded the traditional African religion as a dangerous ritual, they also condemned in unequivocal terms anything associated with it. The art works which played significant roles in the traditional African religious system were viewed as "fetishes," "curios," whose creation can only come from persons of evil minds. Creators of such works were regarded as heathens who needed to be converted to Christianity so as to see the true light of God. Emphasis in their evangelistic missions was laid on effective communication with God through Jesus Christ and not through lifeless votive objects and imaginary gods!

Consequently, the Christian propaganda gave rise to negative iconoclastic tendencies which culminated in the burning of objects of worship like religious figures, ancestral statutes and so on. There were
cases of demolition of public shrines and a host of other art works that served in various cultural aspects of the society. The traditional artists who became Christian converts gave up their artistic production. Their talents were not only stifled, but killed. Most traditional African artists could not produce anymore because such an act would be considered as a perpetration of heathenism and profanity. Most converts who were artists and culture custodians picked up the Bible and gave up their heritage out of religious bigotry and brainwashing. Beir concluded that:

The first impact of Christianity on Nigerian art was destructive. The early missionaries associated African woodcarving with what they called "idol worship" and there were times when missionaries publicly burned the "fetishes" not realizing they were destroying a great cultural heritage of the people. (1960, p. 14)

It is evident from what has been discussed so far that the missionary policy on education was geared towards the training of interpreters and clerks who would provide substantial assistance in their religious crusade. The policy was prejudicial to the sustenance
and preservation of African cultural heritage. Indeed, the arts were worse hit since they were considered to be documents of a dangerous and evil pattern of existence which was against the interest of the missionaries.

Art Education:

The Colonial government reposed much confidence in the missionaries to shoulder and direct the education program of the country. As FaFunwa observed:

One of the features of Lord Lugard's educational policy was the importance he attached to the role of the missionaries in the field of education. (1974, p. 115)

As earlier indicated, the principal aim of missionary education was to preach the gospel. The focus of the curriculum, therefore, was to promote Christian principles and ideas. The education system mainly produced catechists, clerks, pastors, and interpreters.

The arts did not constitute a part of the curriculum. This practice as earlier discussed, stemmed from the notions which the missionaries held about African art pieces as objects of idol-worship. They were not considered to be consistent with the
pursuit of Christian teachings. Encouraging the teaching of art would have been tantamount to naked contradiction of their principles. The strong tendency was to suppress anything that might encourage the continuity of the traditional arts. 

Also, the Colonial administration greatly undermined the authority of the traditional rulers whose patronage had sustained traditional artists and cultural heritage. On the whole, the British Colonial policy did not encourage art in schools for many years. The Colonial administration had no commitment towards the sustenance of Nigeria's cultural heritage.

The Political And Cultural Effects Of Colonialism:

Most scholars agree that the most serious effect of European colonial rule was in the area of political and cultural life. France, Portugal, Belgium and Britain were notably prominent among the countries that shared Africa among themselves. In spite of the stiff opposition mounted by some Africans, they were crushed under the huge pressure of the superior European fire power.
One of the immediate effects of colonialism therefore, was the collapse of African Kingdoms and empires, and the loss of their freedom. In fact, very unfortunately, some of the African states, as in French West Africa, were totally destroyed.

The new colonies which emerged had their own individual boundaries with each having a national name, common national capital city and a common central government and an official language. The colonialists also established in each of the new countries a number of common institutions which united the peoples in many common activities. In this way the foundation for modern states in Africa was laid.

These modern states established and backed by the colonialists superceded the old empires and Kingdoms. The traditional boundaries of these empires and Kingdoms were ignored. The traditional African ruler was no longer his own master. The colonial government had the final authority over his actions. Thus the political destiny of most African nations went into the hands of the colonialists for several centuries.
Nigeria was one of several British colonies in Africa -- which suffered the same fate as other European colonies. According to Olawuyi (1978):

With the establishment of the British rule in Nigeria, the sphere of authority and the influence of the traditional rulers were undermined. The rulers were obliged to take an oath of allegiance and to sign treaties of loyalty and obedience to the British crown. (p. 36)

In the cultural sphere, the effects of colonialism were equally devastating. In most of the towns and villages, the cultural activities formally encouraged by the traditional rulers were either curtailed, suspended or totally destroyed. Some of the remote villages and towns still carried on their cultural affairs to some fairly limited degree.

The traditional status and the important social functions of the artists were destroyed. Consequently, the quality and quantity of artistic expression were adversely affected. Duckworth (1938) was one of the early expatriate education officers in Nigeria. He observed that many of the old Nigerian crafts -- especially those of the wood and brasscasting were
dying out almost completely because of lack of support. Duckworth reflected on the dwindling art of Benin and the lack of patronage from the chiefs whose powers had been stripped. He further enjoined Nigerians to be proud of their art which he said could be adapted to modern conditions and consequently bring honor and respect to the African race. He regretfully concluded that neither Africans nor Europeans in high positions were mindful of this fact.

Duckworth's observation is a testimony to the indifferent attitude of the European colonialists towards the arts. Herskovits (1961) observed that the Europeans designated African art as "grotesque", "bestial", "savage" and "primitive". As Herskovits further observed:

It was impressed on the Africans that their art was crude; their talents naive; their music cacophonous, their dances lascivious. ..... Sometimes the appraisal was made explicit in discussion and criticism, at times it was reflected in the unspoken attitude of Europeans, but it was rarely absent.
Herskovits concludes that with the movement of the Europeans into the hinterland of Africa, the native way of life and cultural values were interrupted. Wanoboje (1977) also noted that the Europeans' destruction and suppression of African arts and the attendant ceremonies were either direct or premeditated. He lamented that the ancestral ways were largely destroyed and neglected. Wanoboje concluded that the introduction of industries, a new monetary system, new immigration, western amusement, etc., contributed their quota to the undermining of the African traditional culture.

The introduction of a new religion brought about the banning of all the former religious rites and manifestations -- including dance and music. European dances were introduced to replace the traditional dances. Western music was introduced through Western music records to accompany the new dance forms. Foreign films, photography and graphic arts were also introduced and taught. Western education, whose objectives were geared towards the needs of the colonial administration, replaced the informal
traditional system. This alien system of education brought its own values which were implanted in the individuals who went through the system. On the whole, these new cultural forms though strange, were exciting. They were developed at the expense of the traditional arts and culture. It was an era that witnessed the gradual but steady emergence of a new set of values -- a situation whose potential danger Nigerians could not see.

Notable Steps In Arts and Culture:

In general, as earlier indicated, the Colonial government did not encourage the promotion of the arts and art education, and the preservation of Nigeria's cultural heritage. However, there were some individuals whose efforts were not only directed toward the promotion of the arts and culture preservation in Nigeria but also were able, to some extent, to attract the government's attention.

The role played by Aina Onabolu is worth mentioning in this regard. In fact, the history of art education in Nigeria would be incomplete without the mention of the role played by this important
individual. Aina Onabolu is regarded as the patriarch of modern art and art education in Nigeria. Born in Ijebu-Ode in Western Nigeria in 1882, he died in Lagos in 1963 at the age of 81. He attended Craxon House School in Lagos, after which he joined the Nigerian custom department for more than two decades. He traveled overseas to study at St. John's Wood School, London, and the Julian Academy in Paris from 1920-22.

Okeke (1979) noted that Aina Onabolu was very conscious of his place in the history of Nigerian art. Okeke referred to Onabolu's letter which he wrote to the Harman Foundation in New York, in which he indicated that pictorial art of any sort was not taught in West Africa before him. What was taught in Africa in earlier days was primitive art. Whether we accept Onabolu's claim or not, what stands out clearly is how his western training in art had influenced his mode of characterizing the art of his native land.

Whatever may be the shortcomings of Onabolu, he was only acting within the constraints of the socio-cultural and political climate of his time. The missionary influence created a wedge between the people
and their culture. Onabolu, therefore, could only teach what he was taught and the way he was taught. According to Henshaw (1979), Onabolu's,

...conception of art education was the learning of skills and the production of art form. Unfortunately, the brand of art which was taught was adopted from western culture. (p. 24)

On the whole, Onabolu was very hard-working and he tenaciously held to seeing that art education was taught in Nigeria. He directed art education through the colonial government department of art education. Wangboje (1968) records that:

A more important achievement of Onabolu's was his success in persuading the then directors of education to allow qualified art teachers from the United Kingdom to take teaching positions in the secondary and teacher training institutions in Nigeria.... As a result, Kenneth Murray, who proved to be the most outstanding of the expatriate teachers...went to Nigeria in 1927. (p. 89)

The arrival of Kenneth Murray added another dimension to the teaching of art in Nigerian schools. Okeke (1978) noted that, while Onabolu disassociated himself from the traditional art of Nigeria, and was a
naturalist who saw the world through the eye of the camera, Murray on the other hand, "saw in Nigeria traditional art a model per excellence for his artistic and spiritual existence." (p. 19) Murray believed that contemporary Nigerian art should develop from and be based on the traditional art of Nigeria. Since there was no collection of traditional Nigerian art that students could examine, he therefore started to collect some.

Murray fought on relentlessly without government support. The colonial government did not support art since it was neither financially rewarding nor did it contribute to the moral edification of Christianity. Jegede (1984) remarked that Murray, even though British was not spared the extreme frustration which stemmed from the hostility of his British fellowmen towards the arts.

In an effort to stimulate the interest of the British government and the peoples of Nigeria, Murray made numerous publications in British and Nigerian newspapers, journals and magazines; in them he advocated the need to promote art education in schools
and collection of antiquities. Murray also featured the art works of several Nigerians at different exhibitions abroad. Among those exhibited through the efforts of Murray at the Zwemmer Gallery in London was that of a 16-year-old pupil, Ben Enwonwu, "who has become the most celebrated, and certainly the first internationally acclaimed artist in Africa." (Jegede, 1984, p. 1)

On the whole, under the Colonial government, through the efforts of Onabolu and the driving force of Kenneth Murray, the following advances were made in the arts:

1. The teaching of art in a formal school setting started in this era. In spite of the hostility and limited support from the Colonial government, Onabolu and Kenneth Murray fought relentlessly to maintain art teaching in a few schools.

2. Another interesting milestone was the creation of the post of an Art Supervisor in 1947. Ben Enwonwu, who trained in a London art school and had taught art in government schools, was appointed to this position. His duties, according to Fasuyi (1973) included "the
promotion of Nigerian art locally and abroad, through exhibitions and lectures." (p. 25) The position was redesignated as Federal Art Advisor. The office of the Federal Art Advisor was later moved to the Ministry of Education. Not only did Enwonwu's duties include advising the government on cultural matters, but also the inspection and the teaching of art in schools. (Fasuyi, 1973).

3. The establishment of the Nigeria Magazine was another valuable achievement. The magazine was first published in 1923 as Nigerian Teacher, devoted to educational and cultural matters. Jegede (1984). The Nigeria Magazine has since been a vital organ for featuring articles about all the arts and cultural activities of different parts of the country.

4. The establishment of a museum in Nigeria was also initiated during the Colonial era. Kenneth Murray, S. Milburn and E. H. Duckworth, all of whom once edited the Nigeria Magazine, were strong advocates of the establishment of an antiquities division. Okita (1985) remarked that Murray was foremost in arguing the case with the Colonial
government for the establishment of museums in Nigeria. Not only did Murray, through publications and in speeches, appeal to the British people to return the art works that were removed from Nigeria through the various British expeditions and other activities, he also appealed to people locally within Nigeria to donate their collections or money toward the establishment of museums. A Department of Antiquities was later established which took care of art collections. The first museum, situated at Jos, was formally opened in 1952. According to Okita (1985), the Antiquities Ordinance was passed in 1953 and the following year the Antiquities Commission was inaugurated and, by 1954, the central government had assumed full responsibility for formulating policies for the preservation of Nigerian antiquities. The government has since born the responsibility of establishing national museums and assisting others in the country.

5. In 1953, the Department of Fine Art was established as part of the College of Art Science and Technology (Ibadan branch). The department was run by
a handful of European lecturers. Interested Nigerians took courses in the department until it was moved to the Zaria branch where it grew into a four-year diploma program. This department, which has since become a full-fledged Department of Fine Arts at the Ahmadu Bello University, Zaria, ranks among the best three in Africa. Ajepe (1978) and Jegede (1984) indicate that this department has produced the most outstanding contemporary artists in Nigeria.

The above landmarks indicated so far were actually made in the Colonial era. It should be noted that the colonial government was quite indifferent towards Nigerian arts and culture. However, through the efforts of some individuals, some of whom were British, interestingly enough, the Colonial government was dragged and goaded into taking some few positive steps towards the promotion of the arts and culture in Nigeria.

Another notable point is that although some British officials tried to revive the arts, the cultural and political institutions which ensured their sustenance had been destroyed. With three quarters of
the best works stolen or trickishly removed under the guise of Christian religion, it was difficult to procure good works for the national museum. These steps taken therefore to revive the arts by a few interested British officials were not only belated but were also not significantly productive.

**Summary and Conclusion:**

So far in this chapter, I have done a historical analysis of the artistic and cultural growth in Nigeria beginning from a period that pre-dated the creation of Nigeria as a political entity.

I have also noted that the present geographical location of Nigeria was a part of larger political and cultural systems which flourished for several millennia. The empires and Kingdoms were briefly described with a major focus on their political, social and cultural significance. It is these political systems that embodied the socio-cultural milieu in which the rich African artistic traditions thrived for years. The mention of African cosmology was intended to
demonstrate how the African views of the Universe shaped their belief system and the impact on artistic creations.

I have also indicated that the arts were significant in various ways. Apart from performing well-known social and religious functions, much of traditional African art also played a prominent part in the sphere of political leadership -- that is -- in the governing of the people. The training of traditional artists was a vital process for grooming artists for the profession. This training was done through the apprenticeship system which was either within the family where the art was a family-activity or within arts workshops in the city. Because of the numerous functions of traditional African art, it received the consistent patronage of individuals, social organizations and political institutions. Another aspect of traditional African society was education. The ultimate objective of traditional African education was to produce respectable, honest, skilled and cooperative individuals who conformed to the social order of the day.
In the second part of the chapter, I examined first the advent of Muslim culture in Nigeria which predated Christianity by over 300 years. Muslim culture, in its characteristic conservatism, rejected Western education and any forms of imagistic representation. The arrival of the missionaries signaled the degradation of the arts. The missionaries associated the traditional African arts with animistic rituals and were therefore considered a hindrance to Christian evangelism and conversion. Consequently, the missionaries who ran the schools did not consider the inclusion of art in the curriculum a necessity. Art education was thus given a peripheral treatment. Finally, the overall impact of Colonialism on the political and cultural situations in Africa was also analyzed.

The point to be noted here is that the dawn of a new political era in Nigeria also created the basis for the formulation of new social, cultural and educational policies. These new policies were crafted to suit the objectives of the new political order. They were quite different from those enacted by the traditional
Kingdoms which were the fountains from which the artistic traditions were nurtured for thousands of years.

It should also be noted that art and politics were inseparably linked. Since the King utilized a great deal of art works, he was the political head and chief patron of the arts. The King's removal from his political domains which housed and sustained the cultural institutions and artistic traditions, left the arts without a future.

Also in the precolonial period, cultural policies were determined and administered by the traditional rulers of different cultures and some of which existed within the boundaries of what is now known as Nigeria. During the colonial period, a cultural policy was imported and operated for Nigeria by the colonial administrations. It was a policy that was not effectively operated. It was a policy that did not make provisions for the effective preservation of Nigeria's cultural heritage.
CHAPTER III

GOVERNMENT AND THE ARTS IN THE POST INDEPENDENCE ERA

Nigeria Becoming a Political Entity:

Nigeria became a state at the instance of the amalgamation of the northern and southern parts by Lord Frederick Lugard in 1914. Consequently, he became the first Governor General and the Commander-in-Chief of its armed forces. At this period, there were a number of nationalist and literary movements growing in Africa like Pan Africanism, Negritude, etc. It was the urge to free African nations from the grip of the Colonial tutelage that necessitated the establishment of these nationalist and literary movements which swept through the length and breadth of Africa. Thus, through the tireless efforts of some of the Nigerian nationalist figures at the negotiating tables with the British government, Nigeria gained her independence in 1960. By October 1963, Nigeria was proclaimed a Federal
Republic by her Parliament within the Commonwealth of Nations. Having attained independence, Nigeria started to formulate what she termed healthy political, economic, social, cultural and educational policies that would help her lay a solid foundation for the nation she sought to build.

**New Directions In Education:**

Within the first decade of Nigeria's independence, various commissions had been set up to advise the government about major decisions on education. The Ashby Commission, which was set up on the eve of Nigeria's independence, published its report in September 1960. The nine-member Commission, drawn from Nigeria, Britain and the United States, was headed by Erick Ashby, Master of Clare College, Cambridge. The Commission conducted an investigation into Nigeria's needs in the field of post school certificate and higher education over the next twenty years. According to Taiwo (1980, p. 124), the Ashby Commission aimed at two objectives:

1. To upgrade Nigerians who are already in employment but who need further education, and
2. To design a system of post secondary education, which will, as a first objective, produce before 1970 the flow of high level manpower which Nigeria is estimated to need; and to design it in such a way that it can be enlarged, without being replanned to meet Nigeria's needs up to 1980.

The Commission, among other things, recommended that the number of learning institutions at all levels be increased. Also, that teachers should be trained simultaneously to cope with the proposed increase in the number of institutions. It was also recommended that the number of universities be increased and expanded so as to increase the admission capacity more than seven-fold. (Taiwo, 1980)

The Ashby Commission Report was received with great enthusiasm. The federal government later set up another body to examine its recommendations. The report was considered by four ministries of education -- the Joint Consultative Committee on Education (J.C.C.) comprising the top professional officials of the ministries of education, representatives of the University of Ibadan and the Nigerian Union of Teachers, and by institutions of higher learning and
other groups and individuals. Through the United Kingdom's technical assistance, the Federal government obtained the services of J. M. Archer:

1. To assess the cost (capital and recurrent) of the proposals in the Ashby report.
   a) for the Federation as a whole, and
   b) separately for each Region and for the Federal Territory, having regard to constitutional divisions of responsibility.

2. To phase the expenditure over the period 1961-1970 as the programs build up in terms of teaching staff, buildings and output of students, with particular reference to expenditure likely to be required in the period 1962-67 by each government.

After exhaustive discussion and consultation, the Ashby Report was accepted by the federal government with some amendments. As Taiwo (1980) concluded:

Indeed, the Ashby Report became the basis of education and development for manpower. Its effect will be seen in the expansion in primary education, diversified secondary school curriculum, fresh efforts in technical and agricultural education, a variety of in-service
courses and considerable expansion in university education, which characterizes the first decade of independence. (p. 25)

Expansion of Institutions of Learning:

The Ashby Report had a tremendous impact on the development of primary, secondary and university education in Nigeria. More primary schools were built all over the nation and the federal and state governments made efforts to boost involvement of the children in schools. It should be noted that, until 1976, there was dual control of education by the state and voluntary agencies, except in three states where the government declared complete takeover in 1976. As Fafunwa (1974, p. 188) summed up:

The stated or implied aims of primary education in all the states of the federation are to help the child to:

a) master the 3 R's -- reading, writing and arithmetic and, thus, to develop permanent literacy.

b) develop sound standards of individual conduct and behavior.

c) acquire some skill and appreciate the value of manual work.
After the declaration of the Universal Free Primary Education in 1976, all schools were taken over and funded by the federal government. The curriculum was thus expanded to include a few elementary science subjects.

A typical primary school curriculum includes the following subjects: arithmetic, history, religious instruction, geography, nature study, needlework and English language. In the first two years, the local language is employed as the medium of instruction. Art and music are rarely taught. Singing is usually done in the daily assembly, and drawing is also done as part of nature study.

Over the years, a large number of secondary schools have been built. Until the recent takeover of secondary schools by the various state governments, almost all secondary schools were owned and controlled by the missionary bodies. The secondary school is an extension of the primary school system. Fafunwa (1974, p. 192) describes secondary grammar school as:
...the most popular and the most sought after type. It is patterned on English grammar school with its classical orientation...its original aim was to train catechists for church and clerks for government and commercial houses.

The early grammar schools, therefore, taught Greek, Latin, Hebrew, etc. Of course, art was not considered essential to be taught since the missionaries developed their anti-art tendency from their disfavor for African art.

Currently, a wide range of subjects in the areas of science and the humanities are offered. Also, with the establishment of the West African Examination Council (WAEC), all school certificate examinations are set and graded in Nigeria and no longer in Britain as it was in the past.

The first move to establish a university in Nigeria was made in 1943, when the Elliott Commission was set up to look into the possibility of higher education through the establishment of higher institutions of learning. Consequently, the University of Ibadan was established in 1948, whose degrees, until after Nigeria's independence, were awarded by the
University of London. In keeping with the recommendations of the Ashby Commission, new universities were established. By October 1963, three years after independence, the number of Nigerian universities had increased to five. By the end of October 1977, the number of universities in Nigeria had risen to thirteen. According to Oshuntokun, a director of the Nigerian University Commission's office, Washington, D.C.:

Because of the uneven development of educational institutions and the regional disparity...it was felt that locating universities in areas that were educationally backward would stimulate interest in the local communities in higher education.

In addition, government hoped that increase in universities would boost involvement, and provide the required manpower resources for the National Development Plan period and thereafter. The period between 1979 and 1983 witnessed a dramatic proliferation of universities. It was a period when a democratically elected civilian government reigned. The politicians merely established these universities,
Figure 1
whose number rose to 27, with an ulterior motive of consolidating their political influence or hold on their constituencies. In reality, most of the universities that mushroomed all over the country then were absolutely unnecessary. After the overthrow of the civilian government, the military government decided to merge some of the universities because of lack of funds. Nigerian universities are presently experiencing the painful effects of severe financial cutbacks because of the present economic crunch that grips the country.

Administering and Financing the Arts In Nigeria:

Describing the federal government's mode of administering and financing the arts and culture in Nigeria, Fasuyi (1973) noted that, unlike Europe, Nigeria has no separate ministry of culture -- i.e., no ministry that is specifically designated to take charge of cultural programming and dissemination. Various government organizations, therefore, share the responsibility of fostering, enhancing and propagating
the cultural identity of the nation. The ministries among whom the national arts and cultural duties are shared, are as follows:

**Federal Ministry of Education**

a) Art and cultural education.
b) Art exhibition and artists' societies.
c) UNESCO - sponsored cultural activities.

The art and cultural education unit has remained within the Federal Ministry of Education since its movement there in 1957. The head of this unit, who is also the Federal Art Advisor, oversees the discharge of duties of this area.

The Federal Ministry of Education plays a role in the promotion of art and cultural subjects at different educational levels. It provides valuable assistance to the different states in reviewing and evaluating their syllabi and planning the curriculum structure. The Ministry also provides assistance in the area of inspection of art programs at the state level. It also provides education and circulates art visual aids and UNESCO art slides to schools and colleges.
The federal government awards scholarships to a few deserving and talented art students annually. Art teachers are also beneficiaries of this scholarship award. Because art is low on the priority list of the federal government, only about 10% of the scholarship awards is earmarked for cultural and creative subjects. Typical of most developing countries, science and technical subjects top the priority list of the Nigerian government. Consequently, over 60% of the scholarship awards go to students whose specialization is in this area. This lopsided commitment to science and technology is justified by their proclaimed desire for quick industrialization and an efficient economy. The arts are not generally considered as being relevant either to the technological and industrial advancement or to economic progress.

Another vital function of the art and cultural education division of the Ministry of Education is the organization of an All Nigeria Schools Art Exhibition and Competition. According to Fasuyi (1973), the aims of the exhibition and competition are:
a. to promote cultural contact and understanding among children in all the states of the federation with a view to developing a common national artistic heritage;

b. to enable children to appreciate the works of their counterparts -- their methods, techniques and improvisations;

c. to give art teachers the opportunity of seeing the standard of works in other schools so as to provide a base for guidance and improved teaching of art in schools. (p. 29)

The pilot scheme for the exhibition was established to coincide with the tenth anniversary of Nigeria's independence.

The exchange exhibitions are arranged under the auspices of the State Ministries of Education which help with the collection and selection of works for the exhibitions. After its maiden show in Lagos, the exhibition rotates around the state capitals under the direction of the State Ministries of Education. Prizes are awarded to students with outstanding works.
MINISTER OF EDUCATION

ADMINISTERING AND FINANCING ART EDUCATION IN NIGERIA

FEDERAL MINISTRY OF EDUCATION (ART AND CULTURAL DIVISION)

STATE MINISTRY OF EDUCATION (ART DIVISION)
STATE MINISTRY OF EDUCATION (ART DIVISION)
STATE MINISTRY OF EDUCATION (ART DIVISION)

LOCAL EDUCATION AND ART
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SCHOOLS
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Figure 2
The art division also undertakes to exhibit children's art works at various international children's art exhibitions. The art and cultural division of the Ministry of Education maintains a library of children's art works from which selections are made and forwarded to international exhibitions and competitions. The history of Nigeria's participation in international art competition has been one full of commendable achievements. In 1970 alone, for instance, seventeen Nigerian children won prizes at the international art exhibition in Venezuela, Tanzania, Japan and India. The children's performances were a source of pride and encouragement not only to the different participating state ministries and schools, but to the nation as a whole.

