ASSESSMENT OF NIGERIAN NATIONAL CARNIVAL COSTUME AND ITS RE-BRANDING FOR GREATER APPRECIATION

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AHMADU BELLO UNIVERSITY, ZARIA

NIGERIA.

FEBRUARY, 2018

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FEBRUARY,2018

DECLARATION

I declare that this Dissertation is an original work of research done by me in the Department of Industrial Design. To the best of my knowledge, it has not been presented partially or wholly for the award of another degree or diploma at this or in any other institution. Information obtained from published and unpublished works of others have been duly acknowledged in the text and a list of references provided.

BELLO ZAINAB	Zainab	27/04/2018
	Signature	Date

CERTIFICATION

This dissertation entitled" ASSESMENT OF NIGERIAN NATIONAL CARNIVAL AND ITS RE-BRANDING FOR GREATER APPRECIATION" by BELLO ZAINAB meets the regulations governing the award of Master of Arts Degree in Industrial Design of the Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This work is dedicated to God Almighty, my parents (Alhaji Murana Bello and Hajiya Hauwa Bello) and my siblings (Pharm. Fatima Hauwa Bello and Engr. Abdulazeez Bello).

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My appreciation also goes to Pharm. Fatima Hauwa Bello (sister) for all that she did towards successful completion of this study.

ABSTRACT

This study, "Assessment of Nigerian National Carnival and its re-branding for greater appreciation." is an attempt to assess the kind of costume used during Abuja cultural carnival as well as determining their usefulness in Nigerian cultural values. The research was necessitated by the need to identify, assess, examine and provide suggestions on the type of costume to be used in Abuja Carnival. Objectives of the study include: to identify the costume used for Abuja carnival; assess the changes that have occurred since the beginning of Abuja carnival (2005); examine both management and control levels of the carnival; assess the Abuja National carnival towards the promotion of tourism attraction and Job creation in Nigeria; determine the impact of mordernisation on the costumes found during Abuja Carnival, and provide suggestions that will promote indigenous cultural costume towards socio- cultural sustainability.

Literature and works were reviewed in line with the research topic and objectives. The descriptive research design was adopted, using structured questionnaire, interview schedules, observations and photographs. Data for the study were analysed and presented in frequencies and percentages. The findings of the study include: the type of costume used in Abuja carnival was in line with Nigerian indigenous style as at 2005, there is a shift from the use of Nigerian indigenous style of costume during carnival to the western style of carnival costume due to strong influence of modernization; lack of strong involvement of costume designers by state contingents during carnival has also affected the costumes used during carnival; it has been discovered that there is no comprehensive documentation for future references by the Ministry of Culture and Tourism, Abuja. Pictures and videos of each yearly carnival were, not properly kept, and there is no proper orientation given to representatives of each state contingent before the carnival on cultural costume.

Recommendations for the study include, among others: Costumes and make-up should be included in Nigerian Tertiary curriculum; there is a need for the Ministry of Culture and Tourism to initiate the formulation, co-ordination and implementation of the immediate role that the cultural and tourism sectors need to play towards the general diversification of Nigerian economy; with the present economic hardship, the ministry can involve Independent Non-Government Organisations, associations, private entrepreneurs to revive and promote cultural industries. This will be a jump start to the solution of the problem; costume designers and local craft-men should be strongly involved in planning of the carnival to make it successful, and there should be also comprehensive documentation of all the activities held at the end of the carnival.

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DEFINITION OF OPERATIONAL TERMS

Indigenous Circus: This is made up of itinerant players who are mostly acrobats, comedians, fire-swallowers, jugglers, magicians, live animal handlers and jesters.

Nigerian Cuisine: This consists of dishes or food items from the different ethnic groups in Nigeria which include *Eran Igbe Venison, Isi-ewu,* Cow foot, Salted Meats, Fish, Pepper Soup, *Ogi, Garri, Obe-Onigba, Obe Eja Dindin,* Chin Chin, Puff Puff, Spicy Scrambled Egg, *Waina, Akara,* Fried Plantain, *Kuli Kuli, Dodo Oni* and many more delightful dishes

Crafts exposition: These include Textiles; Leather craft; Carvings; Bronzes; Beads; Paintings; Plaited Baskets.

Boat Regatta: It is a display of rich cultural heritage of the revering people of Nigeria, their dance, gyrate are put to entertain and thrill their audience. The regatta is been Paraded on the streets, as well as lakes in Abuja.

CHAPTER ONE

1.0 INTRODUCTION

Costumes are regarded as special kinds of apparel for particular organisations, title holders or ethnic groups including office holders in many parts of the world. There are varieties of costumes especially among people in Roman period like the knights, who were chosen and regarded as special people of title holders under the Roman Empire. Costumes equally exist today in Nigeria. Few examples include,

(a) Military costumes such as working dress, combat dress and ceremonial dress. Para-military, Police, Immigration, Prison staff, Civil Defense and Road Safety Corporation all have costumes which are peculiar to them.

(b) Civilian costumes for office holders which include Royal costumes of Oba, Kings, Emirs and Chiefs.

(c) Religion title holders' costumes for example include, costumes used by the Sultan of Sokoto, Emirs and Sub-ethnic group title holders. Also in Christianity, there are costumes for variety of Bishops, Reverend and Pastors. Beside all these, there also are cultural costumes within Nigerian dress. From variety of the ethnic groups, few examples include; the Hausa, Fulani, Tiv, Jukun, Yoruba, Ibo, Ebira and kanuri Costumes to mention but a few. Ada (2006)

Bakare (2014) states that, a costume can be a particular style of clothing worn to portray the wearer as a character or type of character at a social event such as a masquerade, a fancy dress party or in a theatre performance. Carnival on the other hand, is a street festival which brings communities together in celebration, largely on voluntary participation – the archetypal big

society showcase. In the United Kingdom, for example it can encompass highly localized British traditions, such as Notting Hill's flagship, African-Caribbean event, to more recent hybrids accommodating both Brazilian and world music, and a variety of street and performing arts. (Goodwin,2008).

Carnival's community is the result of the cumulative efforts of many talented artists – musicians, costume designers, dancers, street theatre performance and sound engineers. Carnival arts are now recognized by the Nigerian Arts Council as a "combined art": one that, at its best, brings together many art forms and traditions in new innovative production and performance. (Cole, 2006).

Cole (2006) added that investment in combined arts is considered important for future social and economic returns. Carnival can engage the communities –especially young people and disadvantaged groups –that more traditional art forms cannot reach. It can also create new commercial opportunities in digital and creative industries, among the priority sectors in the government's plan for growth. The best carnivals are also major boosts for the local economy.

Okafor (2014) notes that, Abuja carnival in Nigeria, is a street carnival of arts and culture which takes place annually in the heart of the Abuja municipality and usually lasts for four days. Since inception, the street carnival of arts and culture has attracted over two million people to the streets of Abuja municipal at various points of spectacular inter-carnival activities.

This study, therefore highlights how indigenous style of costumes can be seen to promote Nigerian culture and provide avenue to attract more tourist flow in the country.

1.1 Background of the study:

Andrew (2013) stated that, a carnival is a festival in which people walk through the streets playing music, dancing, and often wearing unusual colourful clothes. In Northern part of Nigeria, there are such festivals such as the *Argungu* fishing festival in Kebbi, *Puuskat* festival in *Mangu* in Plateau, as well as the Durbar festival in Kano, Katsina and Minna respectively. Down South, there is the Osun Oshogbo festival in Osogbo, *Igue* festival in Benin, *Ikeji* festival in *Arondizuogwu* in Imo, *Igboukwu* festival in Anambra, *Ojunde* Oba festival in Ijebu ode, Calabar Annual Street Carnival, Riv- fest in River State, *Eyo* festival in Lagos and so on. Yet, not many people realize the significance of these festivals in the area of contribution to the national socio-cultural and economic values.

According to Bakare (2014), carnival is a yearly programme that holds in Abuja, the capital of Nigeria mostly in the month of November. Abuja carnival was established in 2005 to showcase the rich culture and crystallization of the creative spirit and cultural diversity of the Nigerian people. The Carnival has also been established as a major international calendar event, and is unique in many ways. The carnival attracts not less than 200,000 local and international participants consisting of contingents from the states, participating countries, visitors, volunteers, vendors, exhibitors, photographers, set and costume designers, artisans, students, security personnel, Para-medics, traffic officers, officials of supporting agencies and media people. It is also a "breathtaking photo-event which brings over 250 cultures and diverse forms of entertainment together in various events spanning for four days in Abuja, the Nigeria's capital city". The event at the carnival, ranges from Cultural parade, Indigenous Circus, Nigerian

Cuisine, Crafts exposition, Processional Route, Durbar, Boat Regatta, Traditional Music and Dance.

Former President Olusegun Obasanjo's administration in 2004, conceived the idea of having a carnival in Abuja yearly, which was meant to promote domestic tourism and attract foreign tourists alike to the nation's capital city. It was envisaged that the carnival, which later became known as Abuja carnival, was to become self-sustaining after five years, but ten years, later, the carnival could not meet the aspiration for which it was set up. In 2014, Gekpe, the Director, Entertainment and Creative Services Department of Federal Ministry of Tourism, Culture and National Orientation disclosed that, Abuja carnival was rebranded as "Nigerian National Carnival" so that people would not see it as a state carnival.

During the carnival procession, the various participating States display their respective rich and colourful dance costumes which are peculiar to them. Examples of such State are Benue, Akwa Ibom, Cross River, Lagos, Edo, Ondo, Kano, Niger and Plateau. The Tiv have black and white *anger* wrapper. The Idoma woven costume has black and red as documented by Ada (2006). The Efik and Ibibio share a multiplicity of colours in their dance costumes. The Kalabari and Ijaw have showcased dark long flowing gown made like Western shirts for the men, while the women are clad in richly beaded lace blouses to go with their George wrappers. Theirs have same similarities with the *Uhrobo* and *Ishekiri,* because they are all from the coastal area, so share similar cultures in dressing.

The Edo clothe themselves in red flamboyant royal colours with coral beads round their necks. The Yoruba, among others, use the *Aso-oke* made of various colours, which are made into *Ghariye* (free baggy top) for the men in order for them to be able to dance bata, as most of their

dances are brisk and action packed, while the women have *Iro* and *Buba*. The Igbo come with bright colours for acrobatic *Atilogu* dances; short skirts and half blouses to go with accessories of different colours. The Hausa have theirs made with beautiful bright colours of white, gold, silver and green. These are shown in their costumes and accessories of the durbar horses. These colours are also replicated in the masquerade dances, cultural dances as well as in the boat regatta. (Bakare, 2014).

During the course of this research, it was discovered that States were given invitation few months before the carnival, and they showed response for their willingness to participate. It was learnt that, since the inception of Abuja carnival in 2005, there has been no proper documentation of these events. Issues relating to foreign participants, local participants, expenditure, costumes, revenue generated are not well documented. There are no proper records of activities of the events. Also, Abuja Carnival as an annual national event, has not been effectively planned and managed for tourism development in Nigeria. There are inadequate professionals to handle the event; because most of those involved in the planning, are not into event management or tourism development. There is inadequate disbursement of fund by Federal Government to the organizers and other resources for proper preparation. Most of the resources needed to tackle the problems of accommodation, transportation, security, attractions and human are not sufficient. State contingents are usually accommodated in secondary school hostels and NYSC orientation camps to serve as lodge. In 2016 Abuja Carnival, the participating state contingents were not given accommodation.

1.2. Statement of the problem:

It has been observed that the 2014 Abuja carnival suffered initial criticism especially by religious leaders and other people, who saw the idea of a carnival and asked organisers to discontinue with it, saying that the costumes would be a showcase of immorality, reasoning that, trends and modernity have brought more negative effect than positive on Nigerian cultural costume. Such claim further stressed that, modernity seems to have corrupted the conception of the costume used in the Abuja carnival. Many ethnic groups lost their cultural uniqueness and identities due to western trend of modernity. (Lucky, 2014).

