RURAL TOURISM MORPHOLOGY: AN EXAMINATION OF MASQUERADES AND ARTISTIC ELEMENTS IN THE RIVERS STATE CARNIVAL

BY

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A DISSERTATION SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES,
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OCTOBER, 2015

DECLARATION

I declare that this thesis entitled, ***Rural Tourism Morphology: An Examination of Masquerades and Artistic Elements in the Rivers State Carnival***has been carried out by me in the Department of Fine Arts, Ahmadu Bello University, Zaria. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma at any other institution.

_____	_____	_____
Emmanuel Wesley Okachi	Signature	Date

CERTIFICATION

This thesis entitled: ***Rural Tourism Morphology: An Examination of Masquerades and Artistic Elements in the Rivers State Carnival***meets the regulations governing the award of the degree of Doctor of Philosophy (PhD) in Art History of Ahmadu Bello University, Zaria – Nigeria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

The successful conclusion of this study is dedicated to God Almighty for granting me the privilege to undertake this research. In the same vein, this study is dedicated to the memories of my late father Mr. Jeremiah Wesley Okachi, son, Jerry C. Wesley,and Mother inlaw Mrs. Agnes Kande Nandagoyang.

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ABSTRACT

Rural Tourism Morphology: An Examination of Masquerades and Artistic Elements in the Rivers State Carnival

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This study appreciated Masquerades and Artistic Elements and the manner in which they are presented and their stream of impart on Carnivals. Interest in the research was motivated by the prominence accorded masquerades during carnival festivals in Abuja National Carnival, Carnival Calabar and the Rivers State Carnival from 2008 to 2012: their role in tourism development and the dearth of literature on the subject. Interestingly, these carnivals are hosted in the state capitals and the federal capital territory respectively away from their original habitats, in variance with Section 10, 1992 Nigerian Tourism Development Corporation Decree (NTDC) which empowers the Local Government Areas the responsibility to host this event. This action however, does have its consequences on the masquerade performance and the motive for hosting the event.Literature reviewed include; Masquerades in Africa, Masquerades in Rivers State and their significance in Carnival Rivers, Origin of Carnivals, Origin and Growth of Carnival Rivers and the Artistic Elements in Carnival Rivers. The research adopted a combinationof different research methods but centered on the historical method. It employed the step recommended by Ndagi (1999) which dealth with the documentation, evaluation and explanation in appreciating over thirty (30) masquerades identified in the Carnival Rivers. Findings revealed that Carnival Rivers commenced in 1988. The significance of masquerades in Carnival Rivers was purely to entertain and attract tourists to the State.While hostingthe carnival in the State capital (Port Harcourt) has the question of authenticity and sustainability to deal with, the Artistic Elements such as,

masquerades, floats, dance, drama, posters, comedy and sculptures were identified and described. It was recommended that, the Rivers State Ministry of Culture and Tourism and the Rivers State Tourism Development Agency should engage researchers to document all aspects of the carnival to enhance the availability of literature for posterity. Further study should be carried out in the area of design elements by a Graphic Artist and the impact of the carnival to the economy of the State by an Economist.