Nigeria also participates in UNESCO cultural activities. The Art and Cultural Education section of the Federal Ministry of Education, in conjunction with the UNESCO National Commission, plans and organizes Nigeria's participation in UNESCO's cultural programs. Special programs organized by UNESCO usually require the cooperation and assistance of the Art Division of
the Ministry of Education. For example, during the
UNESCO-sponsored program of Education Year
Celebrations, the various art divisions of the State
Ministries of Education, under the direction of the Art
Division of the Federal Ministry of Education, mounted
art exhibitions and organized other cultural programs.
The Art Division also collects cultural materials for
UNESCO publications and helps in the circulation of
UNESCO cultural papers, journals and visual aids.

Part of the affairs of art and artists' professional organizations are also handled by the Art Division of the Federal Ministry of Education. These organizations either apply to the ministry for recognition or subvention, or both. The Society for Art and Humanities has had as its main objective the collection of art works for the proposed Museum of Modern Art. As part of its official recognition by the Art and Cultural Division of the Federal Ministry of Education, the Society for Art and Humanities received as subvention for a period of four years, the sum of N30,000 (approximately $8,000). Other societies that have been recognized and aided by the Ministry include:
- The Nigerian Museum Society
- The Society of Nigerian Artists
- The Society for Education Through Art
- The Society of Art Teachers

Federal Ministry of Information And Culture:

The Ministry of Information and culture has responsibilities for:

1. Public relations, public enlightenment and information Services.
2. Film production.
3. Printing and publishing for government.
4. Newspapers.
5. Culture.
7. Regulations of importation of obscene literature films and photographs.

It maintains relations with the following bodies:

2. Nigeria Television Authority.
5. Nigeria Film Corporation.
10. Centre for Black and African Arts and Civilization.
11. National Film Distribution Company.
13. Daily Times

What will be examined here specifically is how the Ministry of Information and Culture administers, promotes and disseminates culture. All the other cultural institutions will be examined under arts and cultural agencies. According to the federal government of Nigeria publication entitled *Objectives, Policies and Programmes of The Federal Military Government* (1984), the main objective of the Culture Division of the Ministry is to ensure "the preservation, promotion
and development of all aspects of Nigerian cultural heritage for progress and national harmony."

The major cultural programs of the federal government are handled by the Culture Division of the Ministry. Such activities include the annual cultural programs of the independence celebration, local and international Festival of the Arts, international cultural exchanges, etc. This division also maintains an Exhibition Center which periodically exhibits the works of local and foreign artists. The head of this division used to be the editor of the Nigeria Magazine, a publication devoted solely to arts and cultural activities. The situation changed in 1968 when the new post of the Federal Cultural Advisor was created to provide the division with the required professional guidance. It should be noted that this division does not have the required number of professionally trained cultural officers. Therefore, in carrying out some of its programs, it establishes ad hoc committees and also uses the services of the National Council for Arts and Culture.
Quite often, Nigeria signs cultural cooperation agreements with other nations which are her friends. The preparation and execution of such agreements are handled by the Ministry of Information. Before the signing of such agreements, a series of inter-ministerial meetings are organized by the Ministry of Information. Such meetings regarding international cultural exchange usually involve the participation of the Federal Ministries of External Affairs, Education, Trade, and Industries. A lot of vital documents in this regard are kept by the Ministry of Information and Culture.

The Culture Division of the Ministry of Information also undertakes to publish books, pamphlets, journals and bulletins aimed at informing the general public of the government's cultural programs and policies. Some of the publications highlight the Nigerian arts and cultural activities at the state, national and international levels.

The section on photography of this division holds regular exhibitions of film and photographs of important events in the country. Its film unit has
produced a host of documentary and feature films. This section is headed by a civil servant under whom are professional staff who handle all the technicalities.

The Ministry of Information and Culture takes charge of all government communication channels, such as broadcasting, television, film and photography, library, and the press. In order to achieve efficiency, some of the media services are assigned to departments within the Ministry, while some others are assigned to various independent government establishments which are financed through the Ministry. For instance, television and broadcasting are under the Nigerian Broadcasting Corporation. Library services are under the National Library Board, while the Nigerian Press Corporation is in charge of government publications. The department of film and photography is directly under the Information Division of the Ministry.

Federal Ministry of External Affairs:

The Department of Information, within the Ministry of External Affairs, also handles cultural matters, publicity and information in Nigerian Embassies abroad.
Information officers attached to the embassies perform the duties usually handled by cultural attaches.

The Ministry earmarks some funds for cultural and industrial exhibitions. It also participates in the drafting and effecting of international cultural agreements. Since the External Affairs Ministry is the major link between Nigeria and the outside world, it therefore constantly evaluates and determines Nigeria's foreign cultural policy. Based on a series of consultations and political considerations, the External Affairs Ministry recommends to the federal government countries with which Nigeria should enter into cultural associations.

Federal Ministry of Trade:

The Federal Ministry of Trade, in cooperation with the State Ministries of Trade, encourages and promotes the production of indigenous art and crafts. The Ministry constantly gives subventions to the different cooperative societies, including those of arts and crafts. The Ministry also undertakes to collect art and crafts and exhibit them at the local and
international trade fairs. Cultural displays, on some occasions, are arranged as part of trade fairs. Most cultural programs arranged by the Ministry of trade involve the participation of the Information Ministry.

**Art and Cultural Institutions At The State Level:**

The various state governments in Nigeria are also involved in a series of arts and cultural activities. Although the state cultural policies are formulated and executed or implemented in different ways by different states, their overall objectives are in conformity with the national cultural policy objectives. Therefore, the various state cultural organizations aim at creating channels for cultural preservation, promotion and dissemination. Fasuyi (1973) observed that the state governments, through their chosen Ministries, carry out cultural programs. Like their federal counterpart, cultural programs are not confined to one Ministry. Also, provincial and local government councils play a major role in executing and financing of local cultural programs. On the whole, the state government's cultural duties include:
The State Ministry of Education has had a long history of taking responsibility for art and cultural education at the state level, irrespective of political administrative changes. Although states have power in planning and administering their educational programs, they still have to conform to the national policy on education. Apart from a few interstate schools known as federal government colleges, primary and secondary schools are under the jurisdiction of different state governments. In the overall plan of the state, education, art, music, and drama are listed. However, only a few schools offer any of these subjects, especially art, because of lack of teachers and other facilities. Although more schools have introduced the teaching of art and cultural subjects, the number is still far below expectation.

In order to improve the standard of art in schools, some states appoint specialists in art and
cultural subjects to tour the schools and organize exhibitions and give demonstrations. Some states also include art in their Adult Education scheme. Lagos state, for example, has a school of arts and crafts as one of its centers for adult education evening classes. Many state governments also provide a few scholarships annually for the training of art teachers.

State governments also maintain museums and cultural centers. It should be noted, however, that only a very few states have museums and cultural centers. The museums in different states, except a few, are owned and maintained by the federal government through the agency in charge of museums. Some local councils maintain community and youth centers which provide facilities for cultural activities like cultural festivals.

Another important channel for state cultural dissemination is through the mass media. All state governments in Nigeria have separate radio and television broadcasting services based in their headquarters. The state television and radio stations broadcast in local languages and air different local
cultural programs. Such programs bring into state focus the diverse cultures within the state. However, it is difficult to ascertain how much of this cultural information gets to anyone in a country where only a few can afford a television set or a portable radio whose reception is always undependable.

Art Agencies, Professional Arts and Cultural Organizations:

The arts and cultural agencies have, to some extent, made contributions to the cultural growth and the overall improvement of cultural awareness in Nigeria. Notable among the cultural agencies in Nigeria are the Arts Councils both at the national and state levels, and the National Museum with branches in several states.

The professional arts and cultural organizations also contribute their own quota towards arts and cultural development in Nigeria. Some of them are mainly national bodies with local chapters, while others are purely local organizations. Notable among
them are the Society of Nigerian Artists, Nigerian Society of Education Through Art, and the Nigerian Museums Society.

**The National Council For Arts and Culture:**

According to Fasuyi (1973), the Council was founded in 1959, the eve of Nigeria's independence. The founders were the then Minister of Information and Social Services, some Nigerians and expatriates "as a private organization to promote the advancement of arts in Nigeria." (p. 39) The objectives were set out as follows:

The Council shall work towards the promotion, revival, development and encouragement of literary, visual and performing arts of Nigeria by:

a. assisting and encouraging deserving Nigerian artists and craftsmen;

b. initiating and participating in the revival, organization and conduct of cultural festivals, exhibitions, concerts and displays;

c. promoting and publicizing Nigerian arts in and outside Nigeria;
d. advising in the acquisition and preservation of art and cultural monuments;

e. fostering appreciation and pride in local tradition and culture by encouraging the compilation of publications on local history and monuments, the giving of lectures on local history and by education in the value of their artistic heritage;

f. encouraging the performance and exhibition of the forms of neo-Nigerian cultural activities in Nigeria with a view to the development of indigenous arts by the impact of international culture.

In recognition of the Council's contributions to arts and cultural activities by the public and the government, it received an approval of 5,000 pounds from the Parliament in 1961. It was the first cultural organization to receive support from the government.

The Council mounted an exhibition of ancient and contemporary Nigerian art works and staged some cultural dances as part of Nigeria's independence celebrations. In 1961, its Lagos branch established a gallery "LBAC" for the exhibition and sale of Nigerian
art works. The Council's reconstitution in 1964 was to enable the inclusion of all regional representatives.

The Arts Council joined efforts with the Ministry of Information to organize Nigeria's participation in the 1965 British Commonwealth Festival of the Arts and the First Negro Festival of the Arts in Darkar in 1966.

The year 1968 witnessed a major reorganization of the Council. Its constitution was reviewed to reflect the political changes and cultural growth in the country. Representatives of the newly-created states were absorbed into the Council membership pool. In addition, government officials concerned with arts and cultural duties and university representatives were co-opted into the Council.

In 1975, the federal government redesignated the Council the National Council for Arts and Culture, right before the second World Black and African Festival of the Arts and Culture was hosted by Nigeria in 1977. The Council is a member of the World Crafts Council. The Council is represented at any international craft exhibition in collaboration with the Cultural Division of the Ministry of Information.
and Culture. Other activities of the Council include seminars and craft week (which rotates from one state to the other). The Council was involved in the First National Book and Literacy Exhibition held in Nigeria in 1977, which embraced many writers, publishers, and local businessmen. Traditional folklore and dancing were also part of the exhibition. In August 1978, the Council introduced National Media Objectives (NMDO). It was aimed at providing children from ages 10 through 16, the basic mechanics of television and film. The major focus is on the manipulation of equipment.

The Council's Executive Committee is made up of the government's cultural career officers and chosen members from different walks of life, such as universities and the business world. However, membership on the five permanent Council committees is drawn from the group of professionally qualified artists and artists whose expertise provides an invaluable help to the Council in the discharge of its duties. Each committee has five or six members which meet often to discuss issues concerning their assigned
duties and make recommendations to the Executive Committee for action. The permanent committees of the Council are:

1. The Art and Gallery Committee
2. The Dance/Drama Committee
3. The Music Committee
4. The Festival Committee
5. The Research Committee

The Council, in cooperation with the Ministry of Information and Culture, organizes the annual National Festival of the Arts and Culture, and prepares Nigeria's participation in international festivals. The Council, through its activities over the years, has drawn recognition from both the government and private sectors. Some people regard it as the epitome of Nigeria's arts and culture.

The National Museum:

The idea of establishing a museum in Nigeria was first mooted by Kenneth Murray, a young expatriate education officer from England, who was employed to work in the Department of Education by the Colonial government.
Okita (1985) describes Murray as the founder of the Nigerian museums. Okita further observes that, in the early 1930's, Kenneth Murray had worked with E. H. Duckworth, J. D. Clarke, and Milburn and Hunt Cooke, all of whom were education officers interested in starting a museum.

Murray published a series of articles in the daily and monthly newspapers and magazines in Nigeria and in England covering arts and crafts of Nigeria. He also advocated in his publications the need for the establishment of a national museum. Murray also pointed out how the French, Germans, Belgians and Americans have in their studies contributed to the appreciation and recognition of African art, especially sculpture.

Murray took the first step by donating his own personal collection which consisted of 600 pieces toward the proposed establishment Okita (1985). He urged both the Nigerian indigenes and the British people to donate art works to the proposed museums. The responses were very encouraging. Murray also mounted several exhibitions, one of which attracted the
presence of the Secretary of State for the Colonies, Mr. Ormsby-Gore, and Sir William Rothenstein (formerly principal of the Royal College of Art, South Kensington, England). Both eminent invitees spoke eloquently at the exhibition. Towards the end of 1947, Murray organized another exhibition specifically featuring Benin art held at Bekley Galleries, England. The exhibition was opened by Lord Milveton who, in his speech, appealed to the British people who owned old specimens of Nigerian art to make arrangements for their return to Nigeria.

The first museum built and opened to the public was Jos Museum in April 1952. In 1953, the Antiquities Ordinance was passed, and the Antiquities Commission was inaugurated in 1954. As Okita concludes:

If the year 1953, therefore, marks an important stage in the development of Nigerian museums, 1954 also marks a turning point in their history, for, since that time, the central government has assumed full responsibility, through the Antiquities Commission, for drawing up policy for the preservation of Nigerian antiquities, and, through the Federal Department of Antiquities,
has born the responsibility for establishing national museums and assisting other types of museums in the country. (1985, p. 23)

For years, as indicated by Okita, the federal government of Nigeria has assumed responsibility for funding and administering museums. Presently, there are over twenty museums in Nigeria, owned, directed and financed by the federal government. There are no state owned museums. However, there are a few university museums.

The federal government funds and administers all the national museums established in different locations in the country through the National Commission for Museums and Monuments. Members of the Commission, who are distinguished men of culture and notable scholars in the field of arts and humanities, are usually appointed by the Minister of Information and Culture or the Minister of any ministry to which it may be assigned (once it was under the Ministry of Education or the National Antiquities Commission). The National Commission for Museums and Monuments is responsible for the establishment and maintenance of museums. Other duties include the discovering, preserving and studying
the traditional art and culture of the country. The Commission also has powers to acquire monuments and antiquities and the federal government has control over archaeological excavations and the export of antiquities.

The Director General of Antiquities is the professional and administrative head of all the museums in Nigeria. Other high-ranking officials are the Deputy Director and curators of the different museums. There are other officers engaged in the archaeological, ethnographical and architectural research in all parts of the country, with less administrative responsibility in the museum.

**Government Budgets For Arts And Culture: (1950-1986)**

Jegede (1984) acknowledged the fact that in Nigeria government is the major patron of the arts and culture. Unlike the United States where arts and cultural activities enjoy a great measure of private support, the burden of their financial support in Nigeria is solely borne by the government. This is not a claim, however, that the government is doing enough
Table 1

Federal government vote for art and culture 1950–60 (in pounds)¹

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<td>Subvention to the International Institute of African Languages and Culture</td>
<td>—</td>
<td>—</td>
<td>200</td>
<td>200</td>
<td>200</td>
<td>200</td>
<td>200</td>
<td>200</td>
<td>500</td>
<td></td>
</tr>
<tr>
<td>Nigeria Festival of Arts</td>
<td>—</td>
<td>—</td>
<td>1,050</td>
<td>600</td>
<td>600</td>
<td>300</td>
<td>300</td>
<td>300</td>
<td>300</td>
<td>400</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>17,230</td>
<td>17,450</td>
<td>20,580</td>
<td>24,460</td>
<td>28,410</td>
<td>30,330</td>
<td>27,310</td>
<td>32,070</td>
<td>47,180</td>
<td>52,050</td>
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</tbody>
</table>

¹ Figures from federal government annual estimates 1950/51–1959/60.
## Table 2

Federal government vote for art and culture 1960–70 (in pounds)^1

<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td><strong>Ministry of Education</strong></td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Museum of Antiquities</td>
<td>47,190</td>
<td>54,240</td>
<td>98,790</td>
<td>87,100</td>
<td>87,500</td>
<td>83,870</td>
<td>91,340</td>
<td>92,650</td>
<td>81,250</td>
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<td>250</td>
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<td>Museum of Modern Art</td>
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<tr>
<td><strong>Ministry of Information</strong></td>
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<td></td>
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<td></td>
<td></td>
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<tr>
<td>Cultural Division</td>
<td>9,100</td>
<td>11,780</td>
<td>12,430</td>
<td>12,320</td>
<td>12,550</td>
<td>12,510</td>
<td>13,160</td>
<td>14,190</td>
<td>12,670</td>
<td>14,140</td>
</tr>
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<td>Nigerian Art Council</td>
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<td>2,500</td>
<td>5,000</td>
<td>5,000</td>
<td>5,000</td>
<td>5,000</td>
<td>5,000</td>
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<tr>
<td>Art festivals in Nigeria</td>
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<td>400</td>
<td>400</td>
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<td>400</td>
<td>400</td>
<td>400</td>
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<td>400</td>
<td>400</td>
</tr>
<tr>
<td>International festivals and cultural exchanges</td>
<td>1,500</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>47,758</td>
<td>40,000</td>
<td>40,000</td>
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</tr>
<tr>
<td>Other subventions and assistance to arts</td>
<td>—</td>
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<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>20,000</td>
<td>20,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>External affairs</strong></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Subvention to cultural and industrial exhibitions</td>
<td>—</td>
<td>—</td>
<td>5,000</td>
<td>5,000</td>
<td>5,000</td>
<td>3,000</td>
<td>1,000</td>
<td>1,000</td>
<td>500</td>
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</tr>
<tr>
<td><strong>Total</strong></td>
<td>61,440</td>
<td>69,670</td>
<td>122,370</td>
<td>110,570</td>
<td>111,126</td>
<td>162,788</td>
<td>161,150</td>
<td>162,490</td>
<td>159,110</td>
<td>158,450</td>
</tr>
</tbody>
</table>

Figure 4

FEDERAL GOVERNMENT VOTE FOR ART AND CULTURE (1960-70)

1960/61
1961/62
1962/63
1963/64
1964/65
1965/66
1966/67
1967/68
1968/69
1969/70

Thousands of Pounds
nor is it an indication that government's claim to support for the arts and culture has had the desired or the expected impact on the society. The fact is just that money is actually, on an annual basis, voted for and spent on the arts by both federal and the state governments.

Fasuyi (1973) remarked that it is very difficult to know the exact amount that government spends annually on arts and culture. As earlier indicated, arts and cultural matters are not handled by one central administrative body. Four Ministries are involved, and even within each Ministry, more than one division may be dealing with cultural matters as is amply demonstrated by the Federal Ministry of Information. The only readily available sources from which some information can be obtained regarding what is voted for the arts yearly are the copies of the approved annual budgets of the Federal government of Nigeria. Therefore, the figures given on Tables 3 and 5 were derived from the federal government annual estimates and do not necessarily reflect the actual
THE BUDGET NAIRA

WHERE IT COMES FROM

AND WHERE IT GOES

Note:—Infrastructure includes Land, Water and Air Transport, Power and Communications
"Others" include Commerce, Labour, Social Development, Customs, Inland Revenue, External Affairs, Science and Technology and External Financial Obligations.

Figure 5
amount spent. It should be noted that in some cases, the government could spend more or less than the amount stated in the annual budget. This is because certain programs may be established after the estimates have been prepared and therefore, money will have to be found for them. Conversely, some programs may be found to be unnecessary and consequently deleted, thereby resulting in cut in funds. In many other cases, the money may not be available to fund some proposed projects. Arts and culture fall within the 1987 category. Several of proposed projects or programs in this area suffer from lack of funds.

Fasuyi (1973) however, referred to a few instances when the Federal government provided funds for extra arts and cultural programs. Three months before the end of the 1970/71 financial year, the federal government had spent about one hundred thousand pounds in different cultural programs which included: (a) 30,000 pounds for the 1970 All Nigeria Festival of Art, (b) 30,000 pounds for a Nigerian group sent to Expo, 70 in Japan, (c) 10,000 pounds for participation in a trade fair in Dahomey, (d) 16,000 pounds on cultural
exchange programs. Fasuyi's argument is that money is always provided for approved cultural programs regardless of what the estimate foresees. Fasuyi's views will not be shared by art administrators, art educators and cultural institutions in Nigeria today. Records show a sharp decline in the estimates made for arts and culture programs since the mid seventies. This will be further discussed in the following steps of budgetary analysis.

Tables 1 and 2 represent the federal government estimates for arts and culture from 1950 to 1970 and 1975 to 1986. From 1950 to 1960, the figures show a gradual but steady rise in the amount of money that was voted for arts and culture. As Table 1 shows, in 1950/51 fiscal year, the amount estimated for arts and culture was 17,230 pounds, but by 1955/56 fiscal year, the estimate for the same purpose had reached 30,330 pounds -- which was almost double the original allocation in a short span of five years. Although the allocation slightly declined by 3,000 pounds in 1956/57 fiscal year, but rose steadily again and reached 52,050 pounds in 1960, the year of Nigeria's independence. In
1960/61 fiscal year the vote for arts and culture was 61,440 pounds and reached 162,788 pounds in 1965/66 fiscal year. This figure is more than double what was voted for the same purpose five years earlier. However, by the close of 1970 the annual vote for art and culture had in three years, between 1967 and 1970, declined to 158,450 pounds, that is, by just 4,308 pounds. On the whole, from 1961 to 1970, which is a span of 10 years, the allocations for arts and culture increased remarkably by over 200%.

It is, however, difficult to appreciate or assess the true value of these figures since records of the overall annual national budgets of those of the Ministry under which the arts and cultural section was were not available to me. This situation has made it impossible to determine what percentage of the total national budget was voted for arts and culture. It would also have been interesting to know what percentage of the total Ministry's budget was committed to arts and culture. The arts and culture budget records shown on Tables 3 & 5 are more comprehensive because they include not only the total budget of the
Ministry which caters for the arts and cultural division but also the total annual national budget.

In the mid 60's the discovery of oil in commercial quantity greatly enhanced the growth of the Nigerian economy. Ojiobo (1985) indicates that in the late 60's Nigeria was banking a modest four hundred million naira (N400, million approximately $350.) -- and by 1975 oil income had reached a billion naira a year (i.e., 850 million dollars). The boom in the Nigerian economy triggered a corresponding increase in the annual national budgets. National budgets rose to billions and the money appropriated for the arts and culture equally increased.