Most Abuja carnival participants or contingents are costumed in different international attires, paraphernalia indicative of royalty (or other high international offices), some dressed as Indians, Scottish, Americans, Caribbeans and so on. Where is the Nigerian style and culture they were supposed to be promoting? The 2014 Abuja carnival for example, which by the way, was said to be a total disaster, one that if captured by National Geographic Discovery Channels, watchers across the globe will declare Nigerians "a total losers". The scene was a confused crowd of colour-fighting clowns, dressed like moonlighters from space, with some ridiculous out-of-place feathers that wink down from their artificial tentrical antennas. The contingents were mostly Non-Nigerians from afar, if not that the colour of their skins gave them away. The costumes used, copy virtually everything the "West" do, whether they are good for Nigerians or not. How then, do Nigerians promote the local content that would encourage tourism? (Jeff, 2012). High degree of homogeneity in the dress habit of contemporary Nigerians has made it difficult to identify ethnic groups based on costumes. Also, intermingling of culture has made it difficult to identify which cultural group they belong during carnival.

This research rests on the following questions:

1. What are the types of costume used in the Abuja National carnival?
2. What are the influences of mordernisation on the types of costumes found during Abuja Carnival?
3. To what extent has job creation been generated through Abuja carnival?
4. Is the management and control level of the types of costumes for Abuja National Carnival properly, adequately planned and executed?
5. What are the possible suggestions that will help promote indigenous cultural costumes used in the Abuja carnival?

1.6. Justification of the study

The study is greatly inspired by the fact that indigenous traditional wears are not used during Abuja cultural carnival. The need to assess the costumes used during Abuja cultural carnival is an absolute necessity, because trends and modernity have much influence on Nigerian indigenous costumes.

1.7. Significance of the study:

The findings of this study shall be of importance to carnivals and festivals held in Nigeria. The essence of the study would convey many positive values as presented below

Educationally: The result of the study will increase understanding and appreciation of various costumes used in the cultural activities, and also indigenous knowledge of costumes that should be used in carnival. It will also be an educational reference point for other carnivals and festivals.

Odunukwe (2015) stated that "due to the use of contemporary style of costume, some State contingents do not fit into any ethnic group. Abuja carnival is no longer seen as an essence of identity, but means to showcase curves and beauty".

The problem of this study, therefore is concerned with assessing the costumes used during Abuja cultural carnival towards determining their usefulness in Nigeria's cultural values and sustainability.

1.3. Aim of the study

The aim of this study is to assess and document the costumes used in the Abuja carnival.

1.4. Objectives of the study:

The objectives of the study are to:

1. identify the types of costume used for Abuja carnival;
2. examine the impact of modernization on the costumes found during Abuja National carnival;
3. assess the Abuja National Carnival towards the promotion of Nigeria made fabrics;
4. examine both management and control level of the types of costumes used during carnivals; and
5. provide suggestions that will promote indigenous cultural costume towards socio-cultural sustainability;

1.5. Research Questions:

Socio-culturally: The study will promote the Nigerian cultural heritage by documenting some evolutionary changes of clothing that have occurred in the past, and how to adopt them into the present carnivals and festivals. It will also be a reference point for each State contingent, organising committee, carnival management committee and other researchers. The study will guide against extinction of Nigerians indigenous cultural costumes.

Economically: The carnival, which is a major boost to the hospitality industry, will contribute immensely to the country's rebased Gross Domestic Product (GDP). It will also aid in the provision of favourable investment climate and incentive, particularly on the indigenous fabric production.

1.8. Scope and Delimitation:

The scope of the study is limited to costumes used in Abuja National carnivals, and is delimited to the costumes used in the 2016 Abuja carnival.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter reviews related literature and information to the study. The following are the major focus in the review.

Concept of Costume and Carnival, The History of Carnival: In Historical Perspective, Nigerian cultural costume craft (the technique), Abuja National Carnival, African influences on carnival traditions, Costumes used in Abuja carnival and adaptation to changing condition in the modern world, Costumes and their adaptation to some selected festivals, Traditional Cultural industries, Significance of Abuja carnival to national development, Role and responsibilities of a costume designer to carnivals and festivals, Some selected Accessories and Hair styles for Nigeria festivals and cultural carnivals, and Duties of Abuja Carnival Management Committee.

2.1 Concept of Costume and Carnival

Costume must never be seen as independent or arresting elements in themselves; they are not immovable museum pieces. They remain an integral part of the whole design, harmonizing with the chosen concept, style, mood and atmosphere of the particular presentation. They can become emotionally charged through the subtle and careful use of colour, line, texture and sound, suggesting a multitude of sensations, thereby, putting the viewing audience in the appropriate

mood for the action of the event, be it a play, a musical, a dance, a performance-art or a carnival manifestation. (Dani, 1988).

Carnival, according to the Chambers paper back thesaurus (2012), is a noun used to describe festival fiesta, gala, jamboree, fair holiday, jubilee celebration, merry making, and revelry. With these, it is said to be a recreational activity and a part of tourism. (Amalu, Titus, Ajake and Anim, 2012)

Carnival is also a costumed "street party", and connotes spectacle, elegance, gaiety, pageant, and dancing. While culture celebrates that which is, carnival celebrates that which could be. In other words, carnival celebrates possibilities and fantasies or where people could get to in the future. (Asigbo, 2010).

2.2 The History of Carnival: Historical perspective

According to John and Bettelheim (1988), Carnival is an annual celebration of life found in many countries of the world. Hundreds of years ago, the followers of the Catholic religion in Italy started the tradition of holding a wild costume festival right before the first day of Lent. For the fact that Catholics are not supposed to eat meat during Lent, they called their festival "carnevale" — which means "to put away the meat." As time passed, carnivals in Italy became quite famous; and in fact, the practice spread to France, Spain, and all the Catholic countries in Europe. Then as the French, Spanish, and Portuguese began to take control of the Americas and other parts of the world, they brought with them their tradition of celebrating carnival.

The dynamic economic and political history of the Caribbean is indeed the ingredients of festival of arts found today throughout the African and Caribbean Diaspora. Once Columbus had steered

his boat through Caribbean waters, it was only a few hundred years before the slave trade was well established. By the early 19th century, some six million slaves had been brought to the Caribbean. Between 1836 and 1917, indentured workers from Europe, west and central Africa, southern China, and India were brought to the Caribbean as labourers. (John and Bettelheim 1988).

Guitar (2007) also points out that, it was the Africans who contributed the most brilliant colours and lively sounds to carnival festivals in the Americas. The author further explains that, Africans were said to have been brought to the Island of Hispaniola from the early 1500s onward. It was customary in many places in Africa for the people to parade around the village, circling it wearing masks and brilliantly coloured costumes, singing and dancing all the while, in order to bring good luck to the village. Often, bringing good luck meant first, scaring away the spirits of angry dead relatives, hence all the symbols of death associated with today's carnival parades. Feathers and other natural objects were traditionally used to create and/or decorate costumes and masks in Africa. This is because, they believe that the natural objects were believed to lend certain spiritual strengths to the wearer.

From various parts of the African continent, varied traditions such as stilt-walking, carrying puppets as part of their elaborate costumes, and fighting mock battles with sticks were common. Most importantly, perhaps, Africans brought with them a lively variety of musical instruments, dance rhythms, and singing styles—and a stinging sense of humour that they use, not just against their leaders, but often to make fun of themselves.

2.3 Nigerian cultural costume craft (the technique)

President Buhari while speaking at the 22nd Nigerian Economic Summit in Abuja, stated that increasing local production of goods and services will not only create jobs for Youth but can move Nigeria from an import-based to an export-based economy (Nation Newspaper in October 2017). He also encouraged more local production so that the country could produce the food they eat, and equally for textile need so as to produce most of the clothing materials.

There are several States in Nigeria where many aspects of textile works are carried out. Cultural costume works like hand spinning, weaving, tie-dye, batik, cassava paste resist which the Yoruba call,"*adire-eleko*", garment embroidery (both hand and machine), screen printing, hand block printing, traditional calendaring which the Hausa call '*bugu*", tailoring and fashion design are being carried out in most states of Nigeria. (Maiwada, 2012).

Okafor (2014) points out that, there are also local arts and crafts that are displayed during Abuja National carnival such as local hats, baskets, shoes, and bags, *Aso Oke, Agbada, Kaftan, Buba,* carvings, beads, bronzes, paintings and iron works. It is pertinent to note that, these traditional crafts are always an important aspect of culture, because they constitute viable cultural attractions. Okpoko (2002) notes that, cultural attractions are indispensable components of tourism development schemes; they provide foundation upon which tourist trade should be built.

2.4 Abuja National Carnival

The Abuja National Carnival, is one of the three major recognised carnival in Nigeria apart from the Carnival Calabar and Carnival Rivers. The Abuja National Carnival was initiated by the former president Olusegun Obasanjo as a platform for the people of Nigeria to showcase their rich cultural heritage and tourism potentials to the world. In support to the above statement, the former President Obasanjo observed that" the Abuja Carnival was a reaction to carnivals of other nations that he had been invited to, and that such carnivals had historical experience and

contributed immensely to the cultural growth of the host countries in addition to projecting the images of such countries" (Ayakoroma,2011).

Okachi (2015) notes that, Abuja carnival was billed to commence in 2004, after it was endorsed by the Presidential Council on Tourism (PCT), made up of 36 State Governors with the former President Obasanjo as the chairman, but was shelved for adequate arrangements to be made. However, the first edition of the carnival took place in November 2005, when the Ambassador, Franklin Nchita Ogbuewu was the Honourable Minister of Culture and Tourism. Okachi (2015) further notes that, for the tourism sector to thrive and make contribution to national and cultural development, the former president reasoned that A Tourism Master Plan was needed for the sector. In order to achieve this objective, he initiated a presidential Committee for the Federal Tourism Development Master Plan. Subsequently, at the request of the Federal Government the United Nations World Tourism Organisation (UNWTO) and the United Nations Development Programme (UNDP) took responsibility to partly fund and implement the production of the Master Plan (Tourism Development International Limited, 2006).

The project commenced in Abuja on the 7th February, 2005 after the United Nations World Tourism Organisation contracted the Tourism Development International Limited as the consultants to produce plan. An inception Report was delivered in March, 2005, a Mid Term Report on the 7th August, 2005 and a Draft of the Master Plan Report on December 12, 2005 (Tourism Development International Limited, 2006). According to Tourism Development International Limited(2006), before the final draft of the Master Plan Report and its eventual production a number of consultative Seminars on the findings, Key conclusions and initial recommendations were with the stake holders in October and November, 2005. The conclusion of the PCT assignment, provided the country with a guide for tourism. According to Ayakoroma

in Okachi (2015), the Federal Ministry of Culture and National Orientation package the carnival through the Abuja Carnival Management Committee, while the Federal Capital Territory, as host, provide facilities and camps for the State contingents. Brands in the Carnival include, Carnival Street Parade, Masquerade Fiesta, Durbar, Boat Regatta, Children's Fiesta Cultural Nite and Traditional Cuisine and bush bar, Contemporary Music Fiesta, Polo Tournament and Command Performances.

The first edition of Abuja Carnival was held in 2005 from the 24th to the 27th day of November, 2005. After that, several others were organized annually, that is in the years of 2006, 2007,2008, 2009, 2010, 2011, 2012, 2013, 2014 and 2016 respectively. The Abuja Carnival is usually referred to as 'mother of all carnivals' with the slogan "EXPERIENCE CULTURE CELEBRATE LIFE" (Mohammed and Mohammed, 2010).

The Carnival was specifically set as an intra and inter cultural link which would serve as a cultural foundation of knowledge, and a reference points for historical and cultural experience of the black people all over the world. It is this dream that has continued to accelerate the realisation of the Abuja Carnival, especially as it is anchored on the recognition that there exists an intrinsic link between culture and the foundation of the economic and technological growth of a Nation. The successive Ministers of Culture Tourism, and National Orientation that have supervised the Abuja Carnival since its inception to date as well as the Directors-General for each Carnival are:

Mr. Franklin Ogbuewu (Minister, 2005 to 2007)

Prince Adetokumbo Kayode (Minister, 2007 to 2008)

Dr. Aliya Idi Hong (Minister, 2007 to 2008)

Sen. Jibril Bello Gada (Minister, 2009 to 2010)

Alh.Abubakar Sadigu Mohammed (June 2010 to May 2011)

Dr. Edem Duke (July 2011-June 2012)

Dr. Edem Duke (August 2012- July 2013)

Ms. Grace Gekpe (September 2013- August 2014)

Prof. Ahmad Yerima (August 2014- December 2016)

The Chief Executives are:

Dr. Ahmed Yerima – 2005 first edition

Otunba Olusegun Runsewe - 2006 2nd edition

Dr. Ahmed Yerima - 2008 3rd edition and 2008 4th edition

Professor Ojo Bakare – 2009 5th edition and 2013 9th edition

Biodun Abe- 2014 10th edition and 201611th edition

Abuja Carnival therefore signifies the following:

1. The continuing demonstration of National unity in diversity as the people display their unique heritage in the metaphor of a carnival.
2. An authentic Nigerian experience and tourism product of acceptable international patronage and conception.
3. A brand that celebrates Nigeria as a safe, warm hospitable tourism destination.
4. A gateway into tapping the United Nations World Tourism Organization (UNWTO) project 9% increase of tourists to Africa.
5. A four day open street trading, thus boosting the economy of the informal sector of the Federal Capital Territory.
6. An increase patronage of the hospitality industry especially in the FCT and environs.