TABLE OF CONTENTS

Title **Page**

Declaration ii

Certification iii

Dedication iv

Acknowledgements v

Abstract vii

Table of Contents ix

List of Figures xiii

List of Plates xiv

List of Maps xxi

List of Appendices xxii

Definition Of Terms xxvi

CHAPTER ONE

INTRODUCTION

Background to the Study 5

Statement of the Problem 8

Aim and Objectives of the Study 8

Research Questions 9

Justification for the study 9

Significance of the Study 10

Scope and Delimitation 10

Conceptual Framework 10

Research Limitations 13

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Introduction 14

Origin and Historical Development of Carnivals 14

The Origin of Carnivals 16

Masquerades in Africa 19

Masquerades in Nigeria 31

Masquerades in Rivers State 39

Nwaotam Masquerade 44

Major Carnivals in Nigeria 59

Abuja National Carnival 60

Carnival Calabar 62

Origin of Carnival Rivers 63

Tourism 66

Cultural Tourism 68

Rural Tourism and Sustainable Development 70

CHAPTER THREE

RESEARCH METHODOLOGY

Introduction 73

Research Design and Procedure 73

Field Work 75

Instruments for Data Collection 77

Use of Questionnaire 77

Personal Observation 78

Oral Interview 78

Photography and Video 79

Pilot Study 79

Data Analysis 82

CHAPTER FOUR

DOCUMENTATION, ANALYSIS AND DISCUSSION

Introduction 83

Rivers State Carnival 2012 83

Masquerades at the Rivers State Carnival 2012 84

Artistic Elements in the Rivers State Carnival 140

Float 140

Graphic Design (Posters and Logos) 156

Kids Carnival Logo 159

Sculptures 167

Analysis of Responses 173

CHAPTER FIVE

SUMMARY, FINDINGS, CONCLUSION AND RECOMMENDATIONS

Introduction 175

Summary 175

Findings 179

Historical Overview of Masquerading in the Rivers State Carnival 179

Significance of Masquerades in the Rivers State Carnival 180

Community Masquerade Groups represented in the carnival 180

Policies and Legislative Frame Work Backing the Rivers State Carnival 182

Conclusion 182

Recommendations 183

Historical Overview of Masquerading in the Rivers State Carnival 183

Artistic Elements in the Rivers State Carnival 183

Community Masquerade Groups represented in the carnival 183
Promulgation of Policies and Legislative Frame Work 183
Development of a Statistical Data-Base 183
The Historian's Corner 184
Rivers State Network for Rural Tourism 185
Rural Tourism in Rivers State 187
Proposed Rivers State Network for Rural Tourism Organogram 187
Conceptualizing Intergrated Rural Tourism in Rivers State 188
Original Contributions to Knowledge 190
REFERENCES 191

LIST OF FIGURES

Figure 1: Map of Nigeria indicating various States of the Federation..... xxiii

Figure 2: Map of Nigeria indicating Rivers State..... xxiv

Figure 3: Map of Rivers State, Nigeria indicating Local Government Areas of the State xxv

Figure 4: Rivers State Network for Rural Tourism Organogram in Use..... 189

Figure 5: Proposed Rivers State Network for Rural Tourism Organogram 189

LIST OF PLATES

Page

Plate I: Dandai Masquerade of the Toma also known as Loma people of Bande and Kissi, Liberia, Guinea and Sierra Leone. 20

Plate II: Chi Wara Masquerade of the Bamana, in Segou region of Mali 21

Plate III: Zo ge Masquerade of the Dan of Liberia 23

Plate IV and V: Banda Masquerade and mask of the Nalu in Guinea 24

Plate VI: Brass Mask in performance at a Senufo funeral, Boundialiana 26

Plate VII: Gbon and other maskers performing at a Senufo funeral, Poro Dikodouguo District. 27

Plate VIII: *Mwana pwo* Mask, ... 28

Plate IX: Dancers wearing *Tatanua* Masks. 30

Plate X: Eyo Masquerade 32

Plate XI: Egungun masquerade. 34

Plate XII: Ekpe Masquerade 36

Plate XIII: Odum masquerade display. 38

Plate XIV: Face Mask, *takpo taporo* 43

Plate XV: *Nwaotam* Masquerade 46

Plate XVI: Procession of masquerade Group 46

Plate XVII: Member of *Mkpa Nwotam,* 48

Plate XVIII: Face Mask: Saimon, ... 48

Plate XIX: Title: Screen for ancestors. 49

Plate XXa: Ancestral Screen (Duen fubara), Kalabari Ijaw, Nigeria. 50

Plate XXb: Funerary Screen (*Duen Fubara*), Abonnema (Kalabari Ijaw), Nigeria. 50