Tables 3 and 5 show the total budgets for arts and culture, the Ministry which caters for the division of arts and culture and the entire nation. The percentage of the entire annual national budget committed to arts and culture is shown as well as that of the Ministry which directly caters for them. From 1975 to 1986 the tables clearly show glaring inconsistencies in the amount of money that was voted annually for arts and
Table 3

FEDERAL GOVERNMENT VOTE FOR ARTS AND CULTURE
1975-1986 (in Naira)
<table>
<thead>
<tr>
<th>MINISTRIES AND DEPARTMENTS</th>
<th>75/76</th>
<th>76/77</th>
<th>77/78</th>
<th>78/79</th>
<th>79/80</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>MINISTRY OF EDUCATION</td>
<td>240,196,680</td>
<td>239,134,893</td>
<td>779,362,610</td>
<td>326,076,020</td>
<td>454,375,000</td>
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<tr>
<td>a. Dept. of Antiquities</td>
<td>2,571,980</td>
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<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>b. Art/Cultural Education</td>
<td>-------</td>
<td>102,170</td>
<td>95,370</td>
<td>97,700</td>
<td>92,360</td>
<td></td>
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<tr>
<td>c. Subvention to SNA</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>MINISTRY OF INFORMATION</td>
<td>55,546,405</td>
<td>69,205,170</td>
<td>62,542,160</td>
<td>76,241,650</td>
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<tr>
<td>a. Dept. of Antiquities</td>
<td>4,111,480</td>
<td>4,262,809</td>
<td>2,145,144</td>
<td>2,129,270</td>
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<tr>
<td>b. Cultural Division</td>
<td>468,110</td>
<td>500,444</td>
<td>534,110</td>
<td>578,580</td>
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<tr>
<td>c. National Theatre (Maintenance Unit)</td>
<td>-------</td>
<td>-------</td>
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<td>-------</td>
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<td>------</td>
</tr>
<tr>
<td>MINISTRY OF SOCIAL DEV., YOUTH, SPORTS &amp; CULTURE</td>
<td>78,784,000</td>
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<tr>
<td>a. Cultural Division</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>b. National Theatre (Maintenance Unit)</td>
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<td>-------</td>
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<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>MINISTRY OF INFORMATION, SOCIAL DEV., YOUTH, SPORTS AND CULTURE</td>
<td>598,520</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>a. Dept. of Culture</td>
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<td>-------</td>
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<td>-------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>b. Misc.</td>
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<table>
<thead>
<tr>
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<th>2,571,980</th>
<th>4,579,590</th>
<th>4,846,423</th>
<th>3,234,424</th>
<th>3,300,060</th>
<th>1,206,868</th>
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<tr>
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<td>6,020</td>
<td>454,375,000</td>
<td>1,173,612,700</td>
<td>586,698,980</td>
<td>178,007,220</td>
<td>272,497,470</td>
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<td></td>
<td>7,700</td>
<td>92,160</td>
<td>129,550</td>
<td>142,570</td>
<td>154,390</td>
<td>165,070</td>
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<td></td>
<td>1,850</td>
<td>9,270</td>
<td>8,580</td>
<td>4,510</td>
<td>78,784,000</td>
<td>1,532,396,450</td>
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<td>5,826,260</td>
<td>284,212,530</td>
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<td>516,188</td>
<td>4,350,190</td>
<td>6,610,766</td>
<td>5,980,650</td>
<td>7,872,900</td>
<td>3,245,280</td>
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<td>20,060</td>
<td>1,206,868</td>
<td>4,350,190</td>
<td>6,610,766</td>
<td>5,980,650</td>
<td>7,872,900</td>
</tr>
</tbody>
</table>
Table 4

FEDERAL GOVERNMENT VOTE FOR SCIENCE AND TECHNICAL EDUCATION 1975-1986 (in Naira)
Table 4

FEDERAL GOVERNMENT VOTE TOR SCXEHCE
AND TECHNICAL EDUCATION 1975-1986 (In Nairn)

75/74
NATIONAL SCIENCE
AND TECHNOLOGY
DEVELOPMENT
AGENCY

74/77

77/74

74/79

79/10

40,015,320

30,599,440

33,032,000

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MINISTRY OF
EDUCATION
a. National
Education
Technology
Cantor,
Raduna
b. Education
Sciencea
c. Technical
Education
d. sclonca/
Technology ■
a. Federal
College of
Education
t. science
Section
(Staff/
Peraonnel)
g. science
' Equipment
Center
2)akln
MINISTRY or
SCIENCE 4
TECHNOLOGY


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<td>33,032,000</td>
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<td>810,179</td>
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<td>1,676,920</td>
<td>1,616,910</td>
<td>1,612,400</td>
<td>1,581,940</td>
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<tr>
<td>790,100</td>
<td>751,700</td>
<td>1,090,740</td>
<td>1,127,580</td>
<td>1,178,900</td>
<td>145,570</td>
<td>272,497,470</td>
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<tr>
<td>47,710,000</td>
<td>209,721,970</td>
<td>151,146,720</td>
<td>66,210,890</td>
<td>75,218,880</td>
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</table>
Table 5
ARTS AND CULTURE BUDGET VERSUS MINISTRY BUDGET AND THE OVERAL NATIONAL BUDGET (in Naira)
<table>
<thead>
<tr>
<th>Year</th>
<th>ARTS &amp; CULTURE BUDGET</th>
<th>TOTAL MINISTRY BUDGET</th>
<th>OVERALL NATIONAL BUDGET</th>
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<td></td>
<td>75/76</td>
<td>76/77</td>
<td>77/78</td>
</tr>
<tr>
<td></td>
<td>2,571,980</td>
<td>4,579,390</td>
<td>4,846,432</td>
</tr>
<tr>
<td></td>
<td>240,196,680</td>
<td>55,546,405</td>
<td>308,340,063</td>
</tr>
<tr>
<td></td>
<td>6,611,000,000</td>
<td>5,914,000,000</td>
<td>8,597,000,000</td>
</tr>
</tbody>
</table>

Percentage of ARTS & CULTURE BUDGET of the total Ministry budget:
- 75/76: 1.07%
- 76/77: 8.24%
- 77/78: 1.57%
- 78/79: 0.334%
- 79/80: 0.820%
- 1980: 0.226%

Percentage of ARTS & CULTURE BUDGET of the overall national budget:
- 75/76: 0.039%
- 76/77: 0.077%
- 77/78: 0.056%
- 78/79: 0.040%
- 79/80: 0.035%
- 1980: 0.011%
<table>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3,306,060</td>
<td>1,206,868</td>
<td>4,350,190</td>
<td>6,620,766</td>
<td>5,826,260</td>
<td>7,872,900</td>
<td>3,245,280</td>
<td>14,389,038</td>
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<td></td>
<td>2,317,870</td>
<td>533,249,000</td>
<td>2,706,008,150</td>
<td>702,011,360</td>
<td>262,566,170</td>
<td>556,710,000</td>
<td>395,829,220</td>
<td>286,054,890</td>
</tr>
<tr>
<td></td>
<td>0,000,000</td>
<td>11,323,000,000</td>
<td>12,750,017,290</td>
<td>10,964,188,510</td>
<td>9,959,637,770</td>
<td>10,018,130,332</td>
<td>11,276,642,000</td>
<td>11,581,732,000</td>
</tr>
<tr>
<td></td>
<td>0.825</td>
<td>0.226</td>
<td>0.161</td>
<td>0.942</td>
<td>2.22</td>
<td>1.41</td>
<td>0.82</td>
<td>5.03</td>
</tr>
<tr>
<td></td>
<td>0.035</td>
<td>0.011</td>
<td>0.034</td>
<td>0.060</td>
<td>0.058</td>
<td>0.075</td>
<td>0.029</td>
<td>0.124</td>
</tr>
</tbody>
</table>
Figure 6
Figure 7

Arts & Culture Budget

Millions

Art & Culture as a Percentage of National Budget

Figure 8
Art & Culture as a Percentage of Ministry Budget

Figure 9
culture. The chart on page 177 is clearly indicative of the erratic nature of the Federal government funding of the arts and culture.

In 1975/76 financial year, for example, the sum of ₦2,571,980 (approximately $5,150,000) was allocated to the arts and culture. The overall budget for the Ministry was ₦240,196,680 — (approximately $480,393,360) while the total national budget was ₦6,611,000,000 — (approximately $13,000,000,000). Therefore the allocation for arts and culture that year was only 1.1% of the total Ministry budget and 0.04% of the overall national budget. In 1976/77 financial year government increased the arts and culture allocation by almost 70% i.e. by a total sum of ₦4,579,590 — approximately $9,100,000 while the Ministry budget stood at ₦55,546,405 — approximately $112,000,000, the overall national budget was ₦5,914,000,000 approximately $12,000,000,000. The allocation for arts and culture therefore was 8.24% of the total Ministry budget, showing an increase of over 7% over the previous year and 0.08% of the national budget which indicates an increase of 0.04%. In 1977/78 financial
year, the amount allocated for arts and culture virtually remained the same as was allocated in the previous year -- while the overall budgets of the Ministry and the nation stood at N308,340,060 which is (approximately $616,680,120) and N8,597,000,000 which is (approximately $17,194,000,000) respectively. The arts and culture allocation therefore was only 1.57% of the total Ministry allocation which shows a sharp decline of 6.7% and 0.04% of the national budget also indicating a decline of 0.03%.

There were tremendous budget increases in the fiscal years 1980, 1981 and 1982. Unfortunately these increases did not generate corresponding increases in the arts and culture allocations -- except in 1983 when it slightly rose to 2.22% which is only 1% increase over the previous year. In 1984 fiscal year, the amount voted for arts and culture had risen to N7,872,900 (approximately $10,000,000) which was 1.41% of the Ministry's budget of N556,710,000 (approximately $586,910,000) and 0.79% of the total national budget of N10,018,130,332 (approximately $11,219,345,664). By 1985 fiscal year, arts and culture allocation had
slumped to N3,245,280 (approximately $2,131,140) which is 0.82% of the Ministry's allocation showing a decline of almost 1% and 0.03% of the overall national budget indicating a decline of 0.75%. Finally the arts and culture allocation for 1985 fiscal year which is N14,389,039 (approximately $13,300,000) doubles and more than triples the allocations for 1985 and 1986 fiscal years respectively. The arts and culture estimate for 1986 fiscal year constitutes 5.03% of the Ministry's vote indicating a sharp rise of over 4% and 0.13% of the total national budget also showing an increase of 0.01%.

It is clear so far from this brief analysis that federal government votes for arts and culture have been quite inconsistent. As the charts clearly show, in some years, government funding was high and in some others it took a dramatic nose dive. Another noticeable feature is that increases in the national budgets did not generate proportional increases in government votes for the arts and culture. Also there is inconsistency in the sharing of arts and cultural affairs among the Ministries. For example, the Federal
Ministry of Education handled a greater portion of arts and cultural matters for many years -- from the 50's to the early 70's. The arts and cultural matters were later transferred to the Federal Ministry of Information until 1980 when they were moved to the Ministry of Social Development, Youth and Sports. By 1985, the culture division was again moved back to the Federal Ministry of Information (see Table 3).

Presently, a greater portion of cultural organizations and arts agencies is under the Federal Ministry of Information. The fragmentation of cultural matters and the movement of cultural establishment from one area of government to the other, as the federal government has consistently done, are only indicative of poor cultural management. Such managerial strategies have not augured well for the arts and culture.

From this survey of the pattern of financial management of the arts indicates that:
1. Unstable and unreliable funding practices reduce the ability of the arts and cultural education agencies to plan effectively and to long-term goals.

2. Constant changes in management and administrative patterns suggest the limited political influence of arts and cultural advocates.

3. As demonstrated by the percentage of the national budget, government expenditures on the arts are not high priority items even in the periods of relative financial prosperity.

The Present State of Art Teaching and Art Education In Nigerian Educational System:

As I indicated earlier, the arts flourished in traditional African society because they played significant roles in the lives of the people. They were significant politically socially, economically, aesthetically and culturally. As earlier indicated
also, the arrival of the missionaries signaled the degradation of the arts. Since the arts were seen as symbols of dangerous animistic rituals, they were considered inimical to Christian theology and ethics.

According to Wangboje (1969, p. 76):

> Traditional art was particularly looked upon with disfavor as the missionaries associated it with "idol-worship" and therefore a hindrance to Christian evangelism and conversion.

In this frame of mind, the missionaries, who also ran the schools then, did not consider the inclusion of art in the curriculum a necessity. Ajepe (1978) indicated that overzealous Christian parents exacerbated the problems of art education. Ajepe noted thus that:

> Converted fanatical Christian parents who had been brainwashed and indoctrinated by the missionaries saw and frowned against any type of image-making, as offending their accepted religious principles. (1978, p. 457).

The same trend continued even after the British assumed full responsibility for the formulation of the educational policy -- which dictated the overall design
of Nigerian education program. As already noted, although the overall colonial educational policy did not particularly take cognizance of the arts and cultural education, the efforts of some individuals ultimately swayed the government into taking steps that were fairly favorable to the arts and cultural education.

Since the sixties (after Nigeria's independence), some fairly noticeable attention has been paid to the arts and cultural education. Ajepe (1978) noted that Nigeria produced the first set of only four graduate art teachers in 1960. As of 1978, the number of art graduates in different institutions, studios and administration had increased to about 500. Ajepe also noted that, in 1965, the number of candidates who took the annual School Certificate or General Certificate of Education art examination was close to 2,000. By 1978, the number had risen to more than 8,000. No doubt, by estimation, these numbers should have doubled by 1986.

Many higher institutions in Nigeria now offer courses in art and art education. Such higher institutions of learning include the Universities,
Colleges of Education, Polytechnics and Advance Teachers' Colleges, four Polytechnics or Colleges of Technology, and four Universities which offer courses in art in Nigeria. Jegede (1984) observed that, in spite of such an intimidating number of institutions that offer art, it is still an area that is not well catered for in Nigerian schools. Jegede further observed that this number:

...does not explain, for example, the existence of hundreds of secondary schools which have art subjects on their syllabus, but have no art teachers. Neither does it offer clues to the uneven and unpredictable standard of teaching the subject. (1984, p. 3)

Jegede concluded that many of the art graduates either took up jobs with advertising agencies soon after graduation to get more pay or with administration where they are minimally productive.

The problems arising from the mode of training art teachers has also been noted. There are different levels of teacher training institutions which train teachers for different levels of education in Nigeria. There are those teacher-training institutions which primarily train teachers to teach in primary schools.
These institutions have fairly broad programs meant to equip teachers for the challenges of the primary schools. The curriculum includes the humanities and some science subjects and two years of teaching practice. Primary and secondary school certificate holders are expected to spend five and two years, respectively in these institutions to qualify to teach at the primary school level. Art taught at this level is mainly studio-oriented. It includes design, drawing, painting and clay work.

Another level of teacher training institutions comprises the National Certificate of Education (NCE) and Advance Teachers Colleges (ATC). These are three-year post secondary institutions. Most primary school teachers can also be admitted into these institutions. The Advance Teachers' Colleges and Colleges of Education offer courses in Education (which are compulsory) and a variety of courses in social sciences, humanities and the arts. The three-year program offered by these institutions ensures that each graduate acquires a sound knowledge of education and his two major subjects. The one year teaching practice
is a compulsory aspect of the program to ensure competence in the teaching of whatever area a student majors in. The art program here is a little stronger than that of the lower teachers' institutions previously discussed. Courses offered in these institutions include: ceramics, painting, graphics, drawing, sculpture, art history and appreciation and art teaching methodology. However, teachers trained at this level are expected to teach in the lower classes of secondary schools and lower teacher training colleges (TTC).

The last and highest level of teachers are those trained at the universities. Faculty of education in different universities turn out a lot of teachers with Bachelors of Education degrees every year. It is interesting to note that for many years the federal government was responsible for the training of teachers at different levels. With the sagging economy, the situation was reversed a few years ago.

The four universities that offer art produce all the art teachers with a university degree for all Nigerian secondary and teacher training colleges. The
art departments in the Polytechnics and Advance Teachers' Colleges and the Colleges of Education also turn out art teachers to teach in secondary schools. University degree holders do not teach in primary schools in Nigeria. They teach in secondary schools and teacher training colleges at the lower and advance levels.

It should be noted that most of the graduate teachers who teach in the teacher training colleges have specialist training in one studio-oriented area of art, such as ceramics, painting, graphics and textile design. According to Olawuyi (1978), the graduate art teachers:

...follow a rigid syllabus very similar to that of the British art schools. This conception of rigidity and inflexibility is transmitted into the syllabus of art in the teacher training institutes in Nigeria (p. 43).

Jegede also harped on this note when he remarked that:

Our art institutions have overemphasized studio art, to the detriment of art education or art history. The productive realm has tilted the scale and rendered the appreciative aspect in disfavor. (1984, p. 5).
The point here is that since the graduate art teachers are products of studio-oriented institutions, they in turn, design studio-oriented programs for the teacher training colleges in which they teach. Those teachers who graduate from these teachers colleges, groomed in studio-oriented courses, in turn teach the same way in secondary and primary schools. It is commonly said that teachers tend to teach the way they themselves were taught. There is no place that this dictum is more true than in Nigeria.

From December 11 to 15, 1984, a seminar on African Art in Historical Perspective was organized by the Center for Cultural Studies, University of Lagos. The participants deliberated on a number of issues and made some challenging findings which echo some of the most nagging problems in art education. Among the participants' findings were:

- that only a few institutions offer art at primary, secondary and tertiary levels.
- of those that have art programs, there is diversification but they lack coherence.
- lack of recognition of the centrality of art to the development of Nigerian society and resulting in inadequate patronage.
that true creativity cannot flourish in an unfavorable social and economic context.

Nigeria's deteriorating socio-economic situation has since pushed the cost of education up beyond the affordable means of the poor, thereby inhibiting the creativity of the offsprings of the less privileged.

On the whole, art education in Nigeria today is of very little consequence for general education. The absence of a commonly acceptable conception of the value and the role of art in education, coupled with the lackadaisical attitude of the central school authorities, makes it difficult to give adequate and proper direction to school art teaching. Presently, less than 20% of the public schools offer art and, to a great extent, except in a few cases, it is haphazardly taught. This is due to a lack of qualified personnel, shortage of funds and regular supplies, poor direction and weak support from the school supervisors and principals. Principals are generally scared of the expense that schools will have to incur on consumable and non-consumable art materials which often claim a large proportion of the budget of the school. The art
syllabus follows the British pattern of rigid and inflexible prescriptions. It is only in recent times that art teachers started introducing themes and subjects that reflect the students' environment and cultural experiences. Many of the teachers are not even familiar with the modern trends and innovations in art education which are consonant with the present Nigerian society. The conditions for service for the art teachers do not provide opportunities for sufficient academic and professional growth.

**Professional Arts Organizations:**

There are a few professional arts organizations in Nigeria. Notable among these professional organizations, which are popularly called "Artists Societies," are: Society of Nigerian Artists (SNA), the Society for Art and Humanities (SAH), the International Institute for African Languages and Culture (ITALC), Nigerian Society for Education Through Art (NSEA), the Nigerian Museum Society (NMS), and the Society of Art Teachers (SAT).
The arts organizations, as a matter of practice or tradition, apply to the Ministries of Education and Information for recognition and financial support. The Society for Art and Humanities was created with the sole objective of collecting art works for the proposed Museum of Modern Art in Nigeria. According to Fasuyi (1973), it received a subvention of over thirty thousand pounds (30,000) (approximately $60,000) from the Federal Ministry of Education within the span of four years. Its activities are quite limited as its main objective indicates. It is neither popularly known among the educational institutions in Nigeria nor among the art educators and practicing artists in Nigeria. No doubt, however, the organization relates well with the Ministry officials with whom it deals. The activities of the International Institute for African Languages and Culture are relatively unknown to the public. It is possible that a fragment of the elitist portion of the society with which it deals might recognize its activities.
The two most popular professional arts organizations which draw membership from art educators and art historians at all levels and professional and practicing artists, are: the Society of Nigerian Artists (SNA) and the Nigerian Society for Education Through Art (NSEA). The Society of Nigerian Artists (SNA) is the Nigerian version of the National Art Education Association (NAEA) in the United States. The Nigerian Society for Education Through Art (NSEA) is the national chapter of the International Society for Education Through Art (INSEA).

The Society of Nigerian Artists (SNA) was founded in 1965. Its membership includes university, secondary and polytechnic art teachers. Its membership is also drawn from art teachers in the Teacher Training Colleges, Colleges of Technology and Advance Teachers Colleges. It is open to all interested artists of different categories. However, its membership has mainly come from the sources mentioned above.

Paramount among the goals of the SNA is the promotion of good quality art education at all educational levels. This they intend to achieve
through different presentations of papers at various seminars, workshop and conferences during which a lot of information in this regard will be shared. The SNA is also expected to make resolutions from time to time which are passed to the government to get its support for the arts and art education.

The SNA has suffered severe criticisms over the years. The editors of *New Culture*, Nwoko and Okeke (1979), criticized the SNA for ineffectiveness. In 1979, the SNA was fourteen years old and, yet, it was not officially registered and it had no office of its own. Rather, it had merely served as an agent that collects exhibits for the National Council for Arts and Culture (NCAC), the Cultural Division of the Federal Ministry of Education and Foreign Cultural Missions, Centers and various Institutes in Nigeria. Nwoko and Okeke (1979) further stated of SNA, that:

As a professional body, it has not tried to influence the teaching and development of art training in the country. The aesthetics of our environment has not been its concern. The central development of art production facilities was not thought of (p. 2).
Grillo (1978), in his presidential address to the Society for Nigerian Artists at its fourteenth annual conference in October 1978, bitterly criticized the Society for its inactive posture. Grillo regretted that only material considerations could bring colleagues together. He noted that, but for the indefatigable commitment of a few members to the sustainance of the Society, it would have long ago died.

Nigerian Society of Education Through Art (NSEA), is another popular arts professional organization. It attracts membership from the pool of art teachers at the various levels of education in Nigeria. NSEA, although with a more recent history of existence, is becoming more popular than the Society of Nigerian Artists.

According to Ajepe (1978), the Nigerian chapter of the INSEA was founded in May 1966 with only four members. For the first ten years, the NSEA was virtually unheard of. Its activities were limited to Lagos because of scanty membership and lean funds. In
spite of its apparent ineffectiveness, the Society was accorded recognition by the Federal Ministry of Education as a Learned Society in 1968.

Nigerian delegates have attended and participated in World Congresses since 1970 when England hosted the INSEA World Congress. It is on record that the Federal Ministry of Education has always sponsored trips to INSEA World Congresses. Ajepe (1978) recounts that it was in 1976 that the Nigerian Society of Education Through Art (NSEA) actually gathered momentum. The Nigerian delegates who attended the INSEA World Congress in France that year, met with challenges which gave them the burning inspiration to push for the launching of the Nigerian National Chapter of INSEA. As Ajepe (1978) puts it:

Colleagues from the length and breadth of the country were present to enlist their memberships. Messages of encouragement, inspiration and congratulations came from Nigerian government functionaries, the World President of INSEA, and many professional bodies in the country. The National Society's News Bulletin (NSEA) was launched as its
publicity organ, to carry local and external news of art education activities, new principles, techniques and materials (pp. 463-464).

State branches of the NSEA were also formed. The news of their local activities are constantly relayed to the editorial board of the bulletin for publication.

The NSEA has organized a series of national and regional seminars and conferences. One of the most significant ones was that which took place at the University of Ife in 1978. It was sponsored by the Institute of Education of Ife University, the Federal Ministry of Education and the National Council for Arts and Culture. The occasion was colorful and brought together a sizeable number of art educators and educators from different parts of the country. Many papers were presented and discussed. Another significant conference organized by the NSEA was at the Ahmadu Bello University, Zaria, in 1985. The theme of the conference was Artistic Creativity In A Technological Age. Most of the outstanding papers presented at this conference will be collectively published in the NSEA Journal.
Nigeria's Professor Irene Wangboje is presently a member of the INSEA World Council, a position to which he was elected at the World Congress held in Rio de Janeiro, Brazil, in 1984. Four years ago, Nigeria was one of the three countries chosen to carry out case studies aimed at understanding at a practical classroom level, the action needed to promote creative thinking skills, mainly among children between 11 and 14 years of age. It was the UNESCO that approached the INSEA to carry out these case studies.

From what has been gathered so far from available records, the Society of Nigerian Artists (SNA), has not proven to be an effective professional body. Its membership is negligible and has neither been able to influence the direction of the arts and cultural education in schools nor persuade the government to adopt a more positive attitude towards the arts and art education. The SNA has no single publication either in the form of a journal or a newsletter. It has neither a national head office nor regional ones. The NSEA, on the other hand, is more active. Its activities are more felt by art educators and educationists. The
overall impact of these professional arts organizations on the government and the course of the arts and art education is yet to be determined. The government's attitude towards the arts and arts education has not significantly improved. The professional arts organizations do not seem to have the political clout to exert the necessary influence on the government to turn things around.

Science And Technology In Nigerian Education System: Its impact on Art Education:

In 1980, the one-year old civilian government of Nigeria established the Federal Ministry of Science and Technology whose primary function was to cater for the science and technology needs of the country -- most especially -- in the area of research and education. The Ministry of Science and Technology superceded and eventually replaced the National Science and Technology Development Agency which was established a few years earlier.

Tables 4 and 6 are illustrative of the amount of money (in naira) voted for science and technology annually. On Table 6, apart from 1978/79 and 1981
fiscal years, there is a consistent rise in the amount of money voted for science and technology annually. This is in sharp contrast to the inconsistency that characterizes the annual budget pattern for the arts and culture. As Table 6 also shows, larger sums of money were voted for science and technology annually. For example, between 1979 and 1986, the Federal government budgeted N984330979 for science and technology which was almost 25 times the amount which was spent on the arts and culture within the same period as shown on Table 5 (i.e. 46,801,366 approximately $20,000,000).

It should be noted also that the Ministry of Science and Technology mainly caters to science and technology programs in various higher institutions of learning and some research centers. On the other hand, Table 5 indicates the total amount of money earmarked by the government annually for arts and culture for the entire nation. That is, the amount voted is not for art education in schools alone but for the entire
cultural life of the over 100 million people of the Federal Republic of Nigeria! This amount, to say the least, is grossly inadequate.

With the proliferation of schools since the late 60's and the mid 70's, there has also been a tremendous expansion in the science programs. Between 1961 and 1977, mathematics was the principal determining factor of the award of West African School Certificate. Whoever did not pass mathematics in the final year could not graduate irrespective of how excellently the candidate had performed in the other subjects.

Science subjects are presently offered in all secondary schools and at all levels of teacher training colleges in Nigeria. The ambition of any established secondary school is to build a laboratory; and usually, half of the institution's funds is diverted to meeting this ambition. Generally all science programs receive funds from the government. The strong support which government gives to science programs in schools is in consonance with her national policy on education which lays strong emphasis on science and technology at all
Table 6

SCIENCE EDUCATION AND TECHNOLOGY BUDGET
& MINISTRY AND OVERALL NATIONAL BUDGET (in Naira)
<table>
<thead>
<tr>
<th>Year</th>
<th>Science Education and Technology Budget</th>
<th>Total Ministry Budget</th>
<th>Overall National Budget</th>
<th>Percentage of Science Education and Technology Budget of the Total Ministry Budget</th>
<th>Percentage of Science Education and Technology Budget of the Overall National Budget</th>
</tr>
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<td>75/76</td>
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<td>308,340,063</td>
<td>6,611,000,000</td>
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<td>8,577,000,000</td>
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<td>79/80</td>
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<td>9,510,000,000</td>
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<tr>
<td>80/80</td>
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<td>11,323,000,000</td>
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<td>Sales</td>
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<td>2.40</td>
<td>5.782</td>
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Science Education and Technology Budget
Total Ministry Budget
Overall National Budget

Figure 10
Figure 11

SCIENCE EDUCATION & TECHNOLOGY BUDGET (1975-1986)
Science, Education, and Technology as a Percentage of Ministry Budget

Figure 12
Science, Education, & Technology as a Percentage of the National Budget

Figure 13
levels of education. A part of the *Report of the Seminar On A National Policy On Education* held in Lagos June 4 to 8, 1973 states that:

1. A greater proportion of educational expenditure should be devoted to science and technology.

2. Universities should pay greater attention to the development of scientific orientation; and this should also be pursued at other levels of education system (p. 20).

In pursuit of this policy, the Federal Government of Nigeria established seven new universities of technology in 1980/81. These universities were expected to be different from the old ones which were still perceived as having the colonial flavor. These universities were expected to be the instruments that would put Nigeria on a strong technological footing. The number of these universities was later reduced to three by Buhari's military government in 1984. The rest were merged with the older universities to reduce cost and duplication.