7. A haven for partnerships, sponsorship and investments (Mohammed and Mohammed ,2010).

2.5 African influences on carnival traditions

John and Bettleheim (1988) reported that Caribbean festival of arts, are the ancient African traditions of parading and moving in circles through villages in costumes and masks. Circling villages was believed to bring good fortune, to heal problems, and chill out angry relatives who had died and passed into the next world. Carnival traditions also borrow from the African tradition of putting together natural objects (bones, grasses, beads, shells, fabric) to create a piece of sculpture, a mask, or costume — with each object or combination of objects representing a certain idea or spiritual force. Feathers were frequently used by Africans in their motherland on masks and headdresses as a symbol of ability as humans to rise above problems, pains, heartbreaks, and illness — to travel to another world to be reborn and to grow spiritually. Today, feathers are used in many forms in creating carnival costumes.

African dance and music traditions transformed the early carnival celebrations in the Americas, as African drum rhythms, large puppets, stick fighters, and stilt dancers began to make their appearances in the carnival festivities. In many parts of the world, where Catholic Europeans set up colonies and entered into the slave trade, carnival took root. Brazil, once a Portuguese Colony, is famous for its carnival, as is Mardi Gras in Louisiana (where African-Americans mixed with French settlers and Native Americans). Carnival celebrations are now found throughout the Caribbean in Barbados, Jamaica, Grenada, Dominica, Haiti, Cuba, St. Thomas, St. Marten; in Central and South America in Belize, Panama, Brazil; and in large cities in

Canada and the U.S. where Caribbean people have settled, including Brooklyn, Miami, and Toronto (John and Bettleheim ,1988)

2.6 Costume used in Abuja carnival and adaptation to changing condition in the modern World.

Mike et al. (2009) point out that Analysts have argued that modernisation, apart from the many positive impacts it has had on African societies, has tended to destroy local creativity, and subjugated local peoples to foreign culture and mindset. Cultural revival is, therefore expected to empower African peoples to take their place not just on the cultural map of the world, but in transforming these societies into viable participants in the global economy.

Aseka (2010) posits that, African minds are products of unique "cultural edifices" and "cultural streams" that arose from environmental conditioning and long standing cultural traditions. According to Aseka, "Within the African cultural stream, are psychological and moral characteristics pertaining to African identity, personality and dignity."

According to Umukoro (2011:68), "the Nigerian costumes is a cultural icon", and that Nigeria is a conglomeration of ethnic enclaves that are accounted for in both material and human culture. Although the distinctiveness of each ethnic group is ubiquitous, it is in the uniqueness of their dress cultures that their identity is most powerfully expressed. Nigerian costume is a "multi-vocal collage", by which she means a variegated communication art form which speaks just like languages do. The author concludes that Nigerian dress, "predisposed to regional nuances", is seen as an "autochthonous feature" that not only signal the group to which it belongs.

Culture and costumes. The impact here is that, mordernisation would integrate Nigeria culture and allow each cultural community to view the other's culture in the internet. (Nwegbu et al., 2011).

These statements were not taken note of by the 2011 Abuja National Carnival Management Committee (CMC) which disclosed that seventy percent of the year's carnival would be based on contemporary style, while thirty percent would be devoted to lyrics of Nigeria traditions in line with what it described as global standard of carnivals. Onyinyechi (2011) also points out that, "the Street Carnival will have to go contemporary with the true spirit of the carnival which is what Nigerians have been craving for, and if we are able to do this, it will go a long way in attracting more foreign countries in our nation".



Plate I: Abuja carnival street parade
Source: esetravels.com
Retrieved May 22nd ,2015.



Plate II: Abuja carnival street parade
Source: esetravels.com
Retrieved May 22nd ,2015

2.7 Costumes and their adaptation to some selected festivals

Costumes make festivals colourful, with the different display of attires by the different group and colours add to the beauty of the festival or carnival. Esekong (2013) points out the many and varied festivals in Nigeria. They are usually colourful avenues through which the cultural heritage of the people is showcased and celebrated. Some examples of State festivals are hereby briefly enumerated.

Eyo Festival: It is one of the most unique and fabulous celebrations in Nigeria. Some people called it the Adamu Orisha Play, a Yoruba festival that transforms the commercial Lagos Island

to be stunning white. It attracts thousands of tourists from around the world who come to see costumed dancers or masquerades called '*Eyo*' that perform during the festival. (Ernest, 2015)



Plate III: Eyo festival
Source: travel start blog(2015)
Retrieved October 5th ,2015

Calabar Carnival: This is the celebration of creativity and culture that blends with both the traditional and modern lifestyle of the people of Cross River State. The long feathered headdresses, the colourful costumes, the mesmerizing dancers and dance steps, the street parades and the bands attract thousands of people. (Ernest, 2015)



Plate IV: Calabar festival
Source: travel start blog (2015)
Retrieved October 5th ,2015.

Lagos Carnival: This is highly colourful like the Calabar Carnival, but slightly different. Lagos Carnival is one of the most vibrant in Nigeria. (Ernest, 2015)



Plate V: Lagos festival
Source:Kolade Akintola on Flickr
Retrieved October 5th ,2015

Osun Festival: Lawrence-Hart (2014) points out that, Osun festival is one of the most regarded cultural festivals in Nigeria. It usually takes place in the month of July and August every year. Off to the Sacred Forest of Osun, in a one week colourful festival to honour and reverence the river goddess, Oshun of Osun State where people come to get their solutions to their problems. The festivals have acquired an international status, which is observed by both Nigerians and foreigners. The festivals are in commemoration of the event that led to the founding of Osogbo town, and the renewal of the mystic bond between the people of Osogbo. River Osun was believed to have provided the water of life which saved the inhabitants of ancient Osogbo town from hunger, pestilence and religious wars centuries ago. It is believed to provide protective guidance till today and the annual celebration is therefore, done in reverence and appreciation to the goddess Oshun, otherwise referred to as the goddess of fertility (NTDC, 2004:2-3). The Oshun is a very powerful deity, while the river has mystically divine creatures living under the water. She is the guardian of the divinity of the founders of Osogbo and is believed to have the ability to give children to barren women. It is believed also that she has the power to heal the sick and the afflicted by means of medicinal water.



Plate VI: Osun festival
Source: travel start blog (2015)
Retrieved October 5th ,2015

Sango Festival: This festival is in the honour of Sango, the all-powerful god in Yoruba land. This festival has facilitated an annual home-coming avenue for Yoruba descents in the Diaspora as a form of pilgrimage. It brings back the past history and celebrates the culture and tradition of the people, while creating wealth and employment for the people. (Ernest, 2015)



Plate VII: Sango festival
Source: travel start blog(2015)
Retrieved October 5th ,2015

Ojude Oba Festival: Ojude Oba festival is a cultural heritage that is woven from threads of diversity, history, legend and conquest. The people of Ijebu Ode return en masse to pay their homage to the king, the Awujale of Ijebuland. This takes place on the third day of the Ileya Festival (Eid-el-Kabir). This festival includes parades, traditional songs, equestrian skill display and lots more. (Ernest, 2015)



Plate VIII: Ojude Oba festival
Source: Asirimagazine.com
Retrieved October 5th ,2015

Carniriv: The Port Harcourt Carnival which combines two carnivals; a contemporary Caribbean style carnival and a cultural carnival, changes the 'Garden City to become very colourful. Carniriv is Rivers State's biggest tourism export. (Ernest, 2015)



Plate IX: Carniriv
Source:Europeanceo.com
Retrieved October 5th ,2015

Ofala Festival: The Ofala Festival is held in Anambra State where the Obi of Onitsha, Dr Alfred Nnaemeka Achebe and traditional rulers who are adorned in their red caps and royal regalia with their traditional staffs paint the whole place red with their parades and display of affluence and power. (Ernest, 2015)



Plate X: Ofala Festival
Source: Eafrique.tv
Retrieved October 5th ,2015

Argungu Fishing Festival: According to Lawrence-Hart (2014). Arugungu Fishing festival is another festival that has gained prominence in recent times. This can be attested to by the turnout of participants both from within and outside Nigeria. Historically, the festival started as an irregular get-together of the local fishermen residing within the immediate vicinity of the fishing site of Argungu settlement in the present Kebbi State of Nigeria. The main period of fishing is the dry season, stretching from the month of December to May. This is the period of less

agricultural activity, and also the time when the floods would have subsided. People go into fishing because it is a time when farming is drastically reduced. The method of catching fish, is the use of a pair of seine nets known as *Homa* which are held in each hand of the fishermen. Some other cultural events that make the festivals include *Kabauchi* displays, agricultural fair, traditional dances, drama, boxing, wrestling, camel, donkey and horse races, as well as motor rally, bicycle rally and archery as other compliments. The climax of the festivals is when the signal is given for fishing to start and the fishermen charge into the river amidst music and songs. Once the fishing is over, fishermen are forbidden from fishing on the spot again until the next fishing festival. The person with the biggest catch carries the day (NDTC, 2004).



Plate XI: Argungu Fishing Festival
Source: travel start blog(2015)
Retrieved October 5th ,2015

New Yam Festivals: One festival that is celebrated around the country is the New Yam Festival: from the Leboku in Ugep, Cross River State, Echori in Ihima, Kogi State to the Iriji-Mmanwu festival in Enugu State. The festival is celebrated in pomp and cultural display. Hundreds of

masquerades, dancers in beautiful attires, acrobatic displays and many other cultural activities make it unique. (Ernest, 2015)



Plate XII: New Yam Festivals
Source: travel start blog (2015)
Retrieved October 5th , 2015

Durbar Festival: This festival constitutes a spectacular parade of horsemen were sections of Sokoto, Kano and Kastina Emirates, assembled to exhibit horsemanship and pay homage to the Emir during the Salah festivals, and as a mark of honour for visiting dignitaries on special occasions. These days, the Durbar is not restricted to Kano and Kastina Emirates, but also a common feature of most Emirates of Northern Nigeria. It is a colourful procession which features cotests among the royal cavalry, drummers and trumpeters, praise singers and wrestle. (Adie ,2015).



Plate XIII: 2016 Durbar Festival, Kano.
Photographed by Bello Zainab

FESTAC"77: FESTAC '77 - 2nd World Black & African Festival of Arts and Culture was a great art and cultural assembly of Africans and African-Americans which was held for one month in Nigeria from the 15th Jan. to the 12th Feb. 1977. It was truly a class act that brought people of all races and nationalities to Nigeria in celebration of arts and culture that have since not been surpassed.

Most of the festival activities took place in Lagos State - in the Main, Conference and Cinema halls of the National Theatre, Iganmu which was built for the event; the National Stadium in Surulere; Tafawa Balewa Square in Lagos; and in the Lagos City Hall; except for the Durbar, a spectacular involving over 3000 horses which took place in Kaduna State. The Grand Patron of the event was President Olusegun Obasanjo, who was then a Lt. General of the Nigerian Armed Forces and the Head of the Federal Military Government. The President of

the 2nd World Black and African Festival of Arts was the then Cmdr. Ochegomie Promise Fingesi, who was then Nigeria's Commissioner for Special Duties.

The 2nd World Black and African Festival of Arts and Culture was organised and staged by the International Festival Committee, and its conception could be traced to the first festival held in Dakar, Senegal in 1966, which was then simply known as the World Festival of Negro Arts. The festival, which was a great departure from the first festival in terms of scope and magnitude, embraced all Black and African people from all over the world.

Participation was open to

a] All member states of the African Union (AU) (formerly OAU)

b] All Liberation Movements recognised by AU (formerly OAU)

c] All Black communities outside the African continent.