Plate XXI: *Ekineba* Masquerade 54

Plate XXII: *Okonko* Masquerade group of Bonny in Rivers State 56

Plate XXIII: *Okonko* Masquerade group of Abia State, Nigeria 57

Plate XXIV: Title: Swordfish Headdress (Saw Fish). 58

Plate XXV: Members of the *Okonko* Cultural Society 87

Plate XXVI: *Atunpi* Masquerade of the Okonko Cultural Society of Oyibo LGA. 88

Plate XXVII: *Ekpe* Masquerade (I) of Oyibo LGA 89
Plate XXVIII: *Ekpe* Masquerade (II), Oyibo LGA..... 90
Plate XXIX: Masquerades of Khana LGA. 92
Plate XXX: *Karikpo – Loo* masquerade of Khana LGA 93
Plate XXXI: *Torbo* masquerade of Khana LGA 94
Plate XXXII: *Loo* Masquerade of Khana LGA 95
Plate XXXIII: *Ikobee – nee* Masquerade of Khana LGA..... 97
Plate XXXIV: *Fiyasiri* Masquerade of *Asari- Toru* LGA (Side view) 99
Plate XXXV: *Fiyasiri* Masquerade of *Asari- Toru* LGA (Frontal view) 100
Plate XXXVI: Members of the Ikwerre Masquerade Group, Ikwerre LGA 102
Plate XXXVII: *Ibineadaker* (Crocodile) Masquerade, Ikwerre LGA 103
Plate XXXVIII *Nwengbe/ Uwemngbe* Masquerade, Ikwerre LGA..... 105
Plate XXXIX: *Agwu/ Ogu* Masquerade, Emohua LGA 106
Plate XL: Action Boys Masquerade Group, Emohua LGA..... 107
Plate XLI: *Nkita-Okwuu* (Dogs- Leg)Masquerade, Emohua LGA..... 108
Plate XLIIa: *Owu-Akongoba* masquerade 109
Plate XLIIb: *Ogwein* Masquerade 110
Plate XLIII: Nmanwu Masquerade..... 113
Plate XLIV: Alien Masquerade, Tai LGA..... 114
Plate XLV: *Nuwalo* Masquerade, Tai LGA..... 115
Plate XLVI: *Kparakwaa* Masquerade, Tai LGA 116
Plate XLVII: Cross section Pioru Masquerades 117
Plate XLVIII: *Pioru* Masquerade (Closer view)..... 119
Plate XLIX: *Pioru* Masquerades..... 120
Plate L: *Peri - Angala* Masquerade..... 121
Plate LI: *Peri - Angala* Masquerade, (Closer view) 121
Plate LII: Cross Section of *Owembe* Masquerades..... 123
Plate LIII: *Ogumadu* Masquerade..... 124
Plate LIV: *Ogumadu* Masquerade (Close view)..... 125

Plate LV: *Ofirima* (Shark) Masquerade 126
Plate LVI: *Ofirima* (Shark) masquerade (A close View), ... 126
Plate LVII: *Oki* (Saw fish) Masquerade 127
Plate LVIIIa: *Sika* (Sting Ray) Masquerade 128
Plate LVIIIb: *Sika* (Sting Ray) Masquerade, (A Close View),..... 129
Plate LIX: *Zimko* Masquerade Group..... 130
Plate LX: *Zimko* Masquerades..... 130
Plate LXI: *Koromu* Masquerade Group..... 133
Plate LXII: *Ekpo Nyoho* Masquerade 136
Plate LXIII: *Ekpo Nyoho* Masquerade, a Close View 136
Plate LXIV: *Ijele* Masquerade 138
Plate LXV: *Ijele* Masquerade, a Close View..... 139
Plate LXVI: Title: Obio/ Akpor LGA Float, Front View. 141
Plate LXVII: Obio/ Akpor LGA Float, Side View. 141
Plate LXVIII: Obio/ Akpor LGA Float, Side View..... 142
Plate LXIX: Obio/ Akpor LGA Float, Side View. 142
Plate LXXa: Emuoha LGA Dance Troupe 144
Plate LXXb: *Agwu or Ogu* Masquerade 146
Plate LXXI: Khana LGA Dance Troupe 149
Plate LXXII: Khana LGA Dance Troupe 149
Plate LXXIII: Khana LGA Dance Troupe..... 150
Plate LXXIVa: Akuku-Toru LGA (Male Dancers)..... 152
Plate LXXIVb: Akuku-Toru LGA (Male Dancers converging)..... 153
Plate LXXV: Akuku-Toru LGA Masquerades..... 153
Plate LXXVI: Akuku-Toru LGA Fishermen..... 154
Plate LXXVII: Akuku-Toru LGA Fishermen 154
Plate LXXVIIIa: Akuku-Toru LGA Dance Troupe catching the *Oki* fish 155
Plate LXXVIIIb: Akuku-Toru LGA Dance Troupe jubilating after the catch 155
Plate LXXIXa: Akuku-Toru LGA Oyogholo Masquerade 156