Presently, there are 27 universities in Nigeria. Twenty of these universities are Federal government owned -- while seven are state-controlled. Among this
number are four full-fledged universities of technology, three of which are owned by the federal government and one by a state government. All the remaining twenty-three are conventional universities -- i.e. -- universities with diverse programs. Only four out of the twenty-seven universities in Nigeria have art departments, eight have departments of Theatre or Dramatic Arts and three have Departments of Music and none has a department of dance or even offers courses in it. On the other hand all the twenty-seven universities have fully established programs in many areas of science and technology. There are five national teachers' technical colleges and none of which offers courses in art. Only twenty-four of the fifty-two Advance Teachers Colleges and Colleges of Education in Nigeria offer courses in art. Of the fifteen Polytechnics and Colleges of Technology in Nigeria, only five offer courses in fine and in industrial arts. It was also discovered from available records that less than 10% of the secondary schools in Nigeria offer art. Also, the Grade II Teacher Training Institutes are in the same situation as the secondary schools. It should
### Table 7

**NIGERIAN UNIVERSITIES**

**TOTAL ENROLMENT BY FACULTY SEX AND LEVEL OF COURSE**

**ACADEMIC YEAR 1982/83**

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<thead>
<tr>
<th>Faculty</th>
<th>Sub-Degree</th>
<th>First Degree</th>
<th>P/G Dip &amp; Cert.</th>
<th>P/G Higher Degree</th>
<th>Total</th>
<th>Grand Total</th>
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<td>F</td>
<td>M</td>
<td>F</td>
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<tr>
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<td>617</td>
<td>3025</td>
<td>487</td>
<td>21</td>
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### Table 8

**NIgerian Universities**

**TOTAL DEGREE, DIPLOMA AND CERTIFICATE AWARDS BY FACULTY AND SEX,**

**ACADEMIC YEAR 1982/83**

**ALL UNIVERSITIES**

<table>
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<tr>
<th>University</th>
<th>Sub-Degree</th>
<th>First Degree</th>
<th>Post-Graduate Diploma/Certificate</th>
<th>Higher Degree</th>
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<tr>
<td>Agriculture</td>
<td>M  --</td>
<td>F  --</td>
<td>M  410</td>
<td>F  40</td>
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<tr>
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<tr>
<td>Environmental Design</td>
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<tr>
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</tr>
<tr>
<td>Pharmacy</td>
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<td>F  --</td>
<td>M  244</td>
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<td>M  71</td>
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<td>F  990</td>
<td>M  11936</td>
<td>F  4364</td>
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</table>

**Grand Total**

|             | M  3828    | F  15181   | M  377                           | F  2063       |       |             |
|             |            |            |                                  |               |       |             |
|             |            |            |                                  |               |       |             |
|             |            |            |                                  |               |       |             |

|             | M  17.8    | F  70.8    | M  1.8                           | F  9.6        |       |             |

\[ \% \]
be noted that all these institutions mentioned so far offer courses in science and technology as compulsory aspects of their curricula. The visual arts are very minimally offered. Table 11 lays out statistically the levels of commitment of the various institutions to the arts, science and technology. The table also includes dance, theatre and music. Although these last three were not discussed, they are included in the table to illustrate the minimal attention given to them. Table 9 shows the total student enrollment in all the Nigerian universities in 1983/84 academic year by college or faculty and by degree level. Faculty of Arts with a total enrollment figure of 16,084 constitutes 14.3% of the grand total of 112,056. Faculty of Art consists of several departments which include: English History, Modern Languages (like French, German, Russian, etc.), African languages like (Swahili, Hausa, Yoruba, Kanuri, Ibo, etc.), Classics, Philosophy, Religion, Music, Theater Arts and Fine Art. It can therefore be imagined that those specifically enrolled in Art Department will be very minimal indeed. For example,
### Table 9

**NIGERIAN UNIVERSITIES**

**TOTAL ENROLLMENT BY FACULTY, SEX AND LEVEL OF COURSE,**

**ACADEMIC YEAR 1983/84**

<table>
<thead>
<tr>
<th>All Universities</th>
<th>Sub-Degree</th>
<th>First Degree</th>
<th>Post Graduate Diploma/Cert.</th>
<th>P/G Higher Degree</th>
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<th>Grand Total</th>
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<td>Faculty</td>
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<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
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<td>3,572</td>
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<td>435</td>
<td>9,255</td>
<td>4,175</td>
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<td>44</td>
<td>2,779</td>
<td>311</td>
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<td>4,158</td>
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<td>2,622</td>
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<td>10,065</td>
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<td>650</td>
<td>90</td>
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<td>143</td>
<td>14</td>
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<td>5,142</td>
<td>65,952</td>
<td>18,436</td>
<td>594</td>
<td>124</td>
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<td>84,388</td>
<td>718</td>
<td>8,100</td>
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<td>15.7</td>
<td>75.3</td>
<td>0.6</td>
<td>7.2</td>
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Table 10

NIGERIAN UNIVERSITIES
TOTAL DEGREE, DIPLOMA AND CERTIFICATE AWARD
BY FACULTY AND SEX
ACADEMIC YEAR 1983/84

<table>
<thead>
<tr>
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<th>Sub-Degree</th>
<th>First Degree</th>
<th>Post Graduate Diploma/Certificate</th>
<th>Higher Degree</th>
<th>TOTAL</th>
<th>Grand Total</th>
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<td>M</td>
<td>F</td>
<td>M F</td>
<td>M F</td>
<td>M F</td>
<td>M F</td>
</tr>
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<td>-</td>
<td>526 (424) 64</td>
<td>42 7</td>
<td>152 57</td>
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<td>-</td>
<td>-</td>
<td>143 (63) 57</td>
<td>9 1</td>
<td>164 (23)</td>
<td>25 616 (56)</td>
</tr>
<tr>
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<td>75</td>
<td>1.519 (717) 583</td>
<td>- 1</td>
<td>191 211</td>
<td>47 1.867 (738)</td>
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<td>1.509 (1177) 917</td>
<td>84 (7) 49</td>
<td>353 (53) 156</td>
<td>2.719 (1962)</td>
<td>1.353 6.034</td>
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<tr>
<td>Engineering/Tech.</td>
<td>14</td>
<td>-</td>
<td>526 (231) 22</td>
<td>28 (31) 4</td>
<td>70 113</td>
<td>4 638 (249)</td>
</tr>
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<td>(7-2)</td>
<td>-</td>
<td>383 (185) 26</td>
<td>- -</td>
<td>73 (90)</td>
<td>3 466 (349)</td>
</tr>
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<td>113 (486) 347</td>
<td>197</td>
<td>- -</td>
<td>- -</td>
<td>14 (5) 8</td>
<td>816 (105)</td>
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<td>23</td>
<td>39</td>
<td>778 (273) 258</td>
<td>- -</td>
<td>22 (11) 12</td>
<td>823 (293)</td>
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<td>-</td>
<td>117 (134) 61</td>
<td>- -</td>
<td>22 (4) 12</td>
<td>129 (138)</td>
</tr>
<tr>
<td>Social Sciences</td>
<td>218 229</td>
<td>63</td>
<td>2.245 (1119) 126</td>
<td>61 (4) 6</td>
<td>299 (125) 55</td>
<td>2.833 (1391)</td>
</tr>
<tr>
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<td>16</td>
<td>2</td>
<td>46 (116) 2</td>
<td>- -</td>
<td>29 (6) 1</td>
<td>91 (21) 4</td>
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<td>TOTAL</td>
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<td>7.978</td>
<td>2.617</td>
<td>2.617</td>
<td>304</td>
<td>1.352 (3831)</td>
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<td>18.652</td>
<td>327</td>
<td>2.359</td>
<td>24.873</td>
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50%
### Table 11

**SCIENCE AND TECHNOLOGY VS THE ARTS IN NIGERIAN EDUCATIONAL INSTITUTIONS**

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<th>Kind of Institution</th>
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<td>Grade II Teacher Training Colleges</td>
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</tr>
<tr>
<td>National Certificate Advanced Teachers' Colleges</td>
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<tr>
<td>National Technical Teachers' Colleges</td>
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<tr>
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<tr>
<td>Conventional Universities</td>
<td>17</td>
<td>4</td>
<td>3</td>
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</tbody>
</table>
the Department of Fine Arts at the University of Ife had a student population of 160 in 1983/84 academic year (Lawal 1984). In that same academic year the student population of the entire university was 12,111 (The National University Commission Bulletin 1984). Therefore, this means that the number of students in the Fine Art Department was only a very negligible percentage of the entire university population. Also, an academic year earlier -- 1982/83 academic session, the grand total enrollment for the entire Nigerian universities was 104681. The total student enrollment in the faculty of Arts in the entire Nigerian universities was 14231 which translates into 13.6% of the grand total. Out of a grand total of 21,447 degrees, certificates and diplomas awarded by the entire Nigerian universities for 1982-83 academic year, 3,250 were from the Arts faculties. This means a 15.2% of the grand total. In 1982/83 academic year the total student enrollment in all the science and technology programs in all the Nigerian universities was 34103 -- which is 30.5% of the grand total of 112,056. All of these figures can be seen on Tables 7, 8, 9, and 10.
The point that is being emphasized here is the strong commitment of Nigeria to science and technology. This strong commitment is amply demonstrated in the large number of science programs established and funded at all levels of Nigerian education. The example of the University of Ife Art Department with a trickle student population of 160 out of the entire university population of over 12,000 is an indisputable pointer to the insignificant position of art in the educational system of Nigeria. The University of Ife is one of the only four universities with an art department. These four universities are virtually responsible for the production of art teachers with degrees for the entire nation. It is not surprising therefore that under ten percent (10%) of the secondary schools in Nigeria offer art.

**Art And Technological Development In Nigeria:**

Nigeria's preoccupation with science and technology stems from the strong belief that they are the only factors that can give her social and economic redemption. Nigeria is thus gripped with the urge to
industrialize and post-industrialize at the same time. Certainly no one expects Nigeria to be pushed back to the era of pre-industrialization where the simplistic technology was essentially based in agriculture. For Nigerian farmers, to engage in large scale mechanized farming will definitely require the use of a mechanical contrivance that supercedes the traditional hoe. Nigeria also needs an efficient communication network since it cannot afford to rely on drum signals or smoke to pass on messages between villages. Efficient telecommunications system based on computer technology will enhance Nigeria's internal infrastructure and external contacts all over the world. Such benefits of science and technology cited above and several others tend to make Nigeria tilt her reliance almost entirely on science and technology as the only effective means of providing solutions to her national problems. For many years, therefore, Nigeria has relied on the importation of technology. This act has attracted criticisms from many sections of Nigeria since technology has neither made Nigeria
technologically advanced nor provided the anticipated solutions to her socio-economic problems. As Ohikena (1974, p. 12) said:

Under the system of technological transfer, development seems difficult. This is because modern technology has been devised to solve problems of developed countries, e.g. substituting skilled labor and machines for unskilled labor replacing tropical raw materials with synthetic materials etc. To import such technology becomes irrational since in Africa there is abundant labor (mostly unskilled) relative to capital.

Ohikena concluded from the above reason that imported technology has done little in solving the growing unemployment problems in Nigeria. Ohikena further admonished that for real national development to take place, the pulses of the growth of technology must be within the society. Also that since technological transfer would require adaptation to local needs, there must develop an indigenous capacity which will ensure beneficial results from imported technology. Adejumo (1986) also stated that Nigeria must realize that
technology is developed and not necessarily "transferred" -- as conceived by many people. Adejumo concludes that

We need to accept the fact that people develop technology when they improve their knowledge, skills and procedures for making, using and doing things. Of course, we have to acquire modern science and technology and adjust to our creative abilities to enable us surmount the challenge (p. 20).

Akolo (1986) advocates that technology must relate to culture. The importation of American technology will not dramatically make Nigerians behave like Americans. Therefore technology has to be used to the advantage of Nigerians and not become their master. Akolo concludes that if Nigeria must import technology, the technology of the hand must also be developed and used along with the imported technology.

Thus far, it is clear that Nigeria cannot develop a modern and prosperous society without technology. Nigeria, of course, must initially import the technology but cannot successfully use imported technology without developing a thorough understanding of it and the frame of mind that is conducive to its
effective and proper use. We must develop the ingenuity and creativity of our people to adapt imported technology to solve our problems or to create new technology as may be required by the peculiarities of the Nigerian society. These are clearly great goals -- and it is proper to say that our success or failure to build a rich, modern economy would largely rest on our success or failure to develop a technological consciousness in our people and from this consciousness is channelled to achieve our economic objective. The lessons from Japan, Russia and China support the conclusion that the growth of technological innovation for effective national development must largely be achieved within each nation developed by its people. This is what Nigeria is yet to learn.

What I have so far tried to establish is that since the early 70's Nigeria has been unflinchingly committed to the acquisition of science and technology. Nigeria also believes that the acquisition of science and technology is the only means to national development and modernity. There is also the feeling that science and technology are the panacea to her
socio-economic problems. Finally, to ensure technological development is by transfer. Table 11 clearly illustrates not only the lop-sided commitment of Nigeria to science and technology but also its peripheral treatment of the arts.

The decision to include or not to include art in a school program devolves on the school's principal. Some schools include art in their programs in order to supplement the existing subjects and not necessarily because of the importance attached to it. Usually the few students who are involved with art drop it as soon as they graduate from school. Since on the government side, art is not taken seriously, the schools follow suit. For schools to attract funds and recognition, they have to include subjects which are cherished and given full attention by the government. Such subjects are those in the areas of science and technology. Nigeria is aspiring to be like Europe and America in their present stage of technological breakthrough. As Professor Audu (1980, p. 2222), Nigeria's former foreign minister, once said,
Nigeria will develop nuclear technology for peaceful purposes and eventually become a nuclear power ...

The government of Nigeria is determined to put her financial resources in what she thinks might enhance her socio-economic conditions, guarantee her political security and improve her military might. Certainly, the government does not consider art of any relevance in the pursuit of these goals. One may ask, however, whether the perception that the government of Nigeria has of art is coherent with its overall goals. Since the government is so preoccupied with technology, are there some ways one can demonstrate to the government the kind of relationship that exists between art and technology? Is art relevant to technological development? Can art actually assist technological development? Do technology and art complement each other? These and many other questions come to mind when one views how the government reacts warmly to technology and nonchalantly to art.

The relationship between creativity and technology can be seen as a kind of symbiosis. Creativity, on the one hand may have created technology in the beginning
but becomes more and more dependent on technology to stimulate further creativity. On the other hand, technology appears to usurp many of the functions of creativity (especially in the artistic realm) but at the same time it is more dependent on creativity to make it more effective in performance. Technology is not a threat to artistic creativity but can be an extension of the creative process. As Sawa (1986) puts it:

An important relationship between artistic creativities and technology is that the latter draws on the former. Technological designs have to incorporate artistic designs, if such products were to physically appeal to the public. The skill of the creative artist, his ability to imagine and create what is yet to be, his ability to please by creating aesthetic forms, are an asset to the technological era. (p. 41)

Sawa cautions that over-dependence on technology has engendered visible signs of dehumanization in several industrialized nations. He further states that creative arts activities can reduce the impact of technological destruction. Artistic activities can
make life more meaningful. Also, the more technologically advanced a society becomes, the more it would advance artistic creativity.

Ajayi (1986) reflects on the historical development of industrial design as far back as the 1920's. Ajayi sees industrial design as the design of objects for machine production which is an integration of art, engineering and merchandizing. Ajayi concludes that:

> Industrial design has become a field as complex as architecture or community planning, and like them, it is a serious business which works from the inside out, from basic human needs to products that satisfy those needs. Experts in many fields pool their skills in the design of everything from tableware to airplanes. (p. 51)

It is clear so far that art and technology complement each other. Therefore, technological development and artistic creativity should be growing together in the interest of the individual and the society as a whole. In view of this, how do we reflect this in art education programs in schools and in the overall education system?
According to Akolo (1986), art education must be related to culture, so also must technology. Curriculum planners must break with the convention of combining art with English or history or any of the humanities at the tertiary level. It is necessary to consider the combination of art with either math or chemistry or biology or physics. Akolo’s argument is based on the fact that a painter not only needs some knowledge of anatomy but also some knowledge of chemistry of paint. Also, a textile designer also needs some knowledge of chemistry. Finally for the graphic artist to go into computer graphics, he or she must have some knowledge of mathematics. Akolo concludes that the Nigerian education curriculum must loosen its rigidity and be more flexible. This process of curricular reform will lay a foundation for the realization of the relationship between art and technology, more especially, how art and technology can complement each other. Adejumo (1986) also suggests that art school programs should be more scientific and technological in tendency. That educational curriculum should make provision for the student to have good
mathematical and scientific grounding in school so as to enable them "naturally reach for materials and processes which technology can provide" (p. 21). Adejumo also advocates the inclusion of other complementary subjects like Sociology and Technical Drawing into the Aesthetic Training Curriculum. He also supports a close link between Art and Design institutions and industries. This link will enable schools to train designers to acquire the professional techniques required by industries and thereby help the economy.

The point that is being emphasized here is that art and technology complement each other. Artistic creativity is the basis of technology. This is what the government of Nigeria must know. This should therefore be reflected in the school curriculum.

**Summary and Conclusion:**

This chapter focused on art education, art and cultural programming within the context of Nigeria as an independent nation -- since 1960. The independence of Nigeria in 1960 triggered the laying of new educational foundations. The tremendous expansion of
institutions of learning and the broadening of educational curricular stemmed from the recommendations of the various educational commissions that were set up by the Federal government.

The Federal government took more noticeable steps in promoting the arts internally and externally through the established agencies and Ministries like the National Council for Arts and Culture (NCAC), Museums, the Federal Ministry of Information and Culture and the Ministry of External Affairs, etc. The arts were also promoted within the states by the state arts councils, the state ministries of education and museums.

The budgets for the arts and culture for a period of 10 years were also examined. Through the arts budget analysis, I was able to determine the following: (a) How much was spent on the arts annually. (b) How the amount spent compared on a percentage basis to the total Ministry budget and the overall national budget. (c) Whether the amount spent on the arts was commensurate with increase in national revenue and the expanding demands of arts and culture programming of the nation.
The current state of art education in schools and institutions of higher learning was discussed. Attention was also devoted to the state of art teaching and the mode of training art teachers. The arts professional organizations such as the Society of Nigerian Artists (SNA), the Nigerian Society of Education through Art (NSEA), etc., were discussed. This discussion was undertaken to determine their professional leadership role in arts and cultural education in Nigeria.

The role and status of science and technology in Nigerian socio-political and educational systems were analyzed. The discussion was particularly focused on their impact on art education. Science and technology are the major subjects of educational preoccupation of the Nigerian government. This is a pattern that characterizes the educational curricular of most developing nations. It was necessary to particularly examine the impact of science and technology on art education. It was also necessary to examine how art as a creative process can also play a role in technological advancement. The research finally
pointed to the fact that technology and art exist on a symbiotic basis. Therefore, art need not be deleted from school curricular because of technology. Both can be successfully taught.

As earlier indicated, Nigeria has had two main political administrations since her independence in 1960 -- the civilian and military administrations. The first civilian government lasted from 1960-1966. Tables 1 and 2 clearly shows the amount of money that was annually allocated for arts and culture. However, I could not gain access to the annual national budgets and the annual Ministry budgets to which arts and cultural affairs were affiliated. This makes it difficult to know what percentage of the overall national budget and the Ministry's budget was devoted to arts and culture. Therefore, one cannot effectively establish a common basis for comparing the level of financial commitment of the first civilian government and that of the subsequent military and civilian governments. Between 1966 and 1979 there were two military regimes. During these years, as Tables 3 and 5 indicate, there was an unsteady but remarkable rise
in the amount of money voted for arts and culture. During these years, the Nigerian economy was booming because of a tremendous increase in oil revenue. Therefore, money was available to spend. It was during this period that the national theatre was built and Nigeria also hosted the world Black Festival of Art and Culture (FESTAC). FESTAC according to rumours in the media, is estimated to have cost the Nigerian government close to 1 billion dollars. Very unfortunately, many Nigerians regret that there is very little to show for such colossal expenditure for that event. In that same period, the National Arts Council was redesignated the National Council For Arts and Culture (NCAC). The power base and the jurisdiction of the NCAC were strengthened and expanded respectively. The museums and other cultural institutions got more funding. On the whole, however, the arts and culture budget still ranked lower than the allocations in other areas.

The civilian government which was voted in in 1979 and lasted until December 1983, did not demonstrate any remarkably different commitment towards arts and
cultural. In this era, more ministries were created and the Division of culture was put under the Ministry of Social development, Youths and Sports. Apart from this strange merger, people were also disappointed in the civilian government for not creating a separate Ministry for Arts and Culture. The civilian government also placed a very high premium on science and technology. In fact, it was the civilian government that established the Ministry of Science and Technology and the seven universities of technology. It was a regime that was strongly dedicated to the pursuit of scientific and technological advancement. Although the regular cultural activities were still sustained, there was nothing that the civilian government did about them that was significantly different from what the military government had done.

Between 1983 and now there have been two military governments. The main achievements noticeable so far are the creation of the division of Culture and Archives headed by a sole Administrator (Colonel Akogun), and the establishment of a National Cultural Troupe headed by an internationally acclaimed actor and
playwright -- Hurbert Ogunde. Hurbert Ogunde, the Nigerian guru of folk drama, has made several films based on Nigerian traditional culture and social life. Apart from these developments nothing else that is new has happened to the arts at the national level.

How do these factors affect arts policy implementation in Nigeria? Nigeria, since independence has had several and different administrations. Each of these administrations whether military or civilian, is credited with favorable policy statements about arts and culture. Unfortunately, such policy statements were never backed by adequate action, especially in the area of financial support. It is quite unproductive for a government to declare its support for art education and art and culture programming in general without establishing art institutions which will design and oversee very viable and cultural programming for the country, funding art programs in schools and training more art teachers to back them. In other words government must establish the necessary network to ensure a smooth realization of the policy objectives. Except government acts in this manner, art
will continue to thrive poorly in institutions of
learning at all levels. Teachers will continue to be
in short supply and the general apathy of the public
toward the arts will continue to linger.

Another factor worthy of note is the
ineffectiveness of the professional arts organizations.
Apart from the Nigerian Society of Education through
art, (NSEA), none of the other professional arts
organizations has provided the desired leadership for
the arts. The society of Nigerian Artists (SNA) for
example, lacks the drive, membership and the political
clout to influence government decisions about the
future of the arts.

Professional arts organizations are expected to
play a very vital leading role to the profession and
its members, not only in research but also in their
overall welfare. How does the SNA handle the problems
of art teachers especially in the area of provision of
facilities for teaching, like art materials,
classrooms, etc.? How does the SNA react to the
indifference that characterizes the attitude of school
principals to art education? How does the SNA react to
the poor incentives that have been given to art
teachers? Can more art teachers be trained? How can
the government be lobbied to be more responsive to
artistic needs? These and many other issues have not
been on the agenda of the SNA. Until the SNA wakes up
from its slumber and learns to adopt a stronger
leadership posture, the art teachers and artists of all
kinds will continue to wander aimlessly like sheep
without a shepherd. The SNA has to be able to
influence the government to make a more realistic
commitment to art education and also partake actively
in the implementation process.

The National Council for Arts and Culture and
other state Arts Councils are government owned. Since
they are government controlled, the extent of the
leadership they provide for the arts and cultural life
of the nation is dictated by government civil service
provisions. Arts Council Directors complain generally
of underfunding of Arts Councils. Their operations are
confined within budget limitations. They cannot be too
critical of the government because they are a part of
it. Funds and civil service ethics are the two factors
that dictate the leadership they provide for the arts and culture. The art division of the federal Ministry of Education and the state Ministries of education are also ineffective in fostering art programs in schools. Poor funding, general government apathy stifle their intent to provide effective direction to the arts.

Finally, apart from the draft cultural policy which was produced in 1979, the government of Nigeria has no officially ratified cultural policy document. A sound cultural policy document is expected to provide the necessary guidelines for effective culture programming in the country. Without a cultural policy document, successive governments will continue to forge verbal policies that will not yield any significant returns.

The next chapter will focus on the analysis of the surveys and interviews that were conducted in Nigeria.
CHAPTER IV

METHODOLOGY AND PROCEDURES

The main approach to this study is historical. However, in order to more fully realize the objectives of the study, additional approaches were employed. I also felt that adopting other approaches would shed more light on the data gathered and also provide a stronger basis for a more in-depth and comprehensive interpretation and analysis. In other words, adoption of these additional approaches were considered useful because they would make provisions for a thorough understanding of the insights and conclusions garnered from the use of the historical method. These additional tools were the administering of questionnaires and conducting of selected interviews. This chapter will essentially focus on:
(a) the description of the research methods and justification of their suitability for this research

(b) the step by step procedures of the research

It is necessary to mention also that the entire research took four phases. The first phase of the research was conducted in the United States while phases II and III were carried out in Nigeria. The last phase -- (IV), was carried out in the United States.

Historical Approach:

The first two phases of the research were essentially historical. The first phase involved the search for the essential materials that would help with the basic design and concepts for the dissertation. The first step therefore was to get access to the primary sources necessary for this research which were a large body of documents scattered over different institutions in the United States. The first places I visited were: The Ohio State University Libraries, especially the Fine Art, Education, Business, Black Studies and political science libraries; the State
Library in the downtown area of Columbus; Indiana University, Bloomington; Library of the United States Office for International Development (USAID), Washington, DC and the Library of Congress also in Washington, DC. As earlier indicated, research in the places mentioned above provided me with substantial materials which helped tremendously in the establishment of the basic design and concepts for the project.

The second phase of the research was conducted over a three month period in Nigeria. During this period, I visited several places in Nigeria where I gained access to very valuable primary sources. Among the places visited were:

1. The federal Ministry of Information.
   In addition to its primary assignments, the Ministry also oversees the following arts and cultural agencies:
   a. National Council for Arts and Culture
   b. National Theatre
c. National Commission for Museums and Monuments
d. National Archives Committee
e. Center for Black and African Arts and Civilization
f. Mass Media

2. Federal Ministry of Education, which administers:
   a. Art and cultural education
   b. Art education and artists' societies
   c. UNESCO sponsored cultural activities

3. Federal Ministry of Trade which oversees:
   a. International trade fair and cultural display.
   b. Promotion of arts and crafts industries.