The Principal objectives of the Festival were to:

i. ensure the revival, resurgence, propagation and promotion of Black and African culture and Black and African cultural values and civilization;
ii. present Black and African culture in its highest and widest conception;
iii. promote Black and African artists, performers and writers, and to facilitate their world acceptance and their access to world outlets;
iv. bring to light the diverse contributions of Black and African peoples to the universal current of thought and arts; and
v. promote better international and interracial understanding among men.

Godwin (2010) refers to the 1977 FESTAC (World Black and African Festival of Arts and Culture, a show or display of cultural and technological skills from all black people of the world (Africans). Hence, the colloquium which, among others took the task of Black civilization and the arts. According to Obasanjo in 1977, the aim of FESTAC is not to underrate or debase the cultural values of other race or races; rather, it sought to extend African valuc in a world which is highly competitive so that the Black and African cultural heritage can co-exist with the cultural values of other people from other lands without much conflicts. In other words, the African seeks cultural harmony based on human dignity and mental respect. This epic event revolutionized and engendered a lot of ideas and a number of things (Obasanjo, 1979).

This gave rise to the "New National Policy on Education" (N.N.P.E) in 1979, revised in 1981. With the cultural fiesta (FESTAC 77), artists were rather encouraged to develop the African personality and cultural identity in their artistic creation

2.8 Traditional Cultural Industries:

Parrish (2005) reports that, the "creative industries; have been defined by the UK Government's Department for Culture, Media and Sport (DCMS) as: 'Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property." Creative industries like blacksmithing industry, goldsmithing, pottery, tanning and leather works, wood carving and calabash engraving, are typical examples that are commonly found in any local setting in Nigeria.

Aageson (2009) reports that, UNESCO defined Cultural Industries as those industries which produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary). What cultural industries have in common, is that they all use creativity, cultural knowledge, and intellectual property to produce products and services with social and cultural meaning. The cultural industries should be used in the production of various indigenous costumes using spinning, weaving, knitting, sewing, dyeing, embroidery, printing and a host of others. Being one of the most dynamic in the world, the large scale textile industry has, in recent years, suffered a great set back in Nigeria. The cultural or traditional textile industry, however is still flourishing. Marjory (1980) also states that "the textile industry is one of the largest in the world and if all facets of this vast economic and industrial giant are considered, it probably involves more people and more money than any other industry". This is why Maiwada (2009) states that, Scholars of modern time believe that costume provides a mark of identity and through which non-verbal messages are communicated. It is also believed that in traditional societies, costume functions almost as a language that can indicate a person's age, gender, and marital status, place of origin, religion, and social status. Bayfield in Maiwada (2009) remarked that, clothing and its accessories constitute the most important form of aesthetic expression. Costume does not merely cover the body; it indicates one's gender, character, wealth and status.

Akinrujono in Onwuakpa (2016) is of the view that, locally made fabrics still have high prestige over the industrial ones, and that they are highly valued compared with industrial ones. Some of available valuable and precious locally made fabrics, include akwete cloth produced by cottages in Ndoki area of Igbo land and akwa-ocha hand woven cloth by the Aniocha people also in Igbo

land. Among the Yoruba come the popular *aso-oke* as well as *sanya, alarin* and *etu*. Among the Tiv, traditional weavers produce *tugudu*, anger, ashisha and *gberave*. The cottages in Ebira produce varieties of local fabrics known as Okene cloths done on vertical looms. These aforementioned weaving traditions, can go a long way to generate high income for the local weavers, as well as enhance the social and economic status of Nigeria both at local and international levels.

Sule (2016) emphasises that, cultural industries constitute the foundries for. the technological development of the country in practical terms. In addition, the Federal Government needs to directly patronise such industries in order to promote them.

2.9 Significance of Abuja Carnival to National Development.

Abuja Carnival is the carnival of all carnivals in Nigeria, as it integrates peoples of diverse culture and traditions for the betterment of the nation, and for the promotion of harmony and peaceful co-existence in the lives of people as diverse as Nigeria.

Ezeani (2012) notes that festival organisers are now using the historical and cultural themes to develop the annual events to attract visitors and creating cultural image. Festivals provide an opportunity for the local communities to develop and share their culture, which creates sense of values and beliefs held by the individuals in a local community, and provides opportunity for members of the local community to exchange experiences and information. Festivals provide the tourists, the opportunity to see how the local communities celebrate their culture, and how this effects the community development. It also helps the visitors to interact with the host community, and help people to enjoy and meet their leisure needs.

In 2010, former President Goodluck Ebele Jonathan described carnival as a tourism product that "we must cherish and ensure its sustainable development so as to attract the desired tourists into the country, thus making it a tourism destination with pride". He urged the private sector to take greater role in financing the carnival, pointing out the innumerable benefits it would attract to companies that would key into it through sponsorship at both local and international levels.

The former President further explained that, the carnival can be used as a cardinal input where millions of tourists will flock in with funds that will enhance the nation's economy if properly harnessed. He also charged the tourism Minister and the Management Committee to continuously review and make every necessary adjustment that would endear the carnival to the hearts of the people (Ezeike,2010). The author further states that there are a lot of things to benefit when indigenous dress culture is promoted. Its contribution to the economic development cannot be over emphasized. Local fabrics can be used in manufacturing bags, sandals and other items and thus empowering local communities.

Carnivals and Festivals have also contributed in the development of cultural tourism as they attract culture tourists, and have major effects on the local economy directly and indirectly. (Ezeani, 2012). Okafor (2014) also notes that, Abuja Carnival has been a platform for the transformation of the culture and tourism industry in Nigeria. Since all the cultural groups and societies in Nigeria are represented, socio-cultural development has been achieved to a higher perspective. This research is also of the view that, this Carnival is now one of the most significant avenues for the display and promotion of the vast cultural heritage in Nigeria. The Carnival has also opened the door for improved direct investment into Nigeria's economy. Therefore, there is urgent need to revive and sustain the local textile industry because of its potentials in re-awakening Nigeria's culture.

2.10 Role and responsibilities of a costume designer to carnivals and festivals.

Dani (1988) notes that, costume designers find it hard to carry out qualitative research on the background of the tradition, culture or attire of the people to be portrayed. Some costume designers hardly go through the process a costume designer is supposed to go through before finally arriving at a particular costume for contingents. Even the colour combination that is supposed to help bring out the mood or character, becomes difficult. When such research is not carried out, there is bound to be wrong picture painted on the part of costume by the costume designers.

Dani (1988) also states that, a professional costume designer needs to be artistic, creative and detail- oriented; who contributes greatly in bringing out the inner meaning of a cultural carnival through the use of appropriate costume. The costume designer, must be knowledgeable about combining design element of colour and fabric texture to create cultural statement in a cultural carnival. Through Abuja Cultural Carnival, costumes can be used to affect a society. In preparing the costume of a particular state contingent in a carnival, the costume designer should create sketches before production and stay within production costume budget. (Dani,1988).

2.11Some Accessories and Hair styles for Nigerian festivals and cultural carnivals

Dani (1988) states that, accessories are items that complete a costume. These include swords, canes, walking sticks, handkerchief, headgears, umbrellas, footwear, coral beads, *jigida*, cowries, stone, and many more, which if not carefully chosen by a costume designer, can mar a costume.

Uduma (2007) also notes that, the two traditional Nigerian techniques of styling hair are braiding and hair threading, and such hair styles are often decorated with ornaments such as coins, shells and beads. Hair braiding Nigerian styles include, *Suku* (basket), *Ipako Elede* (occiput of a pig),

Koroba (bucket) and *Kolese* (legless) which is a common hair style among the southern Nigerians. Also braided corn row are found among the Fulani women. On the other hand, Hair threading is done using wool or nylon thread which is common among the Eastern Nigerians and the people of Niger Delta.



PlateXIV: Braided kolese
Source:de-amazonblog.com
Retrieved October 6th ,2015



PlateXV:threadead hairstyle
Source: pinterest.com
Retrieved October 6th ,2015



PlateXVI:Fulani-face
Source: wikipedia.com
Retrieved October 6th ,2015

2.12 Duties of Abuja carnival management committee

Okafor (2014) notes that, the Carnival Management Committee (CMC) sees itself as having the following objectives:

1. To enable as many people as possible to enjoy the Arts and culture of Nigeria in relation to music, dance and costumes.
2. To demand and assist in the development of the highest possible creative standards at the carnival and other activities.
3. To develop and expand the Arts, culture and economy of Nigeria through the Abuja carnival.

Okafor (2014) further states that, the Abuja Carnival Management Committee is committed to bringing out best of the Arts and Culture of Nigeria by increasingly putting on a larger and more

creative spectacle, involving more participants, richer costumes and themed designs, music and dance. The Nigerian Tourism Development Corporation (NTDC) is also involved in the management of Abuja Carnival. This Agency is a parastatal of the Federal Ministry of Culture, Tourism and National Orientation and is saddled with the responsibility of formulating, coordinating, making policies for the overall marketing and promotion as well as the growth and development of the Abuja Carnival.

From the cited experts in Nigerian costumes and carnivals, some of the approaches adopted by Dani (1988), Maiwada(2012), Mike et al(2009),Nwegbu et al(2011) and Okafor(2014) are adopted for the present study for their workability and effectiveness. The study is to establish among other things, any influence of mordernisation on the costumes used in the Abuja Carnival towards re-branding for greater appreciation in terms of costume style and techniques, hair style and accessories which have been influenced by mordernisation.

CHAPTER THREE

MATERIALS AND METHODS

3.1 Introduction

This chapter presents the methods and procedures that have been adopted for the study. Hence, it describes the type of research design used and how the entire study was carried out through data collection, presentation, analysing the data in order to facilitate the conduct and realisation of the objectives of the research. The main focus in this part of the study includes: Research design, Population of the study, Sampling technique, Instruments and Validity of Instruments, Pilot study, Data Collection, and Fieldwork.

3.2 Research Design

A research design could be described as a master plan or blue print of the activities the researcher intends to carry out in the course of investigation into the problem of a study (Anaekwe, 2002) and Afolabi, 1998), Bickman and Rog (1998) note that, descriptive survey method is usually the best method of collecting information that will demonstrate relationship and describe the world as it exists. These types of studies are often done to know what specific things to manipulate and include in the study. Hence, this research is a descriptive research, survey and examination through interactive approach. The researcher also conducted statistical study on a sample population to form opinion. The various methods that were used for sourcing information in this research are:

The primary source – Interviews were conducted and photographs of 2005, 2014 and 2016 carnivals were acquired for the assessment of the costumes used in Abuja National Carnival towards re-branding for greater appreciation.

The secondary Sources - The secondary sources of data collection was also used. Secondary data here consists of documents and literature that were relevant to carnival in general and those on Abuja Carnival.

3.3 Population of study:

A research population is also known as a well-defined collection of individuals and objects known to have similar characteristics. Mbahi (2001) defines population as the entire group whose characteristics are to be estimated. Population of the study, according to Ognniyi (1994), Yalams and Ndomi (2000), Dustenwai (2009) and Abdulrahman (2010), is believed to compose of the entire targeted area or unit that houses the variables that have prompted the problem of a study. The population of this study, therefore comprises of the States contingents that participated during the 2016 Abuja carnival.

3.4 Sampling Technique:

Sampling is a process in which a group of items are taken from a population for examination. For this study, Random sampling was used to select State contingents that participated during the Abuja Carnival based on their style of costume, accessories and hair style technique. Purposive sampling technique was also employed to arrive at the sample population of 30 respondents. Purposive sampling was used to reach a total of 30 members of the Carnival Management Committee.

The researcher used the purposive sampling method because, such method guides to select typical sample elements according to ones knowledge of the population and the research

purpose, which provides him or her with the intended responses for his or her study (Odoala, 2008).

3.5 Instruments and their Validation:

Instrument in research, is any device used for systematic collection of data such as questionnaire, interview schedule, and photographs. Akuzuilo (1993) sees instrument for research work as interview and observation schedules. The study made use of questionnaires, interview and Photographs to arrive at the assessment of the costumes used in the Abuja National Carnival, in the Federal Capital Territory, towards re-branding for greater appreciation.

The questionnaire distributed was for the Carnival Management Committee and was classified into sections A and B with a total of 12 items. Section 'A' sought for demographic data, while Section 'B' sought for information in relationship to the study. An observation of photographs of past Abuja Carnival costumes was conducted by the researcher.