Plate LXXIXb: Akuku-Toru LGA (Oyogholo Micmiking the Sexual Act)..... 156

Plate LXXX: ‘‘CARNIRIV 2012, International Aquatic Fiesta Poster’’ 157

Plate LXXXI: ‘‘CARNIRIV 2012, ‘‘the Port Harcourt Carnival Poster’’, 2012 159

Plate LXXXII: Kids Carnival Brand 160

Plate LXXXIII: International Aquatic Fiesta Carnival Brand 161

Plate LXXXIV: Carnival Logo 162

Plate LXXXV: Ekere: Rhythm of the Tribes Carnival Brand 164

Plate LXXXVI: Oyibo I 165

Plate LXXXVII: Oyibo II 166

Plate LXXXVIII: Omuma LGA Sculpture 167

Plate LXXXVIXa: Omuma LGA Sculpture 168

Plate LXXXIXb: Abua/ Odual LGA Sculpture 170

Plate XC: Ahoada West LGA Sculpture 170

Plate XCI: Ahoada East LGA Sculpture 171

Plate XCII: Akuku Toru LGA Sculpture 171

Plate XCIII: Okirika LGA Float 172

Plate XCIV: Okirika LGA Sculpture 172

Plates XCIV: Mr. George Ajo Leaders of Asari- Toru LGA being interviewed by the Researcher at the Rivers State Carnival 251

Plate XCV: Mrs Roseline Agbani Pedro .Coordinator of Asari-Toru being interviewed by the Researcher at the Rivers State Carnival 251

Plate XCVI: Hon. Adoki Iyaye (Vice Chairman Ogu/Bolo LGA and Leader) being interviewed by the Researcher at the Carnival Rivers 252

Plate XCVII: Hon. Edward Pepple. Chairman Bonny LGA being interviewed by the Researcher at the Carnival at the Rivers State Carnival 252

Plate XCVIII: Mr. Barima Bari (Coordinator Gokana LGA) being interviewed by the Researcher at the Carnival Rivers 253

Plate XCIX: Mr. Bari Kpow (Leader Koromu masquerade group) of Gokana LGA being interviewed by the Researcher at the Carnival Rivers 253

Plate C: Mr.George Davidson (Group Cordinator) Abua/ Odua LGA being interviewed by the Researcher at the Carnival Rivers 254

Plate CI: Mr. Justice Amiso (Group Leader) Okirika LGA being interviewed by the Researcher at the Carnival Rivers 254

Plate CII: Mr. Monday Mpigi (Group Leader) Tai LGA being interviewed by the Researcher at the Carnival Rivers 255

Plate CIII: Mr. Oyebuchi Amadi (Group Leader) Port Harcourt LGA being interviewed by the Researcher at the Carnival Rivers 255

Plate CIV: Ras. Ezekiel Nangibo (Coordinator) of Eleme, Okirika and Ogu/ Bolo LGA's being interviewed the Researcher at the Carnival Rivers 256

Plate CV: Mrs. Blessing Amadi. (Representative of De'de- De'de masquerade group of Eleme LGA) being interviewed by the Researcher at the Carnival Rivers ... 256

Plate CVI: Hon. Egbu Iheanyichukwu (Adviser on Culture and Tourism to the Emohua Local Government Chairman) being interviewed by the Researcher at the Carnival Rivers 257

Plate CVII: Mr. Tamunokuro Olu- Fubara (Coordinator) Degema LGA being interviewed by the Researcher at the Carnival Rivers 257

Pate CVIII: Prince Bonnyface E. Akawor, Leader Oyigbo LGA being interviewed by the Researcher at the Carnival Rivers 258

Plate CIX: Mr. Ameachi Isaac Leader Ikwerre LGA being interviewed by the Researcher at the Carnival Rivers 258

Plate CX: Leader Etche LGA