4. The National Council for Arts and Culture whose mandate is to work toward the promotion, revival and
development of literary, visual and performing arts.

Other institutions and departments visited included: the Library of the Nigerian Universities Commission, Lagos; Libraries of the Universities of Ife, Lagos, Benin and Ahmadu Bello; Federal Ministry of Science and Technology, Lagos; Office of the Sole Administrator for Culture and Archives, Lagos; the National Museum; Center for Black and African Arts Civilization; National Commission for Museums and Monuments and the Department of Antiquities.

The visits to various Nigerian government institutions created the opportunity for obtaining some government documents such as -- reports of various commissions, conferences, seminars and workshops on education, art education and culture; periodicals, yearbooks, bulletins; professional journals on art and art education published by the Nigerian Society of Education through Art (NSEA), and the Society of Nigerian Artists (SNA); the 1975 to 1986 syllabi for secondary schools and grade II Teacher Training Colleges obtained at the West African Examination

Documents examined in the various academic institutions included: dissertations, books and journal articles written or published by foreign and Nigerian scholars on art, education, politics, philosophy, cultural anthropology, public administration, public policy, religion and research methods. It is clear therefore, that digging through this huge corpus of materials would require the use of no more appropriate mode of inquiry than the historical.

Ary, Jacobs and Razavieh (1979) define historical research as the attempt to establish facts and arrive at conclusions concerning the past. The historian, they observed, not only locates evidence carefully and objectively but also evaluates and interprets. Conclusions are based on evidence gathered thus increasing one's knowledge about how and why certain things occurred in the past and how the past has become or affected the present. The anticipated result of
historical inquiry is increased understanding of the present and a more rational basis for making present choices. History is not a list of chronological events but a truthful integrated account of relationships between persons, events, times and places Daniels (1966) and Van Dalen (1979). Historical research therefore, provides a guiding light to understanding more deeply the circumstances and conditions that shape events. Essentially, the task of a historical research is to discover the foundations of historical truth; it is indeed a critical search for truth.

As earlier indicated, the present research endeavor fits very squarely into the parameters of historical inquiry. The entire research endeavor has been directed to the attainment of the truth. The gathering of historical documents relevant to this research, studying and analyzing them and extracting the essentials crucial to the laying of the theoretical and historical foundations of this research justifies the adoption and suitability of the historical method.
Therefore through the study and analysis of documents, I was able to:

1. trace the historical development and growth of the arts in Nigeria over the years ---- ---- i.e. from the pre-colonial times to the present.

2. examine the policies of the various governments toward the arts and art education. That is, I was able to find out what the status of art was in the traditional society, the missionary and colonial period, and the post independence period.

3. determine the present state of art education, art administration, leadership role of professional arts organizations, private and government support levels, and the overall impact of the arts on Nigerian education.
4. identify the leadership roles of the various arts departments in various ministries, arts agencies at the Federal and State levels and arts organizations and their various state chapters.

The third phase of this study required a second trip to Nigeria. During this visit, I conducted interviews with selected private and government arts administrators and policy makers. I also administered questionnaires to teachers of art in secondary and post-secondary institutions.

Those interviewed include: the Director of the National Council for Arts and Culture (NCAC), directors of the state Arts Councils, Head of the Division of Art and Cultural Education in the Federal Ministry of Education, the Heads of the Divisions of Art Education in the state Ministries of Education, the sole Administrator for Culture and Archives, school principals and Presidents of some professional arts organizations. Interviews centered mainly on policy, education, financing and administering of the arts.
On the other hand, the survey instrument was administered to art teachers at secondary schools, Teacher Training Institutes (Grade I & II), Colleges of Education (NCE), Advance Teachers Colleges (ATC), Polytechnics and the universities at selected cities and villages in Northern and Southern Nigeria. The instrument was used to sample the attitude of art education practitioners toward the effectiveness of arts leadership, adequacy resources, role and composition of arts curricular, policy implementation and philosophy of art education.

On return to the U.S., the instrument was coded and analyzed with the use of simple descriptive and correlation statistics in SPSS package. Chapter VI is entirely devoted to the details of the analysis and interpretation of the last part of this study.

**Design of Questionnaire:**

Babbie (1973) advocates that in a survey research, construction of questions is a step that must be taken seriously by all researchers -- even though there are no ultimate "right" and "wrong" ways of asking questions. Babbie further states that data are created
rather than simply collected. This is because what determines the data received is the manner in which the data are sought. Babbie concludes therefore that the researcher "... must be continually sensitive to the effects of question wording on the result that he will obtain. (p. 44). Dillman (1978) also states that the writing of questions is one of the most crucial steps in survey research. Writing of questions, according to Dillman, can be divided into three parts:

1. the kind of information sought.
2. the question structure.
3. the actual choice of words.

The views of Dillman, Babbie and several authors in the area of Survey Research have influenced the procedure for the instrument design for this study.

First a decision was made as to what information to seek. The issues arising from the overall concept, significance and goals of the research project provided the basis for determining the information desired from the survey respondents. Close-ended questions were considered appropriate for this study. This is because close-ended questions are easier to code more
especially when the population sample is large. I ensured that the questions were short, clear and straight to the point. Each question dealt with a single idea, decreasing chances of ambiguity. Hypothetical and biased questions and questions bearing leading suggestions to the responses desired were avoided. To achieve all of the above, I took the following steps:

1. The questionnaire was read and critiqued by friends and some faculty members in art education department at The Ohio State University.

2. The questionnaire was tried on randomly selected people who also did a critique of the items.

3. The items were revised, recast and refined as many times as was deemed necessary.

On the whole, not only did all of the above steps enhance the objectivity and clarity of the items, they also helped in determining their relevance.
Since this section of the study was on attitude survey, the Likert-type scale was considered an appropriate technique. The questionnaire consisted of statements to which individuals were asked to express their degree of agreement or disagreement. There were 5 category responses and respondents were directed to indicate their positions on each statement by checking any of the category responses. Likert-scaling technique made it possible to assign scale value to each of the category responses. Each statement had a numerical value attached to it. The degree of approval or disapproval determined the level of the numerical value attached to each statement. The Likert-type scale also made it possible to report percentage responses by combining the two outside categories; strongly agree and agree and strongly disagree and disagree.

Finally, at the completion of the entire questionnaire, a trial test was administered to a number of subjects. Only items that correlated with the total test were retained. This test for internal
consistency enabled the researcher to eliminate statements that were ambiguous and totally out of line with the rest of the scale.

**Questionnaire Content:**

The questionnaire consisted of the demographic information section and the section of the questions about teachers' attitude toward the arts professional organizations, government and the arts, funding of the arts, arts agencies and arts institutions and arts education. The demographic section required information about sex, age, highest educational level, teaching experience, level of education at which respondent is currently teaching, membership of professional arts organization -- and whether respondents hold a degree from a university located outside Nigeria. There was a section in which respondents were asked to place in rank order areas of art which they most emphasize in their teaching. The rank order was from 1-9 -- number 1 being the most emphasized and number 9 being the least emphasized.
The questionnaire contained 15 items. Each of the items had 5 category responses to which a scale value was attached on a Likert-type scale below:

1. strongly agree
2. agree
3. undecided
4. disagree
5. strongly disagree

The respondent was directed to circle any of the category responses by each of the items which best describes his/her level of agreement or disagreement. The details of the questionnaire content is on appendix A.

An interview questionnaire was also designed. It was designed for art administrators and policy makers at the Federal and state levels; at the various institutions of learning, arts agencies and cultural institutions. The interview format was open-ended and structured -- and each subject was interviewed for about 50-75 minutes. The purpose of the interview was:
a. determine the extent of government participation in the promotion of the arts — especially in the area of funding.

b. determine the effectiveness and consistency of the arts policy — since government virtually takes charge of them.

c. determine the role of government in raising and assessing the level of public awareness to culture.

d. determine how the present structural and managerial arrangements of the nation's cultural institutions affect cultural stability and growth.

e. to determine which of the administrations — i.e., military or civilian that has been most supportive of arts and culture.
f. to determine the overall impact of the frequent political change in Nigeria on arts and cultural policy.

During a general discussion at the end of the interview, the interviewees were asked what predictions they had for the future of arts and culture in Nigeria. The interview was not tape-recorded but written up. A content analysis was done using indicators of the categories considered relevant by the researcher. The content summary based on the chosen categories was done.

Population/Sample:

The population for this research consisted of art teachers at selected institutions at the various educational levels in Nigeria. These educational institutions included: secondary schools, Teachers' Institutes — (grades I and II), Colleges of Education (NCE), Advance Teachers' Colleges (ATC), Polytechnics and universities. Institutions where the questionnaires were administered were randomly selected in different parts of the country. This was to ensure, to some degree, a fair and equitable participation of art
teachers in educational institutions situated in different parts of the country. It should be noted that the number of art teachers in Nigerian schools is very negligible. It was therefore impossible for me to get the population sample for this research in one state or a limited geographical area of the country.

Those interviewed consisted of art administrators, cultural and education officers and policymakers in different parts of the country. They included: the nation's sole Administrator for culture and archives; the Assistant Director for the National Council for Arts and Culture, Head of Art Education Division in the Federal Ministry of Education, and Director, Bendel State Arts Council, Benin-city. Among others interviewed were heads of art education department of different universities and colleges of education, research fellows at different institutes of African studies and centers for cultural studies and some secondary school principals (some of whom were artists by training).
Methods of Data Collection And Administration of Questionnaires:

I spent one and one half months in Nigeria on administering questionnaires and interviewing people. It is essential to mention at this point that sociological economic and administrative factors affected the response rate to the questionnaire.

First, most of the schools (especially in Lagos State) were getting ready for their final examinations and some of the art teachers were involved in the supervision of regional and national examinations. Such professional duties took precedence over the completion of a questionnaire. Invariably this caused protracted delays in the completion of some of the questionnaires. Another problem was that most teachers (as was the case of many other professionals), had not been paid their salaries for two months. The morale of the teachers was very low and consequently, they did not respond with the enthusiasm that might otherwise been present. Most of the principals of the schools in which the questionnaire was administered were very
cooperative. Also, in spite of the teachers' problems, there were 149 respondents out of the 200 questionnaires administered.

Before the distribution of the questionnaires to various schools, some initial and preparatory contacts were made. Letters of introduction were first sent to the principals of schools chosen for the study. In the case of higher institutions like the Colleges of Education (NCES and ATCS) Polytechnics and Universities, letters of introduction were sent to art department heads. These initial contacts were necessary to obtain permission for the study. In fact, most heads of art department and principals of secondary schools and Teacher Training Institutes (grades I & II) were very cooperative. They made visible efforts to facilitate the research process.

The distribution of the questionnaires to schools involved two processes -- mailing and personal delivery. Since I had a limited time to spend in Nigeria on this research, some of the questionnaires were mailed to the art teachers in some of the chosen schools through their principals. Each questionnaire
had a covering letter which explained the purpose and objectives of the research and how the questionnaire was to be completed (see Appendix A). Stamped self-addressed envelopes were included to facilitate early response. After a period of one and one half weeks, my friend and I visited the schools and colleges to collect some of the completed questionnaires and administer others. Some of the schools, especially the Teachers Institutes (grades I & II), were visited more than once. The art teachers were directed to submit the completed questionnaires to the principals who would mail them to me at a specified address in Benin-City, Nigeria.

As earlier mentioned, of the 200 questionnaires administered, 149 were returned and 121 were good enough for analysis.

Those questionnaires that were found unsuitable for analysis were:

1. the ones with incomplete demographic information.
2. the ones with responses only to half of the questionnaire items.
3. the ones with incomplete or missing pages.

4. the ones that were badly mutilated.

Interviews with art administrators, principals of secondary schools, heads of art departments in higher educational institutions and others took place at various locations. Prior to the scheduling of interview dates, interview scripts and letters of introduction were hand-delivered to the interviewees. This enabled them to acquaint themselves with the purpose and goals of the research and why. Their participation was considered crucial. Most of the interviews lasted between 50 to 75 minutes. Most of the interviewees were interviewed in their offices while some were interviewed in their homes. Interviewees declined to be interviewed on tape, therefore interviews were very tedious but interesting and they contributed in no small measure to the body of this research.
CHAPTER V

DATA ANALYSIS AND DISCUSSION.

The first part of the data for this chapter was obtained from the responses to the questionnaire which was administered to two-hundred art teachers at different levels of educational institutions in Nigeria. The second part of the data consisted of the interview responses from art administrators, policymakers, cultural and education officers in different parts of the nation.

The data from the first section which comprised the returned questionnaires was coded and recorded on the Fortran coding form. The data was then punched into the IBM computer card for each respondent. The coded information was then processed at The Ohio State University Instruction And Research Computer Center.
To ensure a more precise and meaningful analysis, the Statistical Package for the Social Sciences (SPSS) was used in the analysis of the data.

It should be noted, however, that the nature of this research did not require the use of sophisticated statistical analysis. Therefore, it was only necessary to employ simple statistical computations involving frequencies, percentages, means and t-tests in presenting and interpreting the first section of the data. Lastly, the tabulation and classification of the interview data was done manually.

This chapter's report was conducted in the following format:

a. Analysis of Demographic Data.
   
   This essentially deals with the results of the descriptive statistics of the demographic data.

b. Summation of Responses And Discussion:
   
   This is a focus on the analysis of responses to individual items on the questionnaire. The questions are closed-ended.
c. Interview data:

This is analysis of the responses of interviewees to the interviews conducted. Questions were open-ended and the elicited in-depth and comprehensive discussions from interviewees.

d. Summary of Questionnaire Responses And Interviews:

This is a summary of the main ingredients of the responses from the questionnaires and interview respondents.
Analysis Of Demographic Data

One hundred and twenty-one art teachers were drawn through stratified and systematic sampling techniques. Tables 12 to 18 are a presentation of the demographic data.

As shown on Table 12, 57.9% of the respondents were male while 42.1% were female.

Table 12

Number and Percentage of Participants in The Study By Sex

<table>
<thead>
<tr>
<th>Sex</th>
<th>Number of Participants in the Study</th>
<th>Percentage of Participants in the Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>70</td>
<td>57.9</td>
</tr>
<tr>
<td>Female</td>
<td>51</td>
<td>42.1</td>
</tr>
</tbody>
</table>

121 100.00
Table 13 presents the absolute and relative frequencies of the age category of the Nigerian art teachers who took part in the study. A majority of the respondents fell within the 31-35 age range, giving a total of 42 or 30% and followed by those who were within the age range of 26-30 with a total of 31 or 26%. None of the respondents was under 20 and only 11% was over 45.

<table>
<thead>
<tr>
<th>Age Range</th>
<th>Absolute Frequency</th>
<th>Relative Frequency (Percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 20</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>20 - 25</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>26 - 30</td>
<td>31</td>
<td>26</td>
</tr>
<tr>
<td>31 - 35</td>
<td>37</td>
<td>30</td>
</tr>
<tr>
<td>36 - 40</td>
<td>25</td>
<td>20</td>
</tr>
<tr>
<td>40 - 45</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>45 - Over</td>
<td>13</td>
<td>11</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>121</strong></td>
<td><strong>100.00</strong></td>
</tr>
</tbody>
</table>
Table 14 presents both the absolute and relative frequencies of the highest level of educational attainment of the art teachers who participated in this study. 37% of the respondents had university degrees while those with Higher National Diploma (HND) constituted only 25%. Next to the University degree holders were the National Certificate of Education (NCE) graduates, constituting only 26% of the respondents. Those who had the Ordinary National Diploma (OND) made up 10% of the respondents while the Advance Teachers' College graduates (ATC) were only 7%.
Table 14

Absolute and relative frequencies of the participants in the study by level of educational attainment.

<table>
<thead>
<tr>
<th>Level of Education</th>
<th>Absolute Frequency</th>
<th>Relative Frequency (Percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>University Degree</td>
<td>45</td>
<td>37</td>
</tr>
<tr>
<td>Higher National Diploma (HND)</td>
<td>23</td>
<td>19</td>
</tr>
<tr>
<td>National Cert of Education (NCE)</td>
<td>32</td>
<td>27</td>
</tr>
<tr>
<td>Ordinary National Diploma (OND)</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>Advance Teachers Certificate (ATC)</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>121</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>
Another important area of information that was requested from the respondents was the level of the educational institutions at which they teach. Table 15 lays out the absolute and relative frequencies of the levels of the educational institutions which the respondents teach at. The majority of the respondents — 30%, were secondary school art teachers. Next were those who teach art at the National Certificate of Education institutions (NCE) which made up 21%. University art teachers constituted 19% of the respondents, while those at the polytechnics were only 7%.
Table 15

Absolute and relative frequencies of the participants in the study by level of the educational institutions at which they teach.

<table>
<thead>
<tr>
<th>Teaching Level</th>
<th>Absolute Frequency</th>
<th>Relative Frequency (Percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>University</td>
<td>23</td>
<td>19</td>
</tr>
<tr>
<td>Polytechnic</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>National Certificate of Educ (NCE)</td>
<td>26</td>
<td>21</td>
</tr>
<tr>
<td>Advance Teachers' College (ATC)</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>Secondary School</td>
<td>36</td>
<td>30</td>
</tr>
<tr>
<td>Teacher Training Institute</td>
<td>18</td>
<td>15</td>
</tr>
<tr>
<td>Total</td>
<td>121</td>
<td>100.00</td>
</tr>
</tbody>
</table>

The respondents were also asked to indicate their art teaching experience. Table 16 illustrates the range of years of teaching experience of the respondents in absolute and relative frequencies. Those who had six to ten years experience (35%)
constituted the majority of the respondents and was closely followed by those who had a teaching experience of one to five years which made up 32%. Only 4% of the respondents had over twenty-five years of teaching experience.

Table 16

Absolute and relative frequencies of the art teachers teaching experience by range of years.

<table>
<thead>
<tr>
<th>Years of Teaching</th>
<th>Absolute Frequency</th>
<th>Relative Frequency (Percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-5 years</td>
<td>38</td>
<td>32</td>
</tr>
<tr>
<td>6-10 years</td>
<td>42</td>
<td>35</td>
</tr>
<tr>
<td>11-15 years</td>
<td>21</td>
<td>17</td>
</tr>
<tr>
<td>16-20 years</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>21-25 years</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>25 years-over</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>121</td>
<td>100</td>
</tr>
</tbody>
</table>
There was also a focus on the professional arts organizations. Participants in the study were asked to indicate the professional arts organizations to which they belonged. As Table 17 illustrates, almost half of the respondents (48%) did not belong to any professional arts organizations. 26% indicated they belonged to the Society of Nigerian Artists (SNA), while 22% said they were members of the Nigerian Society of Education through Art (NSEA). Only 6% of the respondents belonged to the International Society of Education through Art (INSEA).
Table 17

Absolute and relative frequencies of the Art Teachers by art professional organization affiliations.

<table>
<thead>
<tr>
<th>Professional Organizations</th>
<th>Absolute Frequency</th>
<th>Relative Frequency (Percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Society of Nigerian Artists (SNA)</td>
<td>31</td>
<td>26</td>
</tr>
<tr>
<td>Nigerian Society of Education Through Art (NSEA)</td>
<td>26</td>
<td>22</td>
</tr>
<tr>
<td>International Society of Education Through Art (INSEA)</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Belongs to NO professional organizations</td>
<td>58</td>
<td>48</td>
</tr>
<tr>
<td>Total</td>
<td>121</td>
<td>100.00</td>
</tr>
</tbody>
</table>
Specifically those who had university education or equivalent were asked to indicate whether they attended institutions that were located within or outside Nigeria. Only 22% of the respondents had their university education outside Nigeria while a majority (77%) had theirs within Nigeria.

Table 18

Number and percentage of art teachers who participated in the study by location of educational institution attended.

<table>
<thead>
<tr>
<th>Institution Attended</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within Nigeria</td>
<td>94</td>
<td>77.68</td>
</tr>
<tr>
<td>Outside Nigeria</td>
<td>27</td>
<td>22.34</td>
</tr>
</tbody>
</table>

Summation Of Responses To Items And Discussion.

The justification for the choice of the Likert-Type scale as the most appropriate instrument for the collection of the necessary information for this research was discussed in the previous chapter.
It is, however, necessary to emphasize again that the Likert-Type scale is generally known to be reliable for determining a rough ordering of attitudes and perceptions of a phenomenon (Miller, 1983). It also enables subjects to respond to each item in terms of several degrees of agreement or disagreement which makes the analysis of data, most especially for this type of research straightforward and convenient. It should also be noted that the questionnaire items were derived from a perusal of documents reviewed for this study. The items comprised both negative and positive statements. However, the positive statements outnumber the negative ones.

To facilitate the summation of responses and discussion, the researcher adopted the following procedure:
First, it was considered appropriate to teach each item separately since each of them deals with some specific aspect of the whole problem. However, there were some items dealing with some related themes which were illustrated on the same table and discussed as a group.
The next step was scoring the responses to the various items and computing the total score. It should be noted that each respondent was asked to place a circle around a number from a scale of 1 to 5 which most closely represented the respondent's opinion with regard to each statement. The meanings of these numbers were: 1 -- strongly agree, 2 -- agree, 3 -- undecided, 4 -- disagree and 5 -- strongly disagree. For the purpose of this study, the scores of 1 and 2 constituted a positive response, and therefore an acceptance of the statement. Similarly, the scores of 4 and 5 constituted a negative response, and therefore a rejection of the statement. The score of 3 represented an undecided opinion. Best (1981).

Combining the scores of the two outer categories was found adequate for this study because the items tend to reinforce each other. Also, except in a few instances, there were no sharp disagreements among the respondents. Another observation was that under each item, several responses were generally in either the agree or disagree column rather than the strongly disagree or strongly agree categories. This
characteristic of the distribution of responses was an additional factor in the decision to combine the scores of the two outer categories in determining the percentage of total response. Thus through this approach it was felt that the responses will be more clearly analyzed and effectively discussed.

Table 19

Summation of Responses.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Number of Sample</td>
<td>200</td>
</tr>
<tr>
<td>Total Number of Usable Responses</td>
<td>121</td>
</tr>
<tr>
<td>Total Number of Non-Usable Responses</td>
<td>30</td>
</tr>
<tr>
<td>Total Number of Non-Respondents</td>
<td>49</td>
</tr>
</tbody>
</table>

Item I.

Government support for the arts has been very weak.

This statement was meant to determine how the respondents felt about the overall government
commitment to the arts. One hundred and eight respondents (89.2%) agreed that government support for the arts has been very weak while nine respondents (5%) disagreed. Only four respondents (3.3%) were undecided. The profile of responses is presented on Table 20 below.

Table 20

Percentage Distribution of Responses To Item I.

<table>
<thead>
<tr>
<th>Item</th>
<th>SA + A</th>
<th>U</th>
<th>SD + D</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>89.2%</td>
<td>3.3%</td>
<td>7.5%</td>
</tr>
</tbody>
</table>

Although the respondents overwhelmingly supported the view that the arts have been very weakly supported by the government, some moderately opposing views were expressed by some of the policymakers and professors who were interviewed. Dr. Fatuyi, a Reader (equivalent of Associate Professor) in the department of Fine Arts at the Ahmadu Bello University and Mr. Odunlami, the Assistant Director of the National Council for Arts and
Culture indicated that government has been supportive of the arts. According to them, this support can be seen in terms of grants that government provides for artists and the promotion of cultural activities like the annual festival of the arts and culture at the state and national level. They both agreed, however, that the arts certainly require more funding from the government. Their contention was against what they considered was a dismal picture painted of government's attitude towards the arts.

It should be noted that the view of the majority of respondents reflects the general impression held by art teachers and art practitioners in the present day Nigeria. Government is being constantly accused of nonchalance and insensitivity about the needs of the arts. Sharply opposed to the views expressed by Mr. Odunlami and Dr. Fatuyi were those expressed by Professor Abiodun of the Department of Fine Arts at the Obafemi Awolowo University (former University of Ife) and Dr. Jegede of the Center for Cultural Studies, University of Lagos. They both expressed disgust at government's frivolous treatment of the arts. They
further indicated that art has never been a priority item for the government. Abiodun specifically noted that although the Federal government did pump money into art during the World Black Festival of the Arts and Culture (FESTAC '77) in 1977, art then was merely used as a propaganda machine to gain world attention about Nigeria's political and cultural concern. This is because the FESTAC triggered an unprecedented rise of Nigeria's artistic and cultural tempo which disappeared as soon as the FESTAC activities were over. Art therefore, as Abiodun concluded, might get occasional attention -- and such occasional attention is merely used to exploit the arts to the advantage of government and pushed to the background indefinitely until when next it becomes necessary to exploit them.

Item 2

Government places a stronger emphasis on the establishment of programs in the areas of science and technology than in the visual arts.
The preferential treatment given to science and technology at the expense of the arts has been a source of concern to many in the arts and the humanities. The statement therefore was meant to elicit the opinion of art teachers about government's stand on this issue. By significant scores, most respondents agreed that government places a stronger emphasis on programs in the area of science than those in the arts. One hundred and eighteen respondents (97.5%) agreed with the statement and only one respondent (.8%) disagreed. The results are presented on Table 21.