3.6 Pilot Study:

The pilot study was done using the 2005 Abuja carnival and 2016 Kano Durbar festival. Photographs of the costumes used in 2005 and 2014 Abuja carnival were studied and examined. This was done in agreement with Dutsenwai (2009) and Adetoro (1979) as well as Rothman (1980) who view pilot study as an extremely important step in moving from theory to practice as well as providing the tools and procedures through which the large scale undertaking can take place.

3.7 Data Collection and Analysis:

Data of the study were collected through photographs, questionnaires and interviews. Being a descriptive study, frequency counts and percentages were used to analyse the collected data thereby answering the research questions. Asuquo (2005) and Maikudi (2010) have employed the use of these methods successfully.

3.8 Fieldwork:

According to Adogbo and Ojo in Okachi (2012), field work entails that the researcher travels to the area of the study to obtain first-hand information and must focus on the following;

i. Where and from whom to collect information
ii. The method used for collecting the information
iii. The process, analysis and interpretation of the data collected

The researcher relied primarily on fieldwork as a basis for investigation. This consists of collecting photographs and videos of the 2016, 2014 and 2005 Abuja carnival with questionnaire, oral interview and personal observation. The field work was embarked upon after testing the reliability of the instruments. Photographs of costumes used in the carnival were obtained, and thirty (30) questionnaires were administered to the respondents. The questionnaires helped in sampling the opinion of the respondents (the Carnival Management Committee of Abuja National carnival) in line with some of the objectives, and interview were carried out with the Artistic Director of Abuja National Carnival, and the Director of international Cultural Relations, Federal Ministry of Information and culture, Abuja.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.1 Introduction

This chapter contains the results of the study. The core concern of the entire work is presented with a view to provide the basis for drawing conclusions, and highlighting the basis for identifying the study's contribution to knowledge. Consequently, descriptive and inferential analysis is presented in such a way that the research questions are answered, and discussion of the study's findings is presented. The carnival management committee formed the respondents in this study. Pictures of the costumes used in the Abuja Carnival for 2005, 2014 and 2016 was also be analysed.

A total of 30 questionnaires were distributed to the respondents in Ministry of Culture and Tourism, Abuja, which were all completed and returned. The tables are presented and discussed below.

4.2 Results of Demography of Respondents for the Carnival Management Committee

Table 4.2.1: Age of respondents for the carnival management committee

	Frequency	Percent	Valid percent
Below 20 years	0	0	0
21-30 years	0	0	0
30 years and above	30	100	100
Total	30	100	100

From the above table, the age distribution of respondents shows that, no respondent was below 30 years of age. This shows that the respondents interviewed were majorly adults.

Table 4.2.2: Highest Level of Education

	Frequency	Percent	Valid percent
Primary	0	0	0
Secondary	0	0	0
Tertiary	30	100	100
Total	30	100	100

The above table shows that, the highest level of education of all the respondents was tertiary education.

4.3Analysis of response to questions

Table 4.3.1: Question 1: How long have you been on the Carnival Management Committee?

	Frequency	Percent	Valid percent
6 months	0	0	0
1-3 years	23	76.67	76.67
4 years and above	7	23.33	23.33
Total	30	100	100

The above analysis shows that there was no respondents who have stayed for 6 months, 76.67% of respondents have been on the committee for 1-3 years, while 23.33% of respondents have

been on the committee for 4years and above. This shows that majority of the members of the Carnival Management Committee have not been there for a long time.

Table 4.3.2 Question 2: Are you satisfied with the costume used by each State contingents?

	Frequency	Percent	Valid percent
Yes	13	43.33	43.33
No	17	56.67	56.67
Some how	0	0	0
Total	30	100	100

The above table shows that 13 (43.33%) of respondent were satisfied with the costume used by each state contingents, while 56.67% of the respondents were not satisfied. This shows that more than half of the staff were not satisfied with the costume used by each state contingents.

Table 4.3.4: Question 3: Do you think the costume used during carnival is going contemporary?

	Frequency	Percent	Valid percent
Yes	26	86.67	86.67
No	0	0	0
Some how	4	13.33	13.33
Total	30	100	100

The above table shows that 26 of respondents (86.67%) thought that the costume used is going contemporary, while 13.33% of respondents were not sure if it is going contemporary or not.

This analysis shows that, many of the respondents were aware that the costume used is contemporary.

Table 4.3.5: Question 4: Are costumes screened before the commencement of carnival?

	Frequency	Percent	Valid percent
Yes	10	33.33	33.33
No	20	66.67	66.67
Maybe	0	0	0
Total	30	100	100

The above table shows that 10 (33.33%) of respondents agreed that costumes were usually screened before carnival, while 66.67% of respondents did not agree that costumes were screened before carnival. This analysis shows that, costumes used were not screened before the commencement of carnival.

Table 4.3.6: Question 5: Are the costumes used during carnival descent?

	Frequency	Percent	Valid percent
Yes	17	56.67	56.67
No	3	10.00	10.00
Fairly	10	33.33	33.33
Total	30	100	100

The above table shows that 56.67% of respondents agreed that costumes used during carnival were descent, 10.00% of respondents did not agree that the costume used are decent, while

33.33% fairly agreed that the costumes used during carnival are decent. This analysis shows that costume used is decent.

Table 4.3.7: *Question 6: How often has the carnival been credited with good report?*

	Frequency	*Percent*	*Valid percent*
Very often	7	23.33	23.33
Often	3	10.00	10.00
Not frequent	20	66.67	66.67
Total	30	100	100

The above table shows that 23.33% of the respondents agreed that the carnival have been credited with good report very often, 10.00% of the respondents agreed that the carnival have been credited with good report often, while 20 (66.67%) of the respondents agreed that the carnival have been credited with good report but not frequent. This shows that the carnival have not frequently been credited with good report.

Table 4.3.8: Question 7: Are State contingents monotonous in their costumes during carnival?

	Frequency	Percent	Valid percent
Yes	17	56.67	56.67
No	10	33.33	33.33
Some how	3	10.00	10.00
Total	30	100	100

The table above shows that 56.67% of the respondents agreed that state contingents are monotonous in their carnival costumes, 10 (33.33%) of the respondents did not agree that State

contingents are monotonous in their costumes, while 10.00% were not too sure if State contingents are monotonous in their costumes. This shows that the costumes used by State contingents are repeated annually.

Table 4.3.9: Question 8: Do you agree that the costumes used for the Abuja Cultural Carnival should be of indigenous style despite not using indigenous materials?

	Frequency	Percent	Valid percent
Yes	20	66.67	66.67
No	0	0	0
Maybe	10	33.33	33.33
Total	30	100	100

The table above shows that 66.67% of the respondents agreed that the costumes used during the carnival should be of indigenous styles, while 10 which is (33.33%) of respondents were not sure. This shows that, majority of the respondents want the costumes used during carnival to be of indigenous style.

Table 4.3.10: Question 9: Are you satisfied with the colour and design of the costume used by each State contingents during carnival?

	Frequency	Percent	Valid percent
Yes	7	23.33	23.33
No	23	76.67	76.67
Maybe	0	0	0
Total	30	100	100

The table above shows that 7 (23.33%) of respondents are satisfied, while 76.67% of the respondents are not satisfied with the colour and design of the costume used during carnival. This shows that majority of the respondents were not satisfied with the colour and design of costumes used during carnival.

Table 4.3.11: Question 10: Should the best State carnival costume winners be selected based on the actual Nigerian indigenous style of costume?

	Frequency	Percent	Valid percent
Yes	23	76.67	76.67
No	4	13.33	13.33
Maybe	3	10.00	10.00
Total	30	100	100

The above table shows that 23 (76.67%) of the respondents want best State costume winners based on their costume, 4 of respondents which is the remaining 13.33% do not agree while the remaining 10.00% of the respondents are not sure if best State carnival costume winners should be selected based on the actual indigenous style of costume. This shows that, the best State costume winners should be selected based on the actual indigenous style of costume.

4.4 SELECTED PICTURES OF 2005 ABUJA CARNIVAL

The theme of the 2005 Abuja carnival was: Experience Culture, Celebrate Life! This took place on the 23rd-26th November 2005. The pictures below were selected randomly and analysed based on the Style of costume, Hair style Technique and Accessories.

1. **Style of costume**



Plate XVII: Borno State Contingents
2005 Abuja Carnival
Source:Ministry of culture& tourism,Abuja
Retrieved December 7, 2015



Plate XVIII: Atiloguw Dancer
2005 Abuja Carnival
Source:Ministry of culture & tourism,Abuja
Retrieved December 7, 2015



Plate XIX: Benue State Contingents
2005 Abuja Carnival
Source:Ministry of culture & tourism,Abuja
Retrieved December 7, 2015



Plate XX: Katsina State Contingents
2005 Abuja Carnival
Source:Ministry of culture & tourism,Abuja
Retrieved December 7, 2015



Plate XXI: Oyo State Contingents
2005 Abuja Carnival
Source:Ministry of culture & tourism,Abuja
Retrieved December 7, 2015.



Plate XXII: Rivers State Contingents
2005 Abuja Carnival
Source:Ministry of culture & tourism,Abuja
Retrieved December 7, 2015.

In the Plates XVII-XXII above, the costume styles show adverse rich colourful costume style displayed in 2005 Abuja carnival, which made the carnival unique and favourably with any such tradition elsewhere within Africa continent. Due to the prestigious and exquisite nature of these costumes, they have continued to attract foreign attention. Nigerian styles of costume are portrayed in 2005 carnival despite the fact that the costumes were not made up of indigenous materials. Traces of modernity can be found at 2005 carnival, but the use of indigenous style outweighs such traces.

2. **Hair Style Technique**



Plate XXIII: Akwa Ibom Contingents
2005 Abuja Carnival
Source:Ministry of culture& tourism,Abuja . Retrieved December 7, 2015.



Plate XXIV: Cross River State
2005 Abuja Carnival
Source:Ministry of culture & tourism,Abuja
Retrieved December 7, 2015



Plate XXV: Cross River State Contingents
2005 Abuja Carnival
Source:Ministry of culture & tourism,Abuja
Retrieved December 7, 2015

ligenous hair techniques of styling hair featured in the 2005 Abuja Carnival. The hair styles ere decorated with cowries or beads as seen in Plates XXIII-XXV above.

3. **Accessories**



Plate XXVI: Edo State Contingents
2005 Abuja Carnival
Source:Ministry of culture& tourism,Abuja. Retrieved December 7, 2015.



Plate XXVIII: Bayelsa State Contingents
2005 Abuja Carnival
Source:Ministry of culture & tourism,Abuja
Retrieved December 7, 2015.



Plate XXVIII: Bayelsa State Contingents
2005 Abuja Carnival
Source:Ministry of culture& tourism,Abuja
Retrieved December 7, 2015.



Plate XXIX: Borno State Contingents
2005 Abuja Carnival
Source:Ministry of culture& tourism,Abuja
Retrieved December 7, 2015.



Plate XXX: Akwa Ibom State Contingents
2005 Abuja Carnival
Source:Ministry of culture& tourism,Abuja
Retrieved December 7, 2015



Plate XXXI: Adamawa State Contingents
2005 Abuja Carnival
Source:Ministry of culture& tourism,Abuja
Retrieved December 7, 2015.



Plate XXXII: Imo State Contingents
2005 Abuja Carnival
Source:Ministry of culture& tourism, Abuja
Retrieved September 10, 2015.

Indigenous accessories such as beads, cowries, head gear, hat, sword, umbrella and handkerchiefs in the Plates XXVI-XXXI above were used as adornment on the costumes. This shows that in 2005, which was the beginning of Abuja Carnival, indigenous style of clothing was used by contingents. The technique of hair styling and accessories were also indigenous. This helps in cultural revival, cultural integration as well as cultural promotion.

4.5 SELECTED PICTURES OF 2014 ABUJA CARNIVAL

The theme of the Carnival was "The last time you saw A Carnival" This took place on the 24th-27th November 2014. The pictures below are analysed based on the style of costume, accessories and hair style technique

1. **Style of costume**



Plate XXXIII: Rivers State Contingents
2014 Abuja Carnival
Source: Asirimagazine.com
Retrieved September 10, 2015.



Plate XXXIV: Rivers State Contingents
2014 Abuja Carnival
Source: esetravels.com
Retrieved September 10, 2015.



Plate XXXV: Kaduna State Contingents
2014 Abuja Carnival
Source: www.abujacity.com
Retrieved September 10, 2015.



Plate XXXVI: Akwa Ibom State Contingent
2014 Abuja Carnival
Source: thelondonnigeria.com
Retrieved, September 10, 2015.



Plate XXXVII: Oyo State Contingents
2014 Abuja Carnival
Source: nairaland.com
Retrieved September 10, 2015.



Plate XXXVIII: Ogun State Contingents
2014 Abuja Carnival
Source: nairaland.com
Retrieved September 10, 2015.



Plate XXXIX: Rivers State Contingents
2014 Abuja Carnival
Source: nairaland.com
Retrieved September 10, 2015.



Plate XL: Anambra State Contingents
2014 Abuja Carnival
Source: nairaland.com
Retrieved September 10. 2015.



Plate XLI: Osun State Contingents
2014 Abuja Carnival
Source: nairaland.com
Retrieved September 10, 2015.



Plate XLII: Masquarade
2014 Abuja Carnival
Source: nairaland.com
Retrieved September 10, 2015.



Plate XLIII: Bayelsa State Contingents
2014 Abuja Carnival
Source: nairaland.com
Retrieved September 10, 2015.



Plate XLIV: Borno State Contingents
2014 Abuja Carnival
Source: nairaland.com
Retrieved September 10, 2015.



Plate XLV: Kaduna State Contingents
2014 Abuja Carnival
Source: nairaland.com
Retrieved September 10, 2015.



Plate XLVI: Children Fiesta
2014 Abuja Carnival
Source: nairaland.com
Retrieved September 10, 2015.

In the Plates XXXIII-XLVI above, the style of costumes used do not represent Nigerian cultural costume, modernity seem to have more influence on the costumes used. Buhari (2016) points out that, the perceptions of cultural costume styles are of different views by modernist and traditionalist. The traditionalist are of the opinion that, the costumes used in cultural carnival should be purely done by going back to the exact way traditional or cultural costumes should be both in the type of material used and the style. The Modernist, on the other hand, thinks that cultural costume should be dynamic, evolving, adding, removing, rejecting and infusing and synthesing. Dynamism has its own flavour and shows that the culture is adapting .The reason is that, any culture that has no capacity to adapt cannot not last in modern day world. Traditionalist are of the view that adaptation may lead to extinction.

This statement was taken note of by the researcher, and is of the view that, Abuja cultural Carnival should have a little flavour of modernity, but the use of indigenous style should remain in use. The Plates above show that, the carnival is going more contemporary in costume style

used by contingents. Modern cultural costume style shown regularly during Abuja carnival will exhibit the country's ingenuity in textile design and indigenous style.

2. **Hair Style Technique**



Plate XLVII: Akwa Ibom State Contingents
2014 Abuja Carnival
Source: nairaland.com
Retrieved September 10, 2015.

Hair style technique is also a representation of cultural costume. In the plate above (XLVII), artificial hair extensions are used to braid contemporary hair style. The decoration of hair style was done with spiky unknown accessories.

3. **Accessories**



Plate XLVIII: Borno State Contingents
2014 Abuja Carnival
Source: Securenigeria365.wordpress.com
Retrieved September 10, 2015.



Plate XLIX: Lagos State Contingents
2014 Abuja Carnival
Source: www.harelysinafrica.org.uk
Retrieved September 10, 2015.



Plate L: Akwa Ibom State Contingents
2014 Abuja Carnival
Source: Africaspotlight.com
Retrieved September 10, 2015.



Plate LI: Oyo State Contingents
2014 Abuja Carnival
Source: nairaland.com
Retrieved September 10, 2015.



Plate LII: Kwara State Contingents
2014 Abuja Carnival
Source: nairaland.com
Retrieved September 10, 2015.



Plate LIII: Cross River State Contingents
2014 Abuja Carnival
source: Okarfor ifoema ijeoma(2014)

In the Plates XLVIII-LIII above, indigenous accessories such as beads, cowries, head gear, hat, sword, umbrella and handkerchiefs are not properly utilised as adornment on the costume.

From the above pictures, the researcher observed that, there is a shift in the use of local materials for the costumes used in Abuja carnival to the industrial (foreign or ready-made) materials between 2005 and 2014. In addition, the use of indigenous style of costume diminishes as time goes on.

4.6 SELECTED PICTURES OF THE 2016 ABUJA CARNIVAL

The fiesta was themed "Creative Industry: Pivot to Economic Growth" This took place on the 3rd- 6th December 2016. The carnival was backed up by the likes of United Bank for Africa (UBA), Nigerian Liquefied Natural Gas (LNG) Limited, Nigerian Communication Commission, Moblie Telephone Network (MTN) and the Nigerian Maritime Administration and Safety Agency. The objectives of the carnival are as follows:

- The creation of unique brand that involves thirty-six States plus the Federal Capital Territory, which creates an avenue to promote National unity in diversity, build bridges amongst Nigerians and further strengthen Nigeria's mutual relationship with friendly countries
- Contributing to the economic growth and Gross Domestic Product (GDP) of Nigeria
- To serve as magnet for the attraction of tourists into the country and the development of tourism in Nigeria
- Projection of a tourist brand that projects Nigeria as a warm, safe and hospitable tourism destination
- An avenue for the promotion and development of creative abilities of Nigerians
- A brand that promotes micro, small and medium scale enterprises thus generating employment for Nigerians.

- A brand that promotes the priceless benefits in the value chain of creative industries in Nigeria.

The various activities of the carnival are as follows

Saturday 3rdDecember, 2016- Street Carnival and Opening Ceremony at Eagle Square

Sunday 4th December, 2016 (9.00am)- Durbar at Eagle Square

Sunday 4th December, 2016 (2.00pm) - Children's Fiesta at Arts and Craft Village

Sunday 4th December, 2016 (7.00pm) Cultural Night at Old Parade ground

Monday 5th December, 2016 (9.00am) - Masquerade Event at Eagle Square

Monday 5th December, 2016 (2.00pm) Boat Regatta at Jabi Dam

Monday 5th December, 2016 (7.00pm) Command Performance at Aso Villa Banquet Hall

Tuesday 6th December, 2016 (3.00pm) Closing Ceremony at Eagle Square.

President Muhammadu Buhari who spoke through the FCT Minister declared the event open with an appeal to the international community to explore and invest in Nigeria's vast tourism industry. The President also stressed that the Abuja carnival has continued to provide a credible platform for national unity, peaceful co-existence and understanding of Nigeria's ethnically and culturally diverse nature. The 11th edition was not just another theme, but a declaration of one of the cardinal principles that Nigerians consciously identified to bail out the nation from the grim of economic challenges being faced. In this era of search for non-oil alternative, creativity no doubt, is key, and that the present government would accord it the priority it deserves.

Only twenty-one States participated in the poorly attended events, as State governments did not see the need to send delegates to the carnival because of the economic situation in the country. Mr. Biodun Abe, the Artistic Director, Federal Ministry of Information and Culture and Chairman of the 2016 Carnival Committee, remarked that many states did not participate due to paucity of fund. He added further that many States were unable to come because they couldn't access fund.

The management and control level of 2016 Abuja Carnival was not adequately planned and executed. The committee for 2016 carnival did not do a good job in taking into cognizance all logistics concerning the contingents. The government did not provide decent accommodation for delegates from participating states. They slept outside, no plan for water and other necessities for the comfort of contingents. The event, which recorded low turnout from residents of the Federal Capital Territory (FCT) due to the economic hardship in the country, went unnoticed by residents of the FCT. The low turnout however, did not stop the colourful display at the carnival as all the participants of States wore colourful costumes to the event.

The participants were adorned in beautiful costumes made from beautiful fabrics, shades and colours to behold. Most of the States' contingents had floats mounted on articulated trucks, beautifully decorated with various inscriptions. It was observed by the researcher that Kastina State float caught fire from an electric pole due to the height of the float. Security agencies comprising the police, Nigerian security, civil defense Corps and vehicle inspection Officers were also on ground to maintain law and order.



Plate LIV: kogi State float
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LV: Gombe State float
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LVI: Bayelsa State float
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LVII: Katsina State float
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LVIII: Yobe State float
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LIX: Delta State float
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LX: Kastina State float on fire
2016 Abuja Carnival
Photographed by Bello Zainab

ANALYSIS OF SOME OF THE SELECTED PICTURES OF 2016 ABUJA CARNIVAL.

The pictures below are analysed based on the Style of costume, Accessories and Hair style technique.

Style of costume

Nigerian style of clothing has always been diverse, reflecting many ethnic groups and culture. Abuja carnival is required to showcase different technique style and design of costume which are peculiar to Nigeria indigenous wear.



Plate LXI: Yobe State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXII: Bauchi State
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXIII: Delta StateContingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXIV: Katsina StateContingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXV: Kogi State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXVI: Adamawa State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXVII: Kaduna State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXVIII: Bayelsa State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXIX: Nassarawa State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab

The Plates (LXI-LXIX) above show that the States contingents at the carnival used western costume style during the 2016 Abuja Carnival. Showcasing Nigerian cultures through costumes and the fanfare, glamour, beauty and colour by State contingents are what can make the Abuja carnival memorable.

1. **Hair Style Technique**



Plate LXX: Ogun State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXI: Kaduna State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXII: Jigawa StateContinge
2016 Abuja Carnival
Photographed by Bello Zainab

Hair style technique also constitutes part of cultural costume. In the plates LXX-LXXII above, it is only plate LXXII that shows indigenous technique of hair style. Other plates contain displays of contemporary hair styles. This shows that, indigenous hair style technique was not well utilised in 2016 Abuja carnival.

2. **Accessories**



Plate LXXIII: Sokoto State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXIV: Jigawa State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXV: Adamawa State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXVI: Edo State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXVII: Bayelsa State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab

Indigenous accessories such as beads, leather works, cowries, head gear, hat, sword, umbrella and handkerchiefs were used as adornment on the costume as shown in Plates LXXIII-LXXVII above. This shows that accessories used were indigenous and formed part of the costume.

The 2016 Abuja carnival pictures above show that contemporary style of costume is still used for the carnival. The different States contingents are supposed to exhibit their rich cultural heritage on display, depicting what they are best known for. Despite these, some contingents were able to reflect the Nigerian culture in their costume craft and technique through the use of weaving, Tye and dye, embroidery designs, printing, beads adornment, leather works and utilisation of indigenous style of costume and motifs. Below are few examples



Plate LXXVIII: Kwara StateContingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXIX:kwara State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXX: Adamawa State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXXI: Jigawa State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXXII: Gombe State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXXIII: Kastina State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXXIV: Yobe StateContingents
2016 Abuja Carnival
Photographed by Bello Zainab

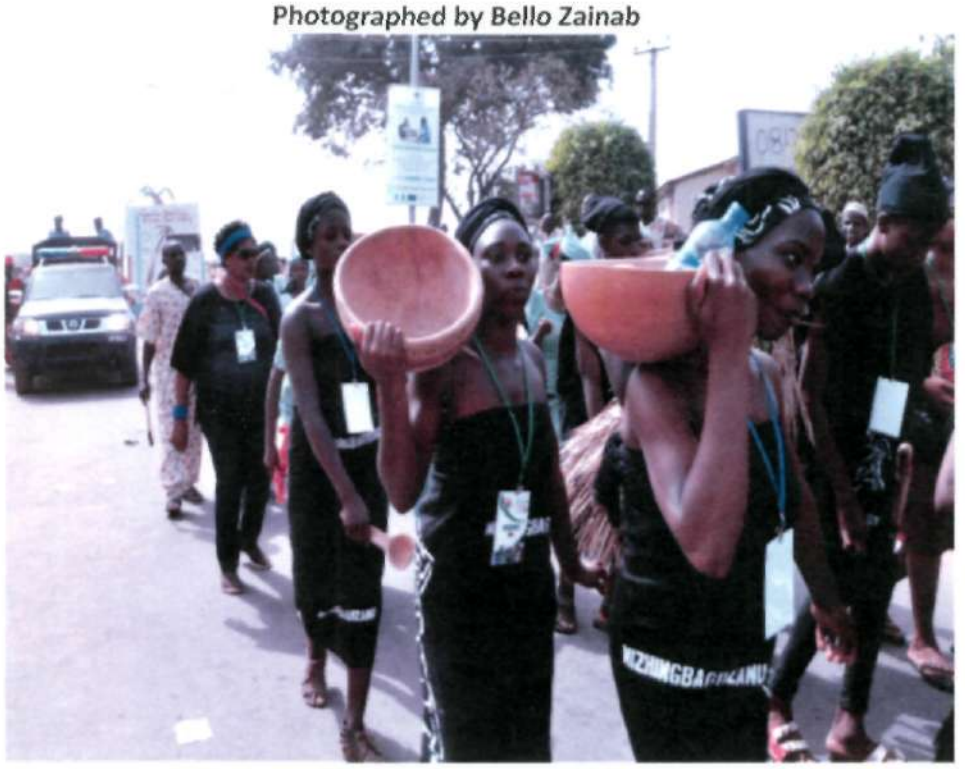


Plate LXXXV:FCT State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXXVI: Imo StateContingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXXVII: Abia StateContingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXXVIII: Ogun StateContingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate LXXXIX: Edo State Contingents
2016 Abuja Carnival
Photographed by Bello Zainab



Plate XC: Sarauniya Masqurade of kogi State
2016 Abuja Carnival
Photographed by Bello Zainab



Plate XCI: Acrobatic display of Kastina State
2016 Abuja Carnival
Photographed by Bello Zainab

4.7 SOME SELECTED PICTURES OF THE OVERALL WINNER FOR THE 2016 ABUJA CARNIVAL.

Kogi State emerged the overall best State in the "Creative Industry: Pivot to Economic Growth" for 2016. Kogi won a total of six trophies and six plaques under different categories.