The response to Item 2 does not seem surprising. Science and technology have been a major preoccupation of Nigeria as it is characteristic of most developing countries. This has also confirmed the statistics shown on Tables 6 and 11 that the situation is still current. The thought of how relevant art is to science and technology does not seem to have occurred to the government. Art is generally conceived as a pastime subject, peripheral to education and should therefore not require the serious focus of the school curriculum.
Dr. Fatuyi of Ahmadu Bello University agreed that government places a stronger emphasis on science than the arts, but he, however, commended government's efforts for including art in the educational curriculum planning of the country. Mike Dee Asoro, Sole Administrator for Arts and Culture, Bendel State and Director of Bendel Arts Council, remarked that words on paper are not enough. Asoro further urged that government should back its statements by action and that what government physically does by way of providing support for the arts in schools is what really matters. Asoro concluded that the way government attitude can be interpreted right now is that it has a very, very strong bias for programs in the sciences and is indifferent to the arts.

Table 21

Percentage Distribution of Responses to Item 2.

<table>
<thead>
<tr>
<th>Item</th>
<th>SA + A</th>
<th>U</th>
<th>SD + D</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>97.5%</td>
<td>1.7%</td>
<td>.8%</td>
</tr>
</tbody>
</table>
The visual arts can help in fostering national unity, political and cultural growth in Nigeria.

The importance of art to society is one of the crucial reasons for the establishment of art programs in school and the building of art institutions. It is an area of inquiry that has consistently preoccupied many art scholars. This statement was therefore meant to determine the opinion of teachers about one of the several roles of art — especially in Nigeria. What kinds or roles are the visual arts believed to play? Do the functions of the visual arts extend beyond the borders of entertainment? Can the arts play a significant role in politics, nationbuilding and cultural growth? By significant scores, one hundred and sixteen (95.9%) of the respondents agreed that the visual arts can foster political unity and cultural growth in Nigeria. Only one respondent (.8%) disagreed and four respondents (3.3%) had no opinion. The results are presented on Table 22.
The focus on Item 3 on the role of the arts in fostering national unity, cultural and political growth is very important. However, the fact that a significant majority of respondents agreed with this statement does not necessarily reflect the position or the attitude of the government. Mrs. May Obiozor, the curator for Jos museum, remarked with regret about government's disenchantment with the visual arts from the standpoint of its attitude towards the museums. Mrs. Obiozor pointed out that top government officials habitually mount stiff opposition to the allocation of funds to museums at budget meetings. Some of them openly question the basis for such allocations and the need for museums in the first place. Their reaction stems primarily from ignorance of what museums stand for. How can such people therefore appreciate the significance of what the museums contain? Nigeria is a multi-ethnic state which manifests an incredible diversity of cultures. The visual arts are the mirror through which all of our cultures are manifested for inter-ethnic understanding and for eventual promotion of harmony and national unity.
Table 22

Percentage Distribution of Responses to Item 3.

<table>
<thead>
<tr>
<th>Item</th>
<th>SA + A</th>
<th>U</th>
<th>SD + D</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>95.9%</td>
<td>3.3%</td>
<td>.8%</td>
</tr>
</tbody>
</table>

Item 4

People in government are not aware of the importance of the visual arts to society.

Item 5

The general public is not aware of the importance of the visual arts to society.

On item 4, a strong majority of the respondents agreed that government is not aware of the importance of the visual arts to society. Specifically, one hundred and five respondents (86.8%) were in support of the statement while only eight respondents (6.6%) disagreed and eight (6.6%) had no opinion.
A significant number of respondents to Item 5 -- eighty-nine (73.6%) indicated that the general public is not aware of the importance of the visual arts to society. Twenty-six (21.5%) of the respondents disagreed with the statement while very few respondents -- six (4.9%) -- had no opinion. The results are shown on Table 23.

The response of the general public to activities and institutions that focus on the visual arts like art exhibitions, art festivals, museums, art galleries, Arts Councils etc. has caused some controversy as to the level of public awareness of the importance of the visual arts to society. How many people in Nigeria visit the museums? How many go to traditional or government-sponsored arts festivals? How many visit art exhibitions? How many parents really understand why their children should study art in schools? The answers to all of these questions have sent disquieting signals to those concerned about the fate of the arts. Comments made by some of the respondents on the questionnaires indicate their disappointment at the public's negative attitude towards arts exhibitions.
Generally most Nigerians scarcely go to the art exhibitions; and even the few that go do not purchase any art pieces. The exhibitor therefore remains frustrated socially and economically because he finds himself in a profession that attracts no admiration and economic investment from the public.

The perception that the general public has about art is very low and distorted and is very much tied to that of the government. In other words, government has a tremendous capacity to influence public opinion or perception. Government exercises control on almost all the media in Nigeria. And consequently, its negative attitude towards the arts has also influenced the attitude of the public. According to Olajide in the curriculum planning Division of the Ministry of Education Lagos:

To some degree, people do not know that art exists. There are the cultural shows and activities which temporarily raise peoples' awareness about the arts. The overall government involvement is still below expectation.
Dr. Jegede of the University of Lagos Center for Cultural Studies was more direct in his remarks. Jegede pointed out that government tends to exhibit a very frivolous relationship with the arts -- a relationship that has trivialized the arts and culture. Jegede further remarked that:

There has been a great misconception about culture. Art, for example, is looked upon as a pas-time entertainment. Presently art is the last rung on the ladder. If there is need to cut anything from the budget, it will be art; and it will be done clinically, religiously and remorselessly.

Jegede concluded that in spite of the establishment of the National Council for Arts and Culture and the Art Councils at the state level, art is not still perceived as relevant to nation building and economic growth.
Table 23

Summation of Percentage Responses to Items 4 and 5.

<table>
<thead>
<tr>
<th>Items</th>
<th>SA + A</th>
<th>U</th>
<th>SD + D</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>86.8%</td>
<td>6.6%</td>
<td>6.6%</td>
</tr>
<tr>
<td>5</td>
<td>73.6%</td>
<td>4.9%</td>
<td>21.5%</td>
</tr>
</tbody>
</table>

Item 6

The non-inclusion of the visual arts in most of the schools curricular is a reflection of government's lack of interest in them.

Most schools in Nigeria do not include art in their curricular. This statement was intended to determine whether this phenomenon results from government's lack of interest in the visual arts. By significant scores, ninety-seven respondents (80.2%) agreed that the non-inclusion of the visual arts in many Nigerian schools' curricular is a reflection of government's lack of interest in them. However, only
sixteen respondents (13.2%) thought otherwise while eight (6.6%) were undecided. The profile of responses is presented on Table 24.

Only a very few schools in Nigeria offer art; and in these schools, the arts programs are very poorly organized because of inadequate financial and material support. Mr. Orisawayi, Head of the Art and Cultural Education Division of the Federal Ministry of Education, agreed that funding is one of the nagging problems facing art education in schools. Mr. Orisawayi further added that:

> Although government does provide funds for art education, these funds are grossly inadequate to meet the demands of school art programs.

Mr. Arodu, principal of Bariga Grammar School, remarked that the ban on the importation of certain commodities, including art materials by the Federal Government, has made it impossible for schools and individuals to procure material needed for art programs. Prices of art materials have escalated beyond the purchasing power of schools and individuals. Arodu felt that this
situation requires the urgent attention of the federal government. Otherwise, the visual arts would be totally done in.

As earlier indicated, government's interest is strongly tilted towards the sciences. Therefore virtually every school in Nigeria offers courses in science because government recognizes it importance and deeply cares about it.

Table 24

Percentage Distribution of Responses to Item 6.

<table>
<thead>
<tr>
<th>Item</th>
<th>SA + A</th>
<th>U</th>
<th>SD + D</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>80.2%</td>
<td>6.6%</td>
<td>13.2%</td>
</tr>
</tbody>
</table>

Item 7

The traditional arts of Nigeria have some importance for today's modern Nigeria.
In the light of the challenges of modern times -- especially in the areas of economy, science and technology, government and politics, are the ancient arts of Nigeria still considered of some importance? Can they still play some significant role in these contexts? This is highly controversial -- especially among the general public and the government which do not seem to see the relationship between the ancient culture and the present age of modernity. However, a significant majority of the respondents agreed with the statement while only five (4.1%) disagreed. Four respondents (3.3%) were undecided. The profile of responses is presented on Table 25.

Table 25

Percentage Distribution of Responses.

<table>
<thead>
<tr>
<th>Item</th>
<th>SA + A</th>
<th>U</th>
<th>SD + D</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>92.6%</td>
<td>3.3%</td>
<td>4.1%</td>
</tr>
</tbody>
</table>
Item 8

Professional arts organizations such as the Society of Nigerian Artists (SNA) and the Nigerian Society of Education through Art (NSEA) are able to exert political influence that benefits the arts.

Item 11

The professional arts organizations are strong and viable.

Item 13

The professional arts organizations provide effective leadership to their members.

Item 24

The professional arts organizations are reliable and do a good job in satisfying the needs of their members.
Each Item (8, 11, 13 and 24) deals with specific aspects of a common theme. Therefore, it was considered appropriate and convenient to treat them together.

Item 8 focuses on the political influence of the professional arts organizations while their strength and viability are the focus of Item 11. Item 13 centers mainly on the leadership capability of the arts professional organizations while Item 24 focuses on their reliability and capacity to satisfy the needs of their members.

On Item 8 only twenty-nine respondents (23.9%) felt that the professional arts organizations are able to exert some political influence that is beneficial to the arts. A significant majority of the respondents -- eighty-five (70.3%) disagreed while seven (5.8%) had no opinion.

On Item 11, eighty-four respondents (69.5%) disagreed with the statement that the professional arts organizations are strong and viable. Only twenty-two respondents (18.1%) agreed with the statement while fifteen (12.4%) did not express an opinion.
On Item 13, only nineteen respondents (15.7%) felt that the professional arts organizations provide effective leadership to their members while eighty-seven (71.9%) felt otherwise. However, fifteen respondents (12.4%) had no opinion.

On Item 24, only a very small number of the respondents agreed that the arts organizations are reliable and do satisfy the needs of their members. Sixteen respondents (13.2%) agreed with the statement while a significant majority -- ninety respondents (74.4%) think otherwise. Fifteen respondents (12.4%) were undecided.

From the profile of responses to the above items, it is evident that the professional arts organizations have not lived up to the expectations of their members -- especially in providing leadership and political influence. The respondents also did not feel that the professional arts organizations were reliably strong and in tune with the needs of their members. One of the main objectives of professional organizations is the leadership role they provide to their members. Such a leadership role can be exercised in the areas of
research, politics and the setting of goals for their members. Professional organizations are organs through which members can advocate changes that will benefit the professions they represent as well as their members. Unfortunately, the professional arts organizations in Nigeria are considered to be far from meeting these objectives. Some of the questionnaires bear comments from their respondents which indicated that the professional arts organizations are conceived as "cults" whose membership is exclusive to a few. It is also claimed that the criteria for membership and their organizational structures are the exclusive preserve of a few people.

Mr. Arodu, an artist and principal of Bariga Grammar School, also expressed disappointment in the conduct and the general set up of the professional arts organizations. Specifically, Arodu remarked that:

The Society of Nigerian Artists (SNA) is being run by a few hands. Artists are nonchalant about the organization since it is being run by a few people. No ideas are entertained from other SNA members except those who run it.
Mr. Olajide of the Lagos State Ministry of Education was more blunt in his remarks. He considered the SNA not only ineffective but dead!

Table 26

Percentage Distribution of Responses to Items 8, 11, 13 and 24.

<table>
<thead>
<tr>
<th>Item</th>
<th>SA + A</th>
<th>U</th>
<th>SD + D</th>
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<tbody>
<tr>
<td>8</td>
<td>23.9%</td>
<td>5.8%</td>
<td>70.3%</td>
</tr>
<tr>
<td>11</td>
<td>18.1%</td>
<td>12.4%</td>
<td>69.5%</td>
</tr>
<tr>
<td>13</td>
<td>15.7%</td>
<td>12.4%</td>
<td>71.9%</td>
</tr>
<tr>
<td>24</td>
<td>13.2%</td>
<td>12.4%</td>
<td>74.4%</td>
</tr>
</tbody>
</table>

Item 9

Art should be a compulsory part of all programs at the various levels of Nigerian education.

The inclusion of art at all levels of the Nigerian educational programs is a strong and on-going move by many art educators. By making art a compulsory aspect of education, those who go through the system will
develop a sense of understanding and appreciation for it. Dele Jegede of the University of Lagos Center for Cultural studies insisted that there must be an instrument that will specifically state how much art should be a part of our educational system. Such instrument for example, as Jegede added, can state explicitly that not less than 5% of the school's budget must be devoted to art. The instrument can also specify that not less than 20% of a building project be devoted to artistic embellishment. Jegede warned however, that unless our leaders develop an awareness of the immense potentials of the visual arts, all of this push might be an illusion.

Finally, by significant scores, one hundred and thirteen respondents (93.4%) agreed that art should be made a compulsory part of Nigerian education at all levels. Only seven respondents (5.8%) thought otherwise; while one respondent (.8%) had no opinion. The profile of responses is presented on Table 27.
Table 27

Distribution of Percentage Responses To Item 9.

<table>
<thead>
<tr>
<th>Item</th>
<th>SA + A</th>
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<th>SD + D</th>
</tr>
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<tbody>
<tr>
<td>9</td>
<td>93.4%</td>
<td>.8%</td>
<td>5.8%</td>
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</tbody>
</table>

Item 10

School principals generally support visual arts programs in their schools.

By significant scores, most respondents did not feel that school principals were supportive of art programs. Eighty-six (71.1%) disagreed with the notion that school principals are supportive of art programs and twenty-eight (23.1%) agreed with the statement. Seven respondents (5.8%) however, did not express an opinion.

Two major factors are known to influence principals' support for arts programs in their schools. One is the budget -- that is -- availability of funds;
and the other is the general orientation of education both of which, some people think, are beyond the control of the principals. Some principals will establish and support art programs in their schools if they have the funds to do so while others will prefer to divert the funds to develop other programs. In general, however, principals tend to emphasize what the government emphasizes in educational programs.

Table 28

Percentage Distribution of Responses To Item 10.

<table>
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<tr>
<th>Item</th>
<th>SA + A</th>
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<th>SD + D</th>
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<tbody>
<tr>
<td>10</td>
<td>23.1%</td>
<td>5.8%</td>
<td>71.1%</td>
</tr>
</tbody>
</table>

Item 12

In administering the arts and culture, the National Council for Arts and Culture has positively influenced the cultural and artistic lives of the general public.
Item 14

In administering the arts and culture, the Federal Ministry of Information and Culture has positively influenced the cultural and artistic lives of the general public.

Item 16

The cultural institutions of Nigeria, such as the museums, the Arts Councils etc., have to some degree enriched the cultural lives of the general public through their various activities.

Items 12, 14 and 16 were analyzed together because they all dwell on the same theme from different angles. The National Council For Arts and Culture; the museums and the Federal Ministry of Information and Culture are all institutions that deal with arts and culture and therefore perform related functions.

The focus of item 12 is on the impact of culture programming on the lives of the general public. Thirty-eight respondents (31.4%) agreed that the arts and culture programming of the National Council For
Arts and Culture has led to some positive impact on the lives of the general public. A larger number of respondents — seventy-four (61.1%) — disagreed and nine (7.5%) had no opinion.

Item 14 centers on the positive impact of cultural administration of the Federal Ministry of Information and Culture. Only twenty-four respondents (19.8%) felt that the Federal Ministry of Information and Culture had some positive impact on the cultural lives of the general public. Eighty-two respondents (67.8%) disagreed while fifteen (12.4%) had no opinion.

Item 16 deals specifically with the various activities of the arts institutions in Nigeria — like the museums, arts councils, archives etc. Has the public generally benefitted from these activities? Seventy-one respondents (58.7%) believe that the public has benefitted while thirty-eight respondents (31.4%) disagreed. Twelve (9.9%) respondents were undecided.

One of the most effective ways by which the level of artistic and cultural awareness of the public can be raised is through an effective channel of cultural dissemination. In Nigeria, the arts institutions like
the museums, the art councils, the Federal Ministry of Information and Culture, the state departments of culture are the designated channels for cultural dissemination. Except for the museums and to some degree the arts councils, the respondents do not seem to have faith in the productiveness or effectiveness of these cultural institutions.

Professor Abiodun of the Fine Arts Department at the University of Ife and Mr. Olajide of the Ministry of Education, Lagos, acknowledged some of the periodic cultural activities staged by the cultural institutions -- especially the Arts Councils. They, however, conclude that the biggest nagging problem is lack of continuity. Olajide added that it was only in the seventies that the states started establishing the arts and cultural units.

Mr. Odunlami, the Assistant Director of the National Council for Arts and Culture (NCAC) did express a contrary view. Mr. Odunlami insisted that there is continuity in the cultural activities of the nation. Odunlami pointed out that various arts and cultural festivals are carried out at the state level
and are coordinated at the national level. It is the duty of the NCAC, therefore, to give them a national focus, through the National Festival of the Arts and Culture and several other activities. Odunlami further indicated that the NCAC, for example, emphasizes various dance movements in all parts of Nigeria to see their similarities and what they reflect in the various cultures. Some cultural activities, Odunlami added, are sponsored to international level.

One fundamental problem which Odunlami noted, however, is lack of proper definition of the distinctive functions of the various arts and cultural agencies and divisions of the nation. There are overlapping interests among these cultural units. Mike Dee Asoro, the Sole Administrator for Arts and Culture, Bendel State, noted also that the establishment of cultural divisions in different ministries has led to duplication of efforts and an unhealthy rivalry and ineffectiveness. Asoro then advised that all of these arts and cultural divisions should fall under one umbrella designated the "Ministry of Culture". Another
problem is funding. Both Asoro and Odunlami agreed that funding is one of the biggest problems facing the various cultural institutions in the nation.

### Table 29

Percentage Distribution of Responses to Items 12, 14, and 16.

<table>
<thead>
<tr>
<th>Item</th>
<th>SA + A</th>
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<th>SD + D</th>
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<tbody>
<tr>
<td>12</td>
<td>31.4%</td>
<td>7.5%</td>
<td>61.1%</td>
</tr>
<tr>
<td>14</td>
<td>19.8%</td>
<td>12.4%</td>
<td>67.8%</td>
</tr>
<tr>
<td>16</td>
<td>58.7%</td>
<td>9.9%</td>
<td>31.4%</td>
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</table>

**Interview Data Analysis:**

This section of the study was directed to the arts administrators, museum curators, cultural and education officers and policymakers in different parts of the nation. They included: the nation's Sole Administrator for Culture and Archives; the Assistant Director of the National Council For Arts and Culture,
Head of Art and Cultural Education Division of the Federal Ministry of Education and the Sole Administrator for Arts and Culture/Director of Bendel Arts Council, Benin City. Among others interviewed were heads of art education departments at different universities and colleges of education, research Fellows at different institutes of African studies and centers for cultural studies and some secondary school principals (some of whom are artists by training).

This population was targeted because it is made up of those who are in the civil service and various educational institutions in Nigeria. These individuals have been on their jobs for several years and have not been affected by the constant change in government. Since they have witnessed the emergence and disappearance of several regimes, they were considered to be in a position to present a fair and candid perception of the activities of these regimes. Being administrators and policymakers in the arts and cultural affairs, I felt that they would be able to specifically evaluate the kind of relationship that the successive governments had with the arts and culture.
The first question focused on the effects of the frequent political changes in Nigeria on the stability and successful implementation of the arts policy.

More than ninety percent of those interviewed felt that the frequent changes in Nigerian government have not had any noticeable impact on arts policy. The attitude of all the successive governments towards the arts has consistently remained the same -- nonchalant or outright negative. According to Asoro, the Sole Administrator for Arts and Culture for Bendel State of Nigeria,

The various political administrations in Nigeria are known to have made highly supportive statements about the importance of the arts. Unfortunately, such political statements were never backed by action. This has neither been good for the arts nor for the nation.

Mr. Odunlami, the Assistant Director of the National Council for Arts and Culture (NCAC) and Mr. Orisawayi, Head of Art and Cultural Education Division of the Federal Ministry of Education saw government's attitude differently. They felt that successive
governments have been supportive of the arts. Also, the promotion of various arts activities has raised the level of awareness in the arts. As Odunlami specifically remarked,

Government has been consistent in its involvement in various cultural promotions. Political changes have not affected government's participation as much as funding does. The overall economic situation of the government will dictate its financial commitments to any projects.

Mr. Orisawayi noted the substantial increase in the number of artists produced annually as indicative of productive government's efforts in promoting the arts.

The second question was whether Nigeria has an effective arts policy.

All interviewees stated that no arts or cultural policy document existed. At the time of this interview, however, it was revealed that the newly completed draft cultural policy was awaiting ratification by the Armed Forces Ruling Council (AFRC), the highest governing body of the Federal Republic of Nigeria. Dr. Fatuyi of Fine Arts Department at the Ahmadu Bello University
insisted that Nigeria has an arts policy which can be perceived from what government does with the arts. Fatuyi further cited examples of government's promotion of various cultural activities, the inclusion of art in the educational structure of Nigeria and international cultural exchange as indicative of government's arts policy.

Interviewees were asked how they thought the stability, viability and the growth of the arts can be promoted in the context of political instability. Responses point to the need for a viable arts policy that will be upheld and respected by any government in power. Jegede of the Center for Cultural Studies, University of Lagos, suggested the need to develop an arts policy document that will be an inseparable part of the system. This document, as Jegede added, should specifically stipulate what must be devoted to the arts. Olajide of the Ministry of Education at the Baptist Academy, Lagos, advocated that:
There should be a standing and viable arts policy entrenched in the Nigerian Constitution which will be respected by successive regimes. The Constitution is the supreme legal document that guides the activities of the nation.

Olajide's conclusion is that if the arts policy were entrenched in the nation's constitution, it would be illegal for any regime or administration to flout it. Mike Dee Asoro, the Sole Administrator for Arts and Culture, Bendel State, insisted that standard cultural policy must be drafted, recognized and adopted in a manner similar to that of sports. Such a viable policy will encourage intensive competition for arts and crafts and will outlive several regimes.

Next were two related questions: The first question centered on whether the interviewees noted any perceptible differences in the various support that were provided for the arts by different administrations. The next question was whether the military or the civilian regime was more supportive of the arts.

There were three categories of responses to these questions. Some of the interviewees did not feel there
were any perceptable differences in the various levels of support that were provided by different regimes. Most of the interviewees, however, indicated that the military government was more supportive of the arts than the civilian government. The same interviewees concluded that the military government had more money and therefore could spare more for the arts. Generally most of the interviewees felt that the military government was more responsive to the needs of the arts because it was less bureaucratic, quick to action, and recognized the place of art in promoting national unity. In addition, Mr. Arodu, principal of a secondary school in Bariga, Lagos also noted that:

Under the military government, people are not looked upon as saboteurs, especially when they advocate changes in their employment areas. The past civilian government based all considerations on politics. All acts were viewed with great suspicion. To get things done, you had to toe the party line. Although soldiers are authoritarian, they are still more productive than the civilian government.
Some of the interviewees also pointed out that the promotional status of the arts will depend on the disposition of the head of state towards the arts. If the Head of State is favorably disposed towards the arts, they will be promoted and vice versa. All interviewees agreed that it was in the regime of General Olusegun Obasanjo that the arts prospered most. Mrs. May Obiozor, the Curator of Jos Museum was quick to note that one notable factor that encouraged the strong involvement of Obasanjo's regime in the promotion of the arts was the friendly relationship that existed between the General and those in charge of the arts. Mrs. Obiozor specifically noted the amiable relationship between General Obasanjo and Dr. Ekpo Eyo, the former Director General of the Nigerian Museums and Monuments was helpful to the museums and the arts in general. While crediting the military for being highly supportive of the arts, Colonel Tunde Akogun, the Sole Administrator For Culture and Archives for the nation, also added that the military has spent more years in government, therefore a number of things happened under them. Apart from hosting the 2nd World Black Festival
of the Arts and Culture (FESTAC) in 1977, a number of cultural agreements were signed between Nigeria and other countries. One view that was generally agreed on by interviewees was that the state of government revenue strongly determined what was voted for the arts.

Interviewees were asked to give their impression of the level of government funding for the arts. Most of them regretted the gross inadequacy of funds for arts and cultural agencies. Colonel Akogun, the Sole Administrator Culture and Archives and Mr. Odunlami, the Assistant Director of the National Council for Arts and Culture (NCAC) agreed that funds are generally insufficient for cultural programming but few individual artists are given some grants -- occasionally to help enhance their productivity. Akogun, however, remarked that the adequacy or inadequacy of funds will depend on the kinds of plans you have. As he put it:
The scale of cultural programs planned for will determine the kind of budget needed to achieve it. For routine maintenance, administration and staff facilities, funds are just sufficient. But in the realm of publication, performances in the creative arts, internal and external engagements, funds are grossly inadequate.

Interviewees were asked if there was the heightening of cultural awareness in the Nigerian general public stemming from government's policies and activities on behalf of the arts. Specifically, what means or devices are used to measure the level of awareness? Most of the interviewees said they did not see any substantial move on the part of government to promote the arts. They were also not aware of any devices used by government to measure the public level of cultural awareness.

However, Mr. Odunlami, Assistant Director of the National Council for Arts and Culture expressed an opposing view. According to Odunlami, cultural awareness is measured in terms of the people's participation in cultural events. Odunlami further
stated that over the years, there has been a tremendous increase in the number of those who participate in the arts and cultural activities. Odunlami, however, regretted that neither the NCAC nor the state arts and cultural agencies have any statistical data to back up his claim. There are not research facilities to constantly monitor the level of participation in arts and cultural activities by the general public. Colonel Akogun and Dr. Fatuyi stressed that in spite of the absence of a definitive effort on the part of the government to scientifically document or assess public response to cultural activities, there are some visible indicators of public response. Examples of such indicators are: increase in requests by artists for performance, a stronger tendency for acquisition of traditional dresses, arts and crafts, incorporation of traditional visual designs into architecture, decoration of walls with cultural symbols, the location of cultural figures in strategic positions in cities and the sharp increase in the acquisition of chieftancy titles. Another point stressed by Colonel Akogun is that government is able to get a feedback on the impact
of cultural activities on the public through reports, reviews on national daily papers and magazines, radio and television news, and individual letters to directors of various arts and cultural agencies. All of these, according to Akogun, have been on the increase.

Another question centered on the need and propriety for establishing a national foundation for arts and culture. Would the interviewees support the idea of establishing one? All the interviewees, except Dr. Fatuyi of the Fine Art Department at the Ahmadu Bello University were in support of the establishment of a national foundation for the arts and culture as a mechanism for funding and for generating steady growth in the arts and culture.

Over the years, the Division of Culture of the nation has been moved from one ministry to the other. My question in this regard was whether this constant movement has had any impact on its ability to carry out its program objectives. It was almost a unanimous
agreement that the constant movement of the cultural division from one ministry to the other has hampered its productiveness.

According to Mr. Olajide:

Instability does not make for steady progress. The random movement of the cultural division from one ministry to the other invalidated government's proclaimed staunch and steady commitment to the promotion of arts and culture.

Mrs. May Obiozor expressed a corresponding view to that of Mr. Olajide. As Mrs. Obiozor put it:

A rolling stone gathers no moss. Art agencies are constantly moved at the slightest whim of the government. At the same time, there are glowing headlines in the national newspapers praising government efforts at supporting the arts. How does one characterize this type of attitude? Contradictory, theatrical and inconsistent.

Mrs. Obiozor, who is the curator of Jos museum, noted that the museums used to be in Department of
Antiquities which was under the Federal Ministry of Education. It was later moved to the Federal Ministry of Information where it is presently.

Mr. Asoro, the Bendel State Sole Administrator for Arts and Culture and Mr. Odunlami, the Assistant Director of the National Council for Arts and Culture expressed concern at the duplication of duties among the arts agencies. The lack of a clear-cut demarcation of functions between the agencies breeds unhealthy rivalry and ineffectiveness. As Odunlami emphasized:

There is no enforcement of a clearcut demarcation of functions among the arts and culture agencies. Things are duplicated to the point that money is not sufficient to do everything. Once you have three people doing the same thing and each with a minimal budget, it may not be well done. That is the tendency.

In the light of the inconstant nature of the Nigerian government, interviewees were asked if they felt there was consistency in the nature of government commitment towards the arts. Generally, the interviewees agreed that government paid lip service to the arts and did not do much to substantiate their
commitment in terms of visible and concrete support. Some of the officials indicated, however, that the degree of support varied from one government to the other. However, Professor Abiodun of the Fine Arts Department at the University of Ife (now Obafemi Awolowo University), remarked that what is consistent about government's attitude towards the arts is neglect. Dr. Fatuyi expressed an opposing view. Fatuyi said with conviction that the government has been consistently committed to the progress of the arts, and that it is the economic situation of the government that dictates what the arts or other areas get. Fatuyi insisted that government has been morally and financially supportive of the arts.

All interviewees were selected to predict what the future holds for arts policy and programming in Nigeria. Some expressed optimism about the future of the arts. Their conclusion was based on the expanding arts programs, the new cultural reawakening that is gripping the country, the Television, Radio and other newsprints serving as a medium of cultural dissemination. Olajide of the Ministry of Education
Lagos, stressed that until the artists themselves move to high administrative and political positions where they can directly influence the future of the arts, there will be no end in sight to the present peripheral treatment of the arts. Dr. Abiodun's prediction is bleak. Abiodun pointed out that the arts are experiencing their worst times in the present administration and that all indications point to a more bleak future for the arts.

A Summary of Questionnaire And Interview Responses.

The purpose of this section is to summarize the questionnaire and interview responses. First, the summary of the analysis of the questionnaire responses will be done and this will be followed by summary of the responses of interviewees.

The analysis of the responses to the questionnaire revealed the positions of the respondents on the questionnaire items.

First is the Government support for the arts. Almost all respondents perceived government commitment to the arts as very weak. Government attention to the
arts was seen by respondents as not only lukewarm but also inconsistent and frivolous. Occasional focus on the arts by government is seen as mere exploitation to boost the cultural and political image of the nation before the international community. And not necessarily because the arts are considered as an important aspect of the nation. Although some government officials insisted that there is government support for the arts but agreed that they are poorly funded.

Most respondents also supported the view that government lays a stronger emphasis on the programs in the areas of science and technology than in the arts. This was considered a confirmation of what was suspected to be government's view of art as a pas-time subject peripheral to education and should not be in the focus of education.

Majority of the respondents also affirmed the importance of visual arts to national unity. Respondents' position is that the arts are a mirror of a
peoples culture and can therefore provide a basis for inter-ethnic understanding for the eventual promotion of national unity and harmony.

Another position taken by the respondents is that people in government and the general public are not aware of the importance of the arts to society. The overall government involvement in the arts is considered below expectation. Whenever there is need to cut the budget, the arts are quickly axed out.

On the other hand, the general public pays very little attention to art galleries, museums and visual art exhibitions because they do not know what they mean to them as individuals and to the nation as a whole. It was noted that the government's attitude towards the arts has also greatly influenced the public perception of them.

Respondents also agreed that the non-inclusion of art in most schools curricular reflects government lack of interest in the arts. Another factor that militates against the inclusion of art in school curriculum is lack of sufficient funds. It was also noted that the astronomical rise in the prices of art materials goes
far beyond the limits of purchasing power of most schools. There is also a strong tendency on the part of school principals to emphasize what government wants and mandates by providing funds for them. The ancient arts were also viewed as having some importance for today's modern Nigeria.

An overwhelming majority of the respondents felt that the professional arts organizations are ineffective. They were perceived as not having the ability to promote the visibility, the social and cultural significance of the arts. Also, because the arts are not strong and viable, they remain an unknown quantity. The professional arts organizations are perceived as providing poor leadership to the arts profession politically and academically. The professional arts organizations foundation is perceived as very weak, its image poor and its membership pathetically low.

On the whole the professional arts organizations are perceived as having very low prestige among those in the arts profession, those in government circles and in the public eye. Therefore, they are perceived as
having no influence on government's policy towards the arts, on public perception of the arts, on arts education in schools and on the provision of new directions for art education through research seminars etc. In fact some art teachers and practicing artists gave the arts professional organizations up as dead!

Most respondents support the move to include art in all levels of Nigerian education. Apart from promoting Nigeria's cultural heritage, the impact of art on children's mental and physical development was also emphasized.

In administering the arts and culture, the arts and cultural institutions were not perceived by respondents to have positively influenced the artistic and cultural lives of the general public. This is because they do not act as effective channels for cultural dissemination. Except for the museums, respondents did not seem to have faith in the productiveness or effectiveness of cultural institutions. Other problems identified were:
Cultural institutions' inability to promote cultural continuity apart from the periodic festival of the arts and culture.

Duplication of responsibilities among the cultural institutions thus promoting unhealthy rivalry, insufficient funds resulting in insignificant productivity.

Next is a presentation of the summary of the main points made by interviewees. It is a step intended to determine the kind of picture that the interviewees present of the status of the arts.

Over ninety percent of interviewees indicated that the frequent political changes in Nigeria have not had any significant impact on the arts policy. Also, contrary to the favorable views of some of the government officials regarding government attitude towards the arts, most interviewees insisted that the attitude of all successive governments can only be characterized as negative and nonchalant. Some of the government officials further pointed out that what dictates the level of support is the state of national economy.
Another fact noted by all interviewees is the non-existence of a cultural policy document which no government, either past or present, has undertaken to produce. However, a few of the interviewees felt that what government does with the arts, whether explicitly stated in a document or not, is indicative of government policy - towards the arts.

There was a general demand by interviewees for a viable arts policy that would be upheld and respected by any government in power. Such a policy, they said, must be an inseparable part of the system by its inclusion into the nation's constitution. Its entrenchment in the constitution, they conclude, will make it illegal for any government in power to disregard it. Such a move will also insulate the arts against its abrupt and insensitive removal from the scheme of things at the whim of any government.

Interviewees also indicated that they did not perceive any major difference in the various levels of support that were provided for the arts by all the regimes. However, the military was generally perceived as being more supportive of the arts than the civilian
government. Apart from having more money, interviewees also pointed out that the military government is less bureaucratic, quick to action, more responsive to people's needs and more cognizant of the place of art in promoting national unity. Although the military is generally authoritarian in rule, it is, however, perceived to be more productive.

Another point made by the interviewees was in regard to the promotional status of the arts. Most of the interviewees agreed that the degree of the promotion given to the arts will depend, to a great extent, on the disposition of the head of government in power, towards the arts.

The poor state of the financial support for the arts was deeply regretted by all interviewees. They noted the insufficiency of funds for arts and culture education in schools and for art and culture programming for the entire nation.

It was also discovered that government had no concrete devices for determining the level of public cultural awareness apart from looking at the number of participants in the yearly or periodic cultural
activities. Also, there doesn't exist an on-going research to constantly provide statistics for people's participation in the arts and cultural activities of the nation and at the state levels.

Except one, all interviewees strongly advocated the need for the establishment of a national foundation for arts and culture. Interviewees viewed such a foundation as the only effective mechanism for funding and for generating steady growth in the arts and culture.

Interviewees also deplored the constant movement of the division of culture from one Ministry to another. Such a constant movement was viewed as counter productive. Such a constant movement of the Division of Culture will interrupt and stall its short and long term plans for arts and culture programming.

A crucial matter which most interviewees felt should be brought to government's attention is the duplication of functions among the different arts and cultural institutions. Unfortunately, since the money earmarked for arts and culture is shared among several
arts and cultural agencies, it is very difficult for individual agencies to execute their programs effectively.

Interviewees also agreed that there is no equality in the kind of support provided by different governments for the arts. The level and the kind of support provided for the arts varied from one government to another. Some of the government officials, however, were quick to point out that it is the economic situation of the country that will determine what the different sectors of the government will get -- including the arts.

Finally, only a very few of the interviewees expressed a rather cautious optimism about the future of the arts while others felt they were doomed!
CHAPTER VI

SUMMARY, CONCLUSION AND RECOMMENDATIONS.

Summary

This study was intended to assess the impact of political change and art leadership orientation on arts policy implementation in Nigeria. That is, the research was meant to examine how various art programs thrived under different governments in Nigeria; the kind of leadership that art institutions, agencies and professional art organizations provide the arts and their overall impact on the execution of art programs.

The main questions that this research was meant to address included:

1. What effects have the frequent political changes in Nigeria had on arts policy?

2. To what extent and in what form do the political changes affect arts policy implementation?
3. To what degree have successive governments been supportive of the arts?

4. Do different Nigerian governments treat art differently or have some of the governments been more supportive of the arts than others?

5. Is the peripheral treatment of the arts a uniform and a common trend in all of the Nigerian successive governments?

6. What strategies can be positively adopted to guarantee the arts a befitting status in Nigeria?

Little is known about what kind of leadership for the arts is exercised by the various arts professional organizations, agencies at the state and national levels, and the cultural institutions at the national and state level.

7. What kind of leadership do these institutions and organizations mentioned above provide for the arts?

8. Do they generate a political force to be reckoned with that has in any way been instrumental to the funding of arts programs?

9. Do they recede under the colossal force of other competing organizations or do they put on a stiff competition?

10. What are the various support systems that have been provided for the arts and how effective are they in terms of helping to sustain and promote the arts?

11. What is the status of art education in the educational system of Nigeria?
First, I conducted a historical analysis of the artistic and cultural growth in Nigeria beginning from a period that pre-dated the creation of Nigeria as a political entity.

The present geographical location of Nigeria was a part of larger political and cultural systems which had flourished for thousands of years. The ancient empires and kingdoms of West Africa were briefly described with a major focus on their political, cultural and social significance. I pointed out that it was these political systems that embodied the socio-cultural system from which the rich African artistic traditions grew and thrived for several years. The brief description of African cosmology was intended to demonstrate how Africans' views of the universe shaped their belief systems and the impact on their artistic creations.

I also noted that the traditional African arts were significant in various contexts. Apart from performing highly valued social and religious functions, much of the traditional African arts also played a prominent role in the sphere of political
leadership. The training of the traditional artist was through the apprenticeship system, which was considered a very vital process for grooming the artist for the profession. I noted that because of the highly valued significant social religious and political functions of the traditional African art, it had the consistent and unswerving patronage of individuals, religious organizations, social and political institutions. Another vital aspect of traditional African society was its system of education which was broad-based and equipped individuals with the skills and abilities to cope with the challenges of life and to appreciate and conform with the African traditional values.

I also examined the impact of the advent of muslim and Christian religions in Nigeria. The muslim culture in its characteristic conservatism, rejected Western education and any forms of imagistic representations. Because of their perceptions of African arts as emblems of cannibalism, barbarism and atheism, the Christian missionaries relegated them to the background through iconoclastic activities and brainwashing. I observed
that since the missionaries took charge of education under the colonial administration art was not considered an essential part of the school curriculum.

The overall impact of colonialism on the political and cultural situations in Africa was analyzed, and I argued that the dawn of a new political era in Nigeria also created the basis for the formulation of new social, cultural and educational policies. These new policies were crafted to suit the objectives of the new political order. These new policies were different from those of the traditional political structures which were the foundations on which the artistic traditions thrived for thousands of years.

Art and politics, I noted, were inseparably linked together in the traditional African society. Since the king used a great deal of art works, he was the political head and chief patron of the arts. Therefore, the king's displacement from his political domain which housed and sustained the cultural institutions and artistic traditions by the alien
political structure, left the arts with a bleak future in the hands of Christian missionaries and colonialists.

In the precolonial period, cultural policies were determined and administered by the traditional rulers of different ethnic groups - During the colonial period, a cultural policy was imported and operated for Nigeria by the colonial administration. It was a policy that did not make provisions for the preservation of Nigeria's cultural heritage.

The next stage of the study focused on the status of art education, the state of art and cultural programming in Nigeria as an independent nation since 1960. The expansion of institutions of learning and the broadening of educational curricular stemmed from the recommendations of the various educational commissions that were set up by the Federal government.

The arts were fairly noticeably promoted both internally and externally through the establishment of agencies and ministries, like the museum, arts council, Federal Ministry of Information and Culture and the Ministry of External Affairs.
Through the analysis of budgets for arts and culture from 1950 to 1986, I was able to determine:

a. How much was spent on arts and culture annually.

b. How the sum spent compared to the total Ministry budget and the overall national budget.

c. Whether the sum spent was commensurate with increase in the national revenue and the expanding demands of arts and culture programming of the nation.

The current state of art education in schools and institutions of higher learning was discussed. A focus on the arts professional organizations was to determine their professional leadership role in the arts and cultural education in Nigeria.

The role and status of science and technology in the Nigerian socio-political and educational systems were analyzed. Science and technology are the main focus of educational curricular in Nigeria. This made it necessary, therefore, to examine how art as a
creative process can also play a vital role in technological advancement, and how art and technology can exist on a symbiotic basis.

The main approach to this study was historical. However, in order to fully realize our objectives, other approaches were adopted. These additional approaches were: administering of questionnaires and conducting selected interviews.

The study took four phases. The first phase, which was basically library research, was conducted in the United States. The second phase was conducted over a three-month period in Nigeria during which the researcher visited places where he gained access to valuable primary sources. Through the study and analysis of documents procured, the researcher was able to:

1. trace the historical development and growth of the arts in Nigeria over the years -- i.e. from the precolonial times to the present.

2. examine the policies of the various governments towards the arts and art education. That is the researcher was able to find out what the status of art was in the traditional society, the missionary and the colonial period and the post-independence period.
3. determine the present state of art education, art administration, leadership role of arts professional organizations, private and government support levels, and the overall impact of the arts on Nigerian education.

4. identify the leadership roles of the various arts departments in the various ministries, arts agencies at the Federal and state levels and arts organizations and their various state chapters.

The third phase of the research required a second trip to Nigeria. During the visit, I interviewed art administrators, art educators and policymakers and also administered a questionnaire to art teachers in secondary and post-secondary institutions.

The data obtained from the interview and questionnaire responses were analyzed item by item and discussed. This was the fourth and the last phase of the research.

Conclusion

As I observed earlier, the military and the civilian administrations have dominated the political life of Nigeria since her independence in 1960. The first civilian government lasted from 1960-1966. Tables 1 and 2 clearly show the amount of money that was annually voted for arts and culture in pounds.
However, since I was unable to gain access to the annual national budgets and the annual Ministry budgets to which arts and cultural affairs were affiliated, it was impossible to know what percentage of the ministry's budget and the overall national budget was allocated for arts and culture. Therefore, it was also impossible to establish a common basis for comparing the level of financial commitment of the first civilian government and that of the subsequent military and civilian governments.

The year 1966-1979 witnessed three military governments. During these years, as indicated on Tables 3 and 5, there was an unsteady but remarkable rise in the amount of money voted for arts and culture. These years also witnessed a remarkable increase in oil revenues resulting in an economic boom for Nigeria. It was during this period that the National Theater was built. It was during this period also that Nigeria hosted the World Black Festival of the Arts and Culture (FESTAC), which is estimated to have cost Nigerian government close to one billion dollars. Many Nigerians still regret that the government has very
little to show for such a colossal expenditure on that event. In the same period, the National Arts Council was redesignated the national Council for Arts and Culture (NCAC) - with an expanded jurisdiction and power base. The museums and other cultural institutions received more funding. On the whole, however, the arts and culture budget still ranked lowest among the allocations in other areas.

In 1979, a democratically elected civilian government came into power in Nigeria. However, this government did not demonstrate any remarkably different commitment towards the arts than had the military. It was in this era that more ministries were created and the division of culture was moved to the Ministry of Social Development, Youths and Sports -- a move that was considered awkward by many artists, art educators and the like. The civilian government also placed a very high premium on science and technology. It was the same regime that created a separate Ministry for science and technology. Although regular cultural activities were still sustained, it should be noted,
however, that there was nothing that the civilian
government did that was significantly different from
what the military had done.

Between 1983 and the present time, there have been
two military governments. The main noticeable
achievement so far are the creation of the division of
culture and Archives headed by a Sole Administrator --
Colonel Akogun, and the establishment of a National
Cultural Troupe headed by an internationally acclaimed
actor and playwright -- Hubert Ogunde. These are the
only developments that have occurred in the field of
arts and culture at the national level since 1983.

How do all of these aforementioned issues affect
arts policy implementation in Nigeria?

Since independence, Nigeria has had several
governments. Each of these governments, whether
military or civilian, is credited with highly favorable
policy statements about arts and culture.
Unfortunately, such statements were never backed by
action, especially in the area of financial support.
This poor financial commitment by government to the
arts has resulted in inadequate art and culture programming for the country and poor art education programs in schools.

It can be concluded also that some factors also create a barrier to government funding of the arts. One of such factors is ignorance on the part of government officials about what the arts represent. Most top government officials mount stiff opposition to the allocation of funds to the arts because they cannot physically see the tangible economic and political benefits of the arts to the nation. Until they can ascertain the justification of the arts in these terms, they will continue to sabotage all efforts aimed at obtaining money from government for arts and culture programming. This situation has not, and will never augur well for art education program in schools and art and culture programming in the nation as a whole. That is, if there is no change in attitude on the part of government officials, the arts will continue to fare poorly in institutions of learning at all levels.
Also, teachers will continue to be in short supply and the general apathy of the public towards the arts will continue to linger.

Another factor is the general economic situation of the country. It was noted that it is the health of the national economy that dictates the amount of money that is provided for all government programs. Although more money was allocated for the arts, especially during the country's economic boom between 1976 and 1979, the available records on Table 3 show that increases in the national budgets did not generate proportional increases in government votes for arts and culture. Rather what is obvious is inconsistency in the pattern of funding the arts.

A strong revelation ushered in by this study is the inconsistency in the sharing of arts and cultural affairs among the Ministries. For example, the Federal Ministry of Education handled the department of culture and antiquities for many years, i.e. from the 50's to the early 70's. The arts and cultural matters were later transferred to the Federal Ministry of Information until 1980 when they were moved to the
Ministry of Social Development, Youth and Sports. In 1985, the culture division again was moved back to the Federal Ministry of Education. Presently, a greater portion of the arts and cultural institutions and agencies is under the Federal Ministry of Information. The fragmentation of cultural matters and the movement of cultural establishments from one area of government to the other, as the federal government has consistently done, are indicative of poor cultural management. Such managerial strategies have been detrimental to effective execution of arts and culture programs. From this pattern of financial management of the arts one can conclude that:

First, the unstable and unreliable funding practices reduce the ability of the arts and cultural education agencies to plan effectively towards short and long-term goals.

Second, the constant changes in management and administrative patterns suggest the limited political influence of arts and cultural advocates.

Third, as demonstrated by the percentage of the national budget, government expenditures on the arts
indicate that they are not high priority items even in the periods of relative financial prosperity.

Another factor worthy of note is the ineffectiveness of the professional arts organizations. Apart from the Nigerian Society of Education through Art (NSEA), all other arts professional organizations have not provided the desired leadership for the arts. The Society for Nigerian Artists (SNA), for example, lacks the drive, membership and the political clout to influence government decisions about the future of the arts. As shown on Table 17, almost 50% of those who returned their questionnaires did not belong to any of the professional arts organizations.

Professional arts organizations are expected to play a very strong leading role for the profession and its members, both in research and their overall welfare. For example, how does the Society of Nigerian Artists (SNA) handle the problem of art teachers especially in the area of provision of facilities for teaching -- like art materials, classrooms, etc.? How does the SNA react to the indifference that characterizes the attitude of school principals to art
education? How does the SNA react to the poor incentives that are given to art teachers? Can more art teachers be trained? How can government be lobbied to be more responsive to artistic needs? These and many other issues have not been on the agenda of the SNA. Until the SNA and the other professional arts organizations adopt a strong leadership posture, the art teachers and artists of all categories will continue to wander aimlessly like sheep without a shepherd. The professional arts organizations should be able to influence the government to make a more realistic commitment to art education and also partake actively in implementation process.

The National Council for Arts and Culture (NCAC) and the State Arts Councils are government owned. Since they are government owned, they are government controlled; therefore, the extent of the leadership they provide for the arts and cultural life of the nation is dictated by government civil service provisions. They cannot be critical of government because they are part of it. Funds and civil service
ethics are the two factors that dictate the kind of leadership they provide for the arts and culture.

The art division of the Federal Ministry of Education and the state ministries of education are also ineffective in fostering art programs in schools. Poor funding, general government apathy stifle their intent to provide effective direction to the arts.

Another critical revelation of this study is the absence of an officially ratified cultural policy document. A sound cultural policy document is expected to provide the necessary guidelines for effective culture programming in the country. Without a cultural policy document, successive governments will continue to make verbal policies that will be non-binding and will not yield any significant returns.

Recommendations:

In view of the findings of this study, I recommend the following:

The Support of the Traditional Leaders Should Be Sought by Those Who Seek to Promote The Arts

As I earlier indicated, the visual arts were accorded unequivocable support in the traditional
African society because of the functions they served. Paramount among those who supported the visual arts were the kings. In the traditional African society, the king performed very important political, social and religious functions. For example, the Alafin of Oyo, resident in the capital of the Oyo Empire with his very elaborate court of priests, officials and eunuchs, was regarded as the political and spiritual leader of the Oyo people. The Alafin was in the words of his titles the fountain of authority and the companion of the gods. The Oba of Benin was spiritually, ceremonially and politically supreme within the Benin Kingdom. The Benin monarchy was regarded as divine and the Oba himself was perceived as God's lieutenant on earth. Generally, the kings and chiefs with all of these attributes commanded the obedience and loyalty of their people.

In the discharge of their social, political and religious functions, the kings involved the use of numerous art objects. The kings and their courts required enormous art objects for mounting the state pageants, the performance of religious ceremonies and
the manufacture of charismatic personal displays. The kings and chiefs in most parts of Africa wore pectoral masks, beaded crowns and used royal staffs which were symbols of political authority. The Benin and Ashanti kings rank among those who conspicuously used the arts as a means of political control.

Presently, kings in most parts of Africa still require the copious use of the visual arts. For example, in architecture, the palaces of kings — especially those of the Yoruba and Benin in Nigeria, Bamileke and Bamuni in Cameroons etc., are among the most elaborate and richly decorated structures in Africa.

The new political order set in by the colonization of Africa set the forces in motion that strongly eroded the influence and power of the traditional institutions of the kings and chiefs. In spite of the diminished political powers of the traditional rulers, they still constitute a formidable force to be reckoned with — especially among those who reside outside the areas. For example, most of those who reside in the remote districts would rather take
their disputes to the king or chief for settlement in the traditional way than go to the new courts. Indeed, in spite of all the changes which traditional African institutions underwent during the colonial era, these institutions are still known to command the allegiance of many people.

Because of the enormous political influence of the kings and local chiefs, it will be prudent for art educators, artists and directors of government art institutions to seek their support in the process of getting governments (national and state) to provide increased funds for the arts. Since the kings and local chiefs enjoy the strong support of the masses, they are at a vantage position to persuade their various communities to support the arts and art education. In spite of the apparent politicization of the institutions of traditional rulers, they are still widely regarded as the custodians of the people's traditions but also the most formidable instruments that can ensure their perpetuation and smooth passage
from one generation to another. The kings and local chiefs, therefore, can become important and effective advocates of the arts.

**Nigerian Professional Arts Organizations: Need For Activism And Dynamism.**

There is a need for the resuscitation and rejuvenation of most of the professional arts organizations in Nigeria, most especially the Society of Nigerian Artists (SNA). There is a dire need for the re-design and re-organization of their organizational structures and reorientation of their leadership direction. For the Nigerian arts professional organizations to be able to function effectively in their capacity as the organs representing the interest of artists and art educators the following steps are recommended.

One of the most crucial steps is restructuring the organizations, most especially the leadership and administrative structures. This can be achieved through the appointment or election of dynamic and committed leaders whose leadership style reflect the principles of shared governance. That is, they should
involve a wider range of individuals and groups in their decision-making process that allow for fresh ideas and a variety of views. Another suggested additional dimension to the administrative structure of the organizations is the establishment of local and regional chapters and affiliates, in a manner similar to the National Art Education Association (NAEA) in the United States. Such regional and local chapters will enhance the leadership capability of the organizations and bring their goals to every part of the nation.

Another suggested step is the need to expand the membership of these organizations to include art teachers in the primary and secondary schools in Nigeria. Membership of these organizations should not be confined to a selected few who make themselves invisible and unapproachable by building a wall around themselves at the exclusion of the majority of artists and art teachers in Nigeria.

The professional arts organizations in Nigeria should encourage, maintain and set standards for the profession through various media. One such medium is publication. It is unfortunate that apart from the
Nigerian Society of Education Through Art (NSEA), all the other arts professional organizations do not publish academic journals. As a matter of fact, the SNA, the oldest arts professional organization in Nigeria, does not even have a newsletter to its credit. How does the SNA make its views known to and its presence felt by the members of the profession and the government? Clark (1984) in his editorial in the *Art Education Journal* outlined the functions of the journal which range from serving regional and divisional concerns to reporting specific issues related to the stated goals of art education. Apart from the academic journals of the NAEA, it has the voluminous newsletter which is circulated periodically to all its members. The *NAEA News* provides news coverage on all areas, and concerns of the profession in all the fifty states of the United States. This is the kind of step that should be taken by the professional arts organizations in Nigeria. It is evident therefore, that the NAEA promotes its goals not only through the activities of the individual and collective membership of the organization but also
through publications of academic journals, newsletters and numerous forms of literature circulated to an incredibly wide audience.

Just as the JDR 3rd Fund, The Arts Education and Americans, The Alliance for the Arts in Education, Getty Center for Education in the Arts and The Alliance For Independent Colleges of Art speak for art education, so should the arts professional organizations in Nigeria cooperate with other related organizations to promote the course of art education in Nigeria.

Above all, the professional arts organizations in Nigeria must devise several means to wield a strong political influence to enable them to promote their goals.

The professional arts organizations in Nigeria must promote quality art education in schools, scholarship in the profession through seminars, conferences, and scholarly journals; and acquire some political leverage by involving some of its members directly in the political arena of the nation.
Developing Awareness In Art Education:

This study and many others have revealed that the level of Nigeria's public awareness of the importance of the arts is very low. There is an urgent need therefore, to promote public awareness in the arts, especially art education in Nigeria. This will require the cooperative efforts of the National Council for Arts and Culture, the State Arts Councils, the Federal Department of Culture, the division of art education in the Federal Ministry of Education, the State Ministries of education, information and culture and the arts professional organizations.

The National Council for Arts and Culture and the state arts councils must work together to increase their cultural activities. There is a need for them to design strong and reliable outreach strategies to enable them bring the arts to the grass roots. The art education division in the Federal Ministry of Education and the state art education divisions must also design outreach programs that would bring the arts to the various communities all over the Federation. For example, the Art education division of the Federal
Ministry of Education should promote nation-wide school art exhibitions through the state ministries of education. The state ministries of education should also undertake to exhibit works of art from various schools at all the local government areas. The formal opening of these exhibitions should be marked with pomp and pageantry with federal and state representatives present to underscore the importance of the occasion. Such occasions should be employed to educate people about the importance of the occasion and why everyone should attend.

One of the functions of the professional arts organizations in Nigeria should be to facilitate awareness of the profession among the membership through publication. Through publications, the entire membership of these associations will be informed about trends, problems and ideas for suggested solutions by others. Individual members of the arts associations can then help to inform those outside the arts profession about what the commitments of professional arts organizations are and what the arts stand for. Working with this approach might help advance community
interest in art and art education. It is also very important for art educators to make administrators, other school teachers and parents understand the kinds of art lessons that are carried on in the classrooms and their significance. Exhibition of student art works in public locations for public view is an outstanding way to demonstrate and communicate what takes place in the classrooms.

Another approach to public awareness is to teach art to a wider audience through other channels outside the classroom. Art teachers can teach art courses to adult education classes, evening classes and at programs of continuing education. Art teachers should regularly organize art seminars, workshops, mini-art programs which will involve members of the community including school administrators, teachers in other professions and community leaders in the various local government areas. Art educators and those in the arts must make relentless efforts, either individually or collectively, to inform the public about the arts and what they stand for through the ways suggested by the researcher and others ways that they may deem fit.
This should be an on-going process. Also, the cooperative efforts of all the arts and cultural institutions at the federal and state levels, the professional arts associations, individual artists and art educators and lovers of the arts, will be required to make this move of pushing for public awareness in the arts a possibility.

Art And Technology:

As a way of demonstrating its commitment to science and technology, the Federal Government of Nigeria established several universities of technology, polytechnics and made science subjects the core of school curriculum. Over the years, Nigeria has acquired enormous technology most of which the country did not need and some of which was beyond the technical management capability of most Nigerian technicians. The move is aimed at transforming Nigeria into an industrialized and technologically advanced nation. The government of Nigeria does not consider art a relevant factor in the whole process. There is nothing morally wrong for a nation to embark on acquiring technology for its own development but acquisition of
modern technology should not mean a break with the past. Technology has to fit into the nation's culture and its conception of the world and vice versa. Also, art has always played a significant role in the development of technology.

What the Nigerian government should note is that art cannot be completely separated from technology. As I earlier indicated, creativity, on the one hand may have created technology in the beginning but becomes more and more dependent on technology to stimulate further creativity. Although technology may appear to have usurped many of the functions of creativity (especially in the artistic realm), it is however, still more dependent on creativity to make it more effective in performance.

Technology is not a threat to artistic creativity but an extension of the creative process. An outstanding example is the computer technology which has added a new dimension and advancement to creativity. Many artists are using the computers to produce two-dimensional images and animation. Others are exploring the computers in such areas as weaving,
sculptures, performing arts etc. Computer graphics is an area that has made enormous contribution to the advancement of science and technology in America through the production of a wide variety of complicated designs which are used in the grand designs of industries, all kinds of engineering projects including spaceships and space programs. The training of pilots, especially for fighter jets, navy divers, tank drivers etc., is undertaken to a great extent, by simulating programs designed by computer graphic artists. Nigerian artists can initiate designs that can contribute to the advancement of technology in Nigeria. Nigerian artists, given the opportunity, can initiate designs that will contribute to commerce, industry, business and all kinds of science programs all of which will contribute significantly to economic growth and political stability. To achieve this objective and several others, Nigeria must provide support for art education in schools and art practitioners in general.
Arts & Cultural Agencies In Nigeria: Need For An Independent Ministry of Arts & Culture.

There are several agencies that are charged with the responsibility of promoting arts and cultural activities in Nigeria. These agencies are both at the federal and state level. Those at the federal level are: the National Council for Arts and Culture (NCAC) with a director; the Culture division of the Federal Ministry of Information whose head is the Federal Chief Cultural Officer; art and culture division in the Federal Ministry of Education with a Chief Education Officer at its head and there are other culture areas in the Federal Ministries of Trade and External Affairs. In addition, there are officers like the Sole Administrator for Culture and Archives, the Director General of the Nigerian Museums and Antiquities and the Federal Minister for Information and Culture. This pattern at the Federal level is being emulated at the state level.

One of the most glaring problems that have emerged from this pattern is fragmentation of responsibility for programming culture -- which has also led to maladministration and confusion.
There is also very minimal cooperation among the federal and state agencies for arts and culture. This arises from an unhealthy rivalry and a clash of personalities. An unpleasant side effect of this personality clash is that constant exclusion of the arts and cultural development from the general public. Whereas the ultimate aim should be a widespread awareness in the arts across the country.

There is also the problem of lack of clearly defined and distinctive functions of each of these arts and cultural agencies. Therefore, their functions tend to overlap.

In the light of the problems noted, the following are recommended: (a) The abolition of some of the arts and cultural agencies to create room for more effective management and coordination of arts and culture programming activities. (b) A merger of some of the agencies, especially the NCAC and the federal division of culture, so as to eliminate confusion and maximize efficiency. (c) Creation of an independent Ministry of Arts and Culture. Creation of an independent Ministry for the arts and culture will enhance the image of the
arts, promote more efficiently the dissemination of cultural legacies and heritage in the country. A separate Ministry of arts and culture will attract better resources which are usually allocated to similar ministries which can then be centrally channeled to arts and culture programming activities. A separate Ministry of arts and culture will have a minister whose political position and influence will be crucial in advancing the course of the arts and culture.

Need For Public And Private Support For The Arts:

There is the need for the government to be more supportive of the arts. The most prominent and universal complaint among all the federal and state arts and cultural agencies is poor financial support from government. Even in the advanced countries like Britain and the United States, government support for the arts is still considered dangerously minimal. One of the strongest reasons advanced by educators in Nigeria for poor government support is the prevalent ignorance among government officials about the relevance of the arts to the nation. This ignorance
partly stems from lack of education in the arts. Most of these government officials may have gone through a system of education that did not provide them with the knowledge of the functions and the values of the arts.

Another reason for poor support is that the arts are not just a priority of the government. The arts are still perceived as a luxury and government is much more concerned with problems relating to unemployment, poverty, hunger, the economy, political stability etc. With all of these political, social and economic issues, government does not seem to see how art is relevant to solving any of the problems associated with those areas.

However, in order to supplement the support that government provides for the arts, there is a need for the establishment of a National Foundation For The Arts. The establishment of a Foundation for the arts will have several advantages -- some of which are:

The attraction of private donors towards the sustainance of the arts.

Providing people with new opportunities in all aspects of the arts.
Providing support for projects and new programs designed to promote the arts in all parts of the country, especially in local communities.

Increasing the availability of the arts, and enhancing excellence and creativity in the arts.

Encouraging individual creativity through the provision of grants and other supportive materials.

Finally, in order to function credibly, the Foundation must be headed by a very dynamic, reliable, capable and politically active person. The head of the Foundation has to have enormous political clout and strong leadership vision to be able to steer the Foundation through its proper course. Otherwise, the whole effort might be a waste and the arts will be the worse for it.

**Need For Political Action And Advocacy:**

The recent history of the arts art education and art practitioners is that of gloom, pity, isolation, self-defeat, complaints, indifference and total resignation. As the years go by, the artists and art educators in Nigeria are known to gaze at the heavens hopelessly expecting either the fall of manna or the
descent of a messiah to rescue them from the oppressive and discriminatory hands of the government and the general public. They are constantly withdrawn to the periphery of the society, bemoaning their pitiful state as rejects and underlings. This behavior pattern stems from their consciousness of how poorly the government and the general public perceive the arts which has invariably affected their morale. Another reason is the inability of the artists and art educators to compete with other professions for political and social recognition. Most artists and art educators do not perceive the relationship between art and politics. They tend to look at art and politics as separate entities.

There is politics in almost every facet of human society. In Nigeria, almost everything is politically tainted. There is politics in all her political, economic and social institutions. There is politics in all professional organizations including the professional arts organizations. Politics therefore, is a reality that the artists and art educators cannot avoid.
Unfortunately, art educators and artists have not fully realized how beneficial political action can be to the growth and sustainance of the arts in Nigeria. Therefore, efforts have not been made either through informal discussions, seminars or publications to encourage artists or art educators to understand the qualities of political leadership in the public sector or at school throughout the nation.

What is needed very urgently is investment in the training of art educators in the art of persuasion, politicking, and in education and human relations. Such training should equip the artists or art educators with specific mechanics of persuasion designed to achieve desired goals. All artists and art educators in Nigeria must become politically active and help develop political leadership within the arts and art education profession. Leadership in the arts profession should undertake sustained political action which would persuade politicians and decision-makers to act more favorably with regards to the needs of the profession. Leadership in the arts profession should be able to understand the political process, establish
contacts that are of immense benefits to the course of the arts and art education. Leaders in the arts and art education should have the capability to change the poor perceptions held of the arts and art education by politicians. Leadership in the arts should be both collective and individual undertaking. Also, leadership development in the arts is both the responsibility of the individual and the profession.

Another important aspect for building support for the arts is through advocacy. An art advocate is simply a person who speaks favorably on behalf of the arts stating their needs and why they are important. An art advocate should be able to demonstrate the uses of art especially in the areas of education, culture history and politics. For instance, how can the arts aid children's intellectual development, build their skills and enhance their creative abilities? What is the relevance of the arts to culture, history and politics? An advocate should be able to articulate his points very persuasively to his audience. An art advocate should be very imaginative and develop the capacity to identify sources of funding for the arts.
An art advocate should avoid the use of artistic terms that cannot be comprehended by administrators. In any proposals, the art advocate should couch his language in the administrative pattern that will readily convey his message clearly and understandably.

Art advocacy should involve everyone in the profession. All the arts and cultural institutions in Nigeria in conjunction with all the professional arts organizations should engage in advocacy efforts for the arts.

Finally, other organizations, associations, unions etc., which are outside the arts profession can also be involved in advocacy efforts on behalf of the arts. For example, the Parent Teachers Association (PTA) is a strong and influential body that can be persuaded to engage in advocacy efforts on behalf of art education. Parents, whose children are in different schools in the country can do a formidable job in promoting the arts within the community. PTA members can also use their political and social contacts to focus the attention of school administrators, board members and top government officials on the needs of the arts and art education.
As earlier indicated, art advocacy is the responsibility of all that are involved in the arts and art education. If the arts are to be given their proper place in the society, arts advocacy efforts must be intensified to raise the awareness of the people to appreciate what the arts represent.

Other recommendations include the following:

a) The need to design a strong art curriculum for schools whose emphasis will include:

-- the development of visual perception.
-- helping students to develop and use their creativity.
-- the development of visual literacy.
-- inculcating in them a sense of appreciation of their cultural heritage.
-- and enhancing their sense of response to personal experiences and in their environment.

b) Art should be made a compulsory part of Nigerian education: -- most especially from primary to secondary school. Research has proved that early childhood exposure to art experience will influence how he relates to the arts and cultural activities in the
future. Early experiences in the arts will promote his appreciation for them even in adulthood. Most Nigerian government officials who are stiffly opposed to the arts did not experience the arts in all the stages of their education. They were denied of that essential unique experience which they should have found useful presently in their efforts to relate to the arts.

c) The need to produce a strong and reliable cultural policy document. A country like Nigeria with an internationally acclaimed rich cultural heritage, cannot be running its cultural affairs without a well crafted and dependable cultural policy document to provide the guidelines for arts and cultural administration and programming activities nationwide.

Finally, the struggle to make art an essential part of Nigerian education and the focus of national attention must continue. All arts and cultural institutions and agencies, the arts professional associations, associations outside arts circle and lovers of the arts in general must be committed to this effort. Total elimination of opposition to the arts in Nigeria is and will be impossible because of the
persistent challenges posed by political instability, the state of the economy, ignorance about the significance of the arts on the part of the government and the public, etc. However, these challenges should fire the desire of those committed to the arts to hold fast to their struggle to elevate the arts to the status befitting them in Nigeria.
APPENDIX A

A letter accompanying the questionnaire to the respondents (art teachers at different educational institutions) in Nigeria, and the questionnaire schedule itself.
To Whom It May Concern:

The bearer of this letter, Mr. Frank Eguaroje, is a doctoral student in good standing in this Art Education Department.

He is visiting Nigeria in order to carry on an aspect of his doctoral research which involves an assessment of the impact of political change and art leadership orientation on arts' policy implementation in Nigeria.

In order to carry out his study he will need to interview art policy makers and art administrators at the national and state levels. He will also have to administer questionnaires to art teachers in selected secondary schools and post-secondary institutions.

If he could have your cooperation his endeavor can be successful. I value whatever help you may extend to him.

Sincerely,

Kenneth Marantz
Chairman

KM:yom
Please, kindly provide the appropriate information requested below.

This information is private, and will be used as part of my dissertation research at the Ohio State University, Columbus, Ohio, USA.

1. Your sex: _______ male   female

2. Your present age:
   ___ under 20      ___ 20-25      ___ 26-30
   ___ 31-35        ___ 36-40      ___ 40-45
   ___ 45-over

3. HIGHEST Educational Level:
   ___ University Degree
   ___ HND
   ___ NCE
   ___ OND
   ___ ATC

4. How long have you been teaching art?
   ___ 1-5 years      ___ 6-10 years   ___ 10-15
   ___ 15-20 years    ___ 20-25 years  ___ 25 - over

5. Level at which you currently are teaching:
   ___ University
   ___ Polytechnic
   ___ National Certificate of Education (NCE)
   ___ Advance Teachers College (ATC)
   ___ Secondary School
   ___ Teacher Training Institutes (Grade I & II)

6. In which of these professional organizations are you a member?
   ___ Society of Nigerian Artists (SNA)
   ___ Nigerian Society of Education through Art (NSEA)
   ___ International Society of Education through Art (INSEA)

7. Place in rank order the areas to which you devote the most emphasis in your teaching. Rank them from 1 to 9; #1 being the MOST emphasized and #9 being the LEAST emphasized.
   ___ Painting
   ___ Drawing
   ___ Graphics
   ___ Sculpture
   ___ Ceramics or Claywork
   ___ Textile Design
   ___ Art History
   ___ Art Education
   ___ Art Criticism or Art Appreciation
9. Do you hold a degree from a college or university located outside of Nigeria?  

______ yes  ______ no

If yes, which ones

<table>
<thead>
<tr>
<th>Degree</th>
<th>University</th>
<th>Country</th>
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</table>

Read each statement below carefully and circle the number on the right that best describes your level of agreement or disagreement with each statement.

Strongly Agree = SA, Agree = A, No opinion = NO, Disagree = D, Strongly Disagree = SD.

<table>
<thead>
<tr>
<th></th>
<th>SA</th>
<th>A</th>
<th>NO</th>
<th>D</th>
<th>SD</th>
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<tbody>
<tr>
<td>10. Government support for the arts has been very weak.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
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<tr>
<td>11. Government places a stronger emphasis on the establishment of programs in the areas of science and technology than in the visual arts.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>12. The visual arts can help in fostering national unity, and political and cultural growth in Nigeria.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
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<tr>
<td>13. People in government are not aware of the importance of the visual arts to the society.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>14. The general public is not aware of the importance of the visual arts to the society.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>15. The non-inclusion of the visual arts in most of the schools curricula is a reflection of governments lack of interest in the visual arts.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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</tbody>
</table>
| 16. The traditional arts of Nigeria | SA | A | NO | D | SD
|   |   |   |   |   |
| have no importance for today's modern Nigeria. | 1 | 2 | 3 | 4 | 5
| 17. Professional arts organizations | SA | A | NO | D | SD
| are able to exert political influence that benefits the arts. | 1 | 2 | 3 | 4 | 5
| 18. Art should be a compulsory part of all programs at the various levels of Nigerian education. | SA | A | NO | D | SD
|   | 1 | 2 | 3 | 4 | 5
| 19. School principals generally support visual arts programs in their schools. | SA | A | NO | D | SD
|   | 1 | 2 | 3 | 4 | 5
| 20. The arts professional organizations, such as Society of Nigerian Artists and Nigerian Society of Education through Art, are strong and viable. | SA | A | NO | D | SD
|   | 1 | 2 | 3 | 4 | 5
| 21. In administering the arts and culture, the National Council for the Arts and Culture has positively influenced the cultural and artistic lives of the general public. | SA | A | NO | D | SD
|   | 1 | 2 | 3 | 4 | 5
| 22. The arts professional organizations provide effective leadership to their members. | SA | A | NO | D | SD
|   | 1 | 2 | 3 | 4 | 5
| 23. In administering the arts and culture, the Federal Ministry of Information and Culture has positively influenced the cultural and artistic lives of the general public. | SA | A | NO | D | SD
|   | 1 | 2 | 3 | 4 | 5
| 24. The arts professional organizations are reliable and do a good job in satisfying the needs of their members. | SA | A | NO | D | SD
|   | 1 | 2 | 3 | 4 | 5
25. The cultural institutions of Nigeria, such as the museums, the Arts Councils, etc., have visibly enriched the cultural lives of the general public through their various activities.

26. Is there any additional topic that has not been discussed above which you feel I should know about? If so, please explain.
APPENDIX B

Research Matters: Human Subjects Review Board
Solicitation Script, Graduate School Alumni Research Award.
April 1, 1987

Human Subjects Review Board
c/o Human Subjects Review Office

To Whom It May Concern:

I am requesting an exemption from the review process for my advisee Francis Eguaroje. The following are my reasons:

a. research employs a survey instrument whose responses cannot be identified with a particular subject;

b. research employs a sample of public employees in either normal educational or administrative capacities;

c. the research activity will take place in Nigeria—consequently, appropriate permissions are obtained through Nigerian offices;

d. research also employs an interview with arts administrators who are in a position to satisfy themselves about the fairness and appropriateness of his conduct of the research process.

I have attached for your information copies of the survey instrument and of the oral interview items.

Thank you.

Sincerely,

Dr. Kenneth Marantz
Chairman

KM:1js
Solicitation Script:

My name is Frank Eguaroje. I am conducting research as part of my doctoral dissertation at Ohio State University. My dissertation deals with the effect of political instability on arts policy and art education in Nigeria.

I would like to meet with you briefly to discuss your ideas about topics related to arts policy. You will receive a copy of the interview questions in advance of our meeting.

The interview will be completely confidential. The information will be used to supplement historical research and survey information I am collecting from art educators in Nigeria.

I would very much appreciate your assistance and cooperation.

Yours sincerely,

Francis O. Eguaroje

cc: Human Subjects Review Board
    Professor Kenneth Marantz
May 29, 1987

Mr. Francis Eguaroje
3621 Beulah Circle, Apt. A
Columbus, Ohio 43224

Dear Mr. Eguaroje:

It is my pleasure to inform you that your research proposal has been approved for funding at $1,100.00 as part of our Graduate Student Alumni Research Awards program. The comments of the subcommittee that reviewed your proposal are enclosed.

Please call and arrange to see our fiscal clerk, Ms. Betty Flinn, Room 250 University Hall (telephone 292-6031). She will provide you with information relating to the expenditure of funds and will finalize your budget with you.

Sincerely,

[T.M.]

Roy T. Koenigsknecht
Dean

RAK/alr

Enclosure

xc: Dean Andrew Broekema, College of the Arts
Professor Kenneth Marantz, Art Education
Professor Judith Koroscik, Art Education
Ms. Betty Flinn, Graduate School, Fiscal Clerk
APPENDIX C

Interview Script
Art Administrators

Nigeria has witnessed a series of political changes that have resulted in frequent changes in leadership of the country. This also results in leadership changes in various institutions and organizations in the country. I am particularly interested in how these changes have or have not affected the arts. In this light, let me ask you the following questions.

1. What effects have frequent political changes in Nigeria had on the stability and the successful implementation of arts policy?

2. Does Nigeria today have an effective arts policy?

3. In view of the inconstant nature of Nigerian government, how can the stability, viability, and growth of the arts be promoted by art programs generally?

4. Are there any perceptible differences among the kind of support the arts have been provided by the various governments?

5. Which of the two rates stronger in terms of their support of the arts --- the Military or the Civilian governments?

6. How would you rate the level of Nigerian Government commitment to the promotion of the arts since her independence in 1960? During which periods did the arts receive the strongest support? during which periods did the arts receive the least support?

7. How much funding does the federal government provide for the two arts agencies for arts programming during each year?

8. Does the federal government award grants to individual artists and to arts organizations?
9. What kind of cultural awareness exists among the general Nigerian population as the result of government policies and activities on behalf of the arts?

10. What measures are used to collect information and to determine the level of cultural awareness brought about by the government's activities?

11. What responses or feedback do the cultural division and the National Council for the Arts and Culture receive with regard to the government policy and arts programming?

12. Would you support the establishment of a national foundation for the arts and culture as a mechanism for funding and for generating steady growth in the arts and culture?

13. What kind of impact does the movement of the Cultural Division have on its ability to carry out its program objectives?

14. Has there been any consistency in terms of the government's commitment to the arts despite the political changes that have taken place in the country?

15. What do you think the future holds for arts policy and programming in Nigeria?
APPENDIX D

Names of Interviewees
Names of Interviewees


3. Mr. Orisawayi, Head of Art and Cultural Education Division, Federal Ministry of Education. Lagos.

4. Mr. Mike Asoro, Sole Administrator, Arts/Culture Director of Bendel Arts Council, Benin-City.

5. Mrs. May Obiozor, Curator, Jos Museum. (Currently on leave in the United States).

6. Mr. Arodu, Principal, Bariga Secondary School, Lagos.

7. Mr. Olajide, Curriculum Division, Lagos State Ministry of Education, Obanikoro, Lagos.

8. Dr. Boboye Fatuyi, Reader, Department of Fine Arts, Ahmadu Bello University, Zaria.

9. Dr. Dele Jegede, Center for Cultural Studies, University of Lagos. Lagos.

10. Professor Roland Abiodun, Department of Fine Arts, Obafemi Awolowo University, (Currently a visiting Professor at Cleveland State University, Cleveland, Ohio).


BIBLIOGRAPHY