Plate XCII: Kogi State Contingent float
2016 Abuja Carnival
Source: Researcher's findings



Plate XCIII: Kogi State Contingent
2016 Abuja Carnival
Photographed by Bello Zainab

Kogi state cultural costume had witnessed changes as modernization spreads. Kogi State which is known to have a unique woven fabrics and *adire*, but these were not utilized in the 2016 Abuja Carnival. Culture reawakening and renaissance is needed. The costumes used in Abuja Carnival need to be improved upon so as to, restore and reintegrate Nigerian Culture. Thus, a reviewed criteria should be taken into consideration on the over-all winner of each periodic Carnival for promoting cultural sustainability. In the plate XCIV below, shows the Kogi state indigenous wear which can be adopted by Abuja carnival.



Plate XCIV: Kogi State Woven Attire
Source: www.nairaland.com
Retrived April 25th ,2017

From the case analysis, the study suggests that most culture is witnessing changes as globalisation spreads. Evidence has been substantially demonstrated using photographs. The data from the pictures and survey demonstrate how indigenous costumes are mutated by modernisation.

4.8 RE-BRANDING OF THE CARNIVAL

Rebranding is a marketing strategy in which a new name, term, symbol, design or combination is created for an established brand with the intention of developing a new, differentiated identity in minds of consumers, investors, competitors and other stakeholders.(Ayakoroma, 2012).

4.8.1 RE BRANDING THE COSTUME USED BY KOGI STATE CONTINGENT.



Plate XCV: Rebranded Male costume for Kogi State contingent.
Designed by Bello Zainab. June 14th 2017.

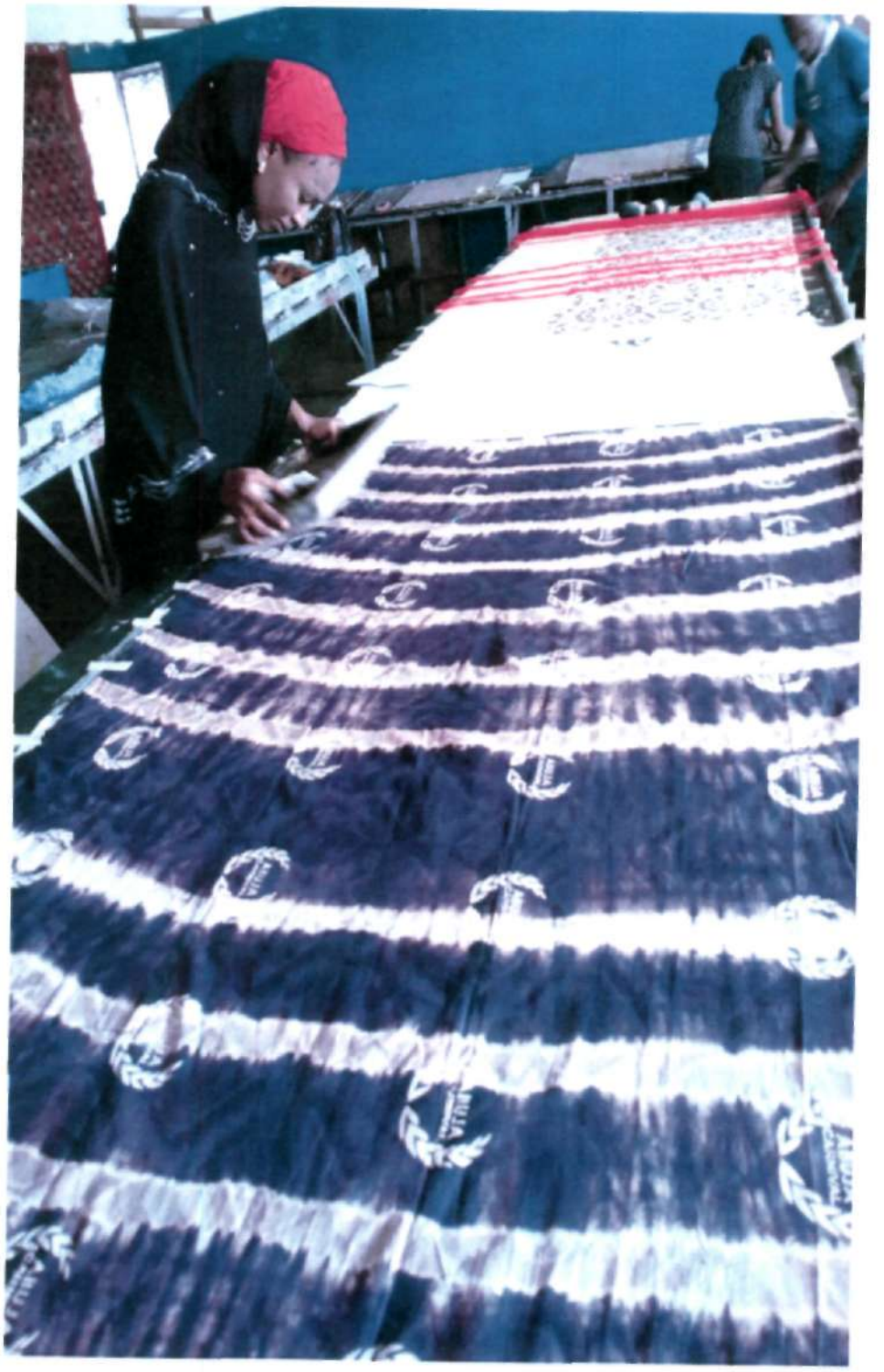


Plate XCVI: Researcher printing on a tye/dye fabric for Kogi State contingent.

Designed by Bello Zainab, June 14th 2017.



Plate XCVII: Rebranded Female costume for Kogi State contingent
By Bello Zainab June 18th 2017.

4.8.2 RE BRANDING THE COSTUME USED BY KANO STATE CONTINGENT.

In the plates XCVIII-XCX , the researcher utilised printing method of resist techniqe on fabric using calabash as a motif to symbolise the Kano State craft as a unique costume material for Kano State contingents.



Plate XCVIII: Paper design for Kano State contingent costume. **Designed by Bello Zainab, June 19th 2017.**



Plate XCIX: Researcher printing on a fabric for Kano State contingent. **Designed by Bello Zainab, June 21th 2017.**



Plate XCX: Rebranded Male costume for Kano State contingent.

Designed by Bello Zainab, June 24th 2017.

4.8.2 RE BRANDING THE COSTUME USED BY BENUE STATE CONTINGENT.

The third attempt at rebranding the costume for Abuja carnival is that of Benue State contingents costume. The rebranding in this case is the adaptation of the red and black hand woven fabric of the Idoma ethnic group of Benue as an embellishment costume to be worn round the neck of a male contingent as shown in plate XCXI. The red and black woven fabric is used to depict the ethnicity of a group in Benue state. All the illustrations above can be adopted to rebrand the costumes used during Abuja carnival, to avoid extinction of the Nigerian indigenous wear.

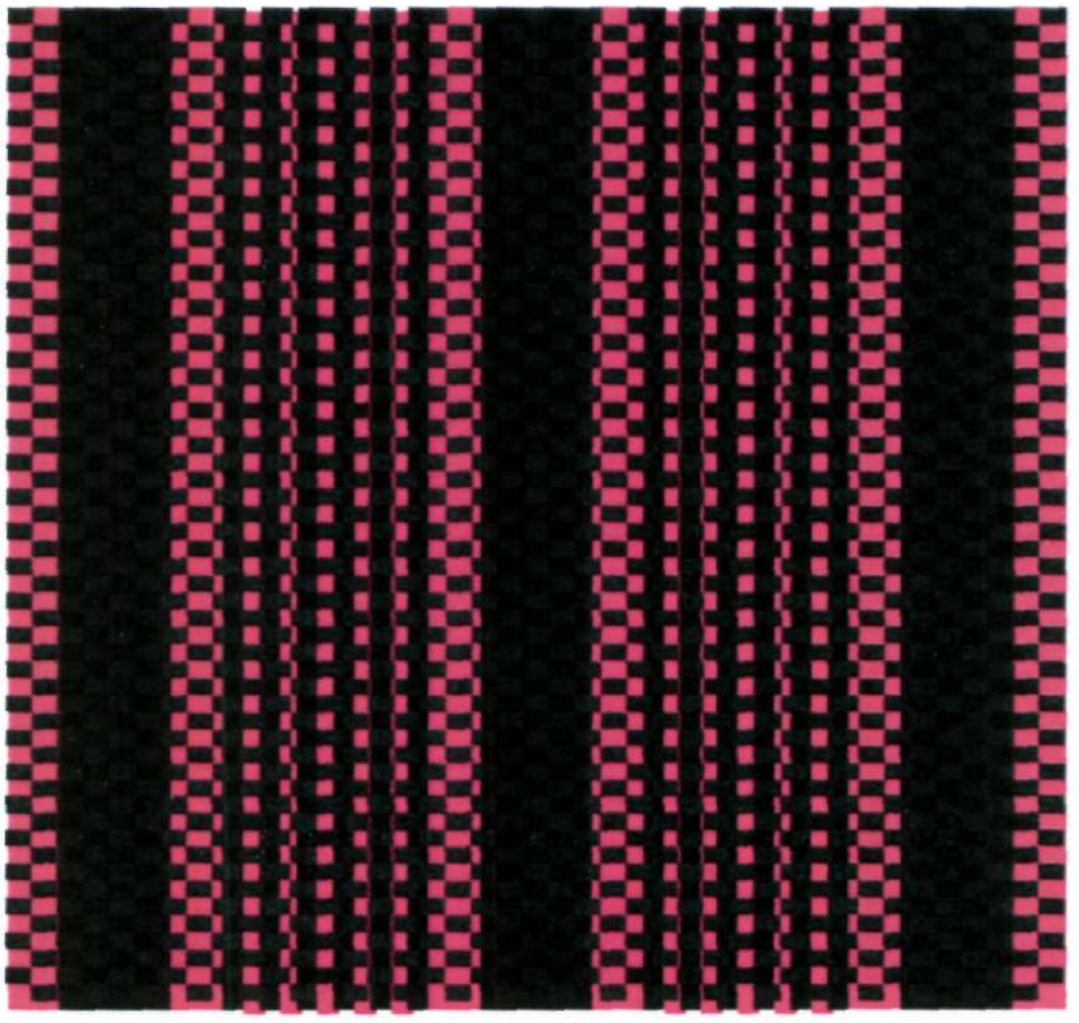


Plate XCXI: Draft Pattern for Benue State woven fabric
Designed by Bello Zainab, June 25th 2017.



Plate XCXII: Rebranded Male costume for Benue State contingent
Designed by Bello Zainab, July 1st 2017.

SUMMARY, FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

The study discussed the assessment of the annual carnival towards greater appreciation of its benefit and sustainability of Nigerian Society. The objectives of the study included: identifying types of costumes brought by State contingents, examining the role of the management committee towards goal of the government, assessment of Carnival's relevance towards the Nigerian National development and suggestion for effective management for sustainable development of contemporary Nigerian Society. Some numbers of literature were reviewed to support the study, while descriptive method was used for this study. Summary of major findings are on steps towards tourism development, job creation, promotion of indigenous style of costume, the role of costume designers in carnivals, and promotion of trade during the event. Based on the field work, the following findings are presented on the basis of which conclusions and recommendations are drawn.

5.2 Summary of research findings

The research, conducted in the Federal Ministry of Culture and Tourism, Abuja on the assessment of the costumes used in Abuja Carnival towards rebranding for greater appreciation, came up with the following as major findings:

1. The type of costume used in Abuja carnival was in line with Nigerian indigenous style as at 2005, but the reverse was the case in the subsequent ones.

2. A lot of changes have occurred which caused poor-turnout of people and non-Nigerians during carnival.
3. There is a shift from the use of Nigerian indigenous style of costume during carnival to the western style of carnival costume, due to strong influence of modernization.
4. It was discovered that, there is no comprehensive documentation for future references by the Ministry of Culture and Tourism, Abuja. Pictures and videos of periodic carnivals were no where to be found.
5. There is no proper orientation given to each State contingent before the carnival on cultural costume.
6. Most of the carnivals are always rushed, and preparations come often too late.

5.4 Conclusion

The conclusion of this study is from the following perspective

1. The concept of Abuja National Carnival portrays Street parade by some State contingents, showing their rich cultural costumes either through the use of horses, masquerade, float and dances.
2. The event has its relevance to the socio-cultural and economic importance to the contemporary development of Nigeria nation.
3. An overview in the role of the Carnival management committee as a factor in achieving the objectives for Nigerian government.
4. The annual Carnival is considered as one of the ways towards the developing, encouraging and promoting tourism in Nigeria.

5. The event (carnival) was considered as another step for revenue generation for the country.
6. The Abuja Carnival was equally assessed as an angle for either temporary or permanent job creation.

5.5 RECOMMENDATIONS AND SUGGESTIONS

Based on the findings and discussion earlier presented, the following recommendations are advanced.

1. Costumes and make-up should be included in the curriculum of Art schools in Nigeria.
2. There is a need for the Ministry of Culture and Tourism to initiate the formulation, co-ordination and implementation of the immediate role that the cultural and tourism sectors need to play towards the general diversification of Nigerian economy.
3. Costume designers and local craft-men, should be strongly involved in planning of the carnival to make it a successful carnival.
4. There is also, a need for the carnival management committee to come up with a review policy on the type of cultural costume to be used by participating contingents.
5. Government should fully be aware of the need to sustain local fabric productions in order to enjoy their usefulness in cultural festivals and carnivals as well as their economic value.
6. There must be public enlightenment programmes organised by the government to educate the general public on the value of the carnival, so as to know the benefits from displaying different cultural practices during the event. Creating awareness about the event through

mass media such as television stations, radio stations, newspapers, internet, bill board display, posters, handbills, which should be properly done. This will help general public to know the modern methods of preserving, managing, and promoting the tradition of the people in the country, so as to avoid misconception of classifying the festival as idolatry.

5.6 Contribution to knowledge

The study has:

1. found that indigenous costume styles and heritage, no doubt will improve the creativity of the local designers, in the sense that they will be exposed to other design possibilities for improvement.
2. established that tradition and values associated with costumes are for national development and appreciation.

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Appendix I:

REQUEST FOR RESEARCH INTERVIEW



DEPARTMENT OF INDUSTRIAL DESIGN

AHMADU BELLO UNIVERSITY, ZARIA - NIGERIA

Professor Ibrahim Garba , B.Sc. (Hons) Geology (A.B.U.) M.Sc Mineral Exploration ABU
Ph.D (Geology) London, Diploma of the

Dr. Yerokana Abubi, BA, MA Ph.D (ABU) SNA, CPN3, C-RAN

08034531720
08021155795

Date: June 4th 2016

The Director
ARTV
Zoo Road
Kano State

Dear Sir/Madam

Introduction Letter in Respect of: BELLO Zainab

The above mention student with *Reg. No.* **P14EVID8011** is a Postgraduate Student from the above named Department of Ahmadu Bello University Zaria. She is undertaking a research title: "*An Assessment of the Costume used in Abuja Carnival*".

Your kind co-operation, support and assistance in providing any useful information and materials for the success of this study will be appreciated. All information provided will be regarded only for the purpose of this research and treated as confidential.

Thank you.

Yours faithfully

Aliyu Umar
For: Head of Department

DEPARTMENT OF INDUSTRIAL DESIGN
AHMADU BELLO UNIVERSITY, ZARIA - NIGERIA

Vice Chancellor: Professor Ibrahim Garba , B.Sc. (Hons) Geology (A.B.U.) M.Sc Mineral Exploration ABU
Ph.D (Geology) London, Diploma of the Imperial College London
Head of Department: Dr. Vershima Abua, B.A. MA Ph.D (ABU) SNA. CPAN. C-RAN

08034531720
08021155799

Date: [illegible]

The Director,
Federal Ministry of Culture and Tourism
Abuja

Dear Sir/Madam,

Introduction Letter in Respect of: BELLO Zainab

The above named student with *Reg. No.* **P14EVID8011** is a Postgraduate Student in the above named Department of Ahmadu Bello University Zaria. She is undertaking research on the *"Assessment of the Cost one need in Abuja Carnival"*

Your kind co-operation, support and assistance in providing any useful information and material for the success of this study will be appreciated. All information provided will be regarded only for the purpose of this research and treated as confidential.

Thank you.

Yours faithfully,

Alex Umar
For: Head of Department

Appendix II:

GUIDING QUESTIONS FOR THE ARTISTIC DIRECTOR

The following questions will guide my interview with the artistic director of Abuja National Carnival.

INTRODUCTION

Welcome statement regarding the purpose of the study

Is Abuja carnival properly planned to meet Nigerian expectation?

What is the role of costume and costume designer in Abuja cultural carnival?

Have the costumes used in Abuja cultural carnival met the purpose for which they were meant for?

Are there documentations on the costume used in Abuja Carnival? If yes, are they available? If No, Why?

What do you think about the influence of modernisation on the type of costume used during Abuja carnival?

What are the possible suggestions that will help promote indigenous cultural costume used in Abuja carnival?

BELLO, Zainab

Department of industrial design

Ahmadu Bello University, Zaria.

Appendix III:

QUESTIONNAIRE FOR THE CARNIVAL MANAGEMENT COMMITTEE

Dear Respondent,

This questionnaire is on the Carnival Management Committee. Please tick (√) the option you think is the most appropriate in the box or column provided in each section. All information will be treated with utmost confidentially, and will be strictly used for the purpose of this research only.

Section A: Demographic Information

1. Age of Respondent

   i. Below 20 [ ] ii. 21 – 30 [ ] iii. 31 and above [ ]

2. Highest of Education

   i. Primary [ ] ii. Secondary [ ] iii. Tertiary [ ]

Section B: Questions on Abuja Carnival

1. How long have you been on the carnival management committee?

   i. 6 months [ ] ii. 1-3 years [ ] iii. 4 years & above [ ]

2. Are you satisfied with the costumes of each contingent?

   i. Yes [ ] ii. No [ ] iii. Some how [ ]

3. Do you think the costume used is going contemporary?

   i. Yes [ ] ii. No [ ] iii. Some how [ ]

4. Are costumed screened before carnival?

   i. Yes [ ] ii. No [ ] iii. Maybe [ ]

5. How many times have the carnival been credited with good reports?

   i. Very often [ ] ii. Often [ ] iii. Not frequent [ ]

   iv. Occasionally [ ]

6. Are State contingents monotonous in their costumes during carnival?

   i. Yes [ ] ii. No [ ] iii. Some how [ ]

7. Do you agree that the costumes used for Abuja Carnival should be of indigenous style despite the fact that the non -use of indigenous material?

   i. Yes [ ] ii. No [ ] iii. Maybe [ ]

8. Are you satisfied with the colour and design of the costume used by each state contingent?

i. Yes [ ] ii. No [ ] iii. Some how [ ]

9. Are best State carnival costume winners selected based on the actual indigenous Nigerian costume

i. Yes [ ] ii. No [ ] iii. Maybe [ ]

Thank You.

BELLO, ZAINAB

INTERVIEW WITH THE ARTISTIC DIRECTOR OF ABUJA CARNIVAL

Abiodun Abe who has served as the technical director of the carnival for six years that, said he has seen the carnival grown in leaps and bounds from the inception, which have strived to meet its objective by representing and preserving the rich cultural heritage of Nigeria. He noted that, the success of Nigeria of the past carnivals to deliver a world class cultural extravagant that is second to none, hence the pay-off Abuja National Carnival 2014 is "the last time you saw the carnival". He promised that the 2016 carnival would experience a unique artistry both in content and execution.

Abiodun Abe, a Deputy Director with the National Theatre, Iganmu Lagos, was until his appointment as artistic Director of Abuja carnival in charge of events and management at the Theatre. A consummate artiste, designer and dramatist, Abe studied perfórming Art at the University of Illorin, Kwara State and Creative Arts at the University of Lagos, Akota Lagos. He was once the President National Association of Nigerian Theatre Arts Practitioners (NANTAP). He held the position for several years during which, he uplifted the standard of stage theatre in Nigeria. He also empowered young artistes find fulfillment in the profession.

A professional stage designer, Abe is known for his classical exceptional stage design and lightning which cut across all genres of the stage. He had in the past designed Abuja carnival floats of some participating States, some of which were used to emerge winners in various categories.

Abiodun Abe stated that, the type of costume used in Abuja carnival depends on the concept of the carnival being run, because there is always a theme for carnival yearly. This means that, there is a diversification of various cultural costumes periodically. He also pointed out that, unlike the Calabar Carnival that has adopted the costumes used by some countries (such as Brazil, the Caribbean's, Trinidad and Tobago, and so on Abuja Carnival still showcased Nigerian cultural costumes and identity. He also stated that, it is the duty of costume designers of each state contingent to bring out what is expected to the carnival. This is because, the Carnival Management Committee cannot screen the costumes to be used by each state contingent before the commencement of the carnival which is a lot of population. The Carnival Management Committee gives deadline to participating States. They are also given a regular policy which has to do with the costumes that should reflect Nigerian culture. Judges present during carnival are there to assess the costumes used based on zero nudity, creativity and reflection of culture.

Abiodun Abe also emphasised how Nigerian economy is the reason why modernity is found in the costumes being used during Abuja carnival, that is, participants go for cheap materials used to create costumes. For example, woven fabrics are expensive, hence printed fabrics in form of woven fabrics are used. This creates and gives a similar result when sited from afar. Also other modern materials are used because it is less expensive. The informant also declared that Abuja Carnival, as an annual national event, has not been effectively and efficiently planned and

managed for tourism development in Nigeria because, there is no adequate disbursement of funds for the event so that the committee will have enough resources to plan for the programme. Abe further explained how Abuja carnival has created temporary and permanent employment for the unskilled and semi-skilled workers. During the carnival, people are employed at the parks, gardens, hotels, guest houses, eating outlets, transport companies, as cleaners, security, tour guides, drivers, gatemen and designers. He also stated that, the reason why the 2015 Carnival was not held, was because a new Minister was sworn in just one and half week before the carnival, and there was no enough preparation, thus the carnival was postponed, and later cancelled.

INTERVIEW WITH THE DIRECTOR , INTERNATIONAL CULTURE RELATION, MINISTRY OF INFORMATION AND CULTURE, ABUJA.

Mr. Nkanta George Ufot, who is the Director, International Cultural Relations Federal Ministry of Information and Culture, pointed out that Nigeria is blessed with diverse cultures, thus Nigerians ought to see these diversities to their advantage, because in the diversities lie the people's strength for peaceful coexistence and nation building. Therefore, State contingents need to use various cultural and creative potentials. He added that, the present administration's determination is to reposition the Culture and Tourism for economic diversification, in view of the dwindling revenue from oil.

Ufot also reacted to the low turnout of spectators to the 2016 Carnival, saying that publicity was made using media, and could not explain why the low turnout. He also disclosed that, the money raised for the carnival was from the previous year's budget, which was the cancelled 2015 carnival and from private sectors.



Plate XCXIII: Researcher and the Director of International Cultural Relations Federal Ministry of Information and Culture, Abuja. December 8th, 2016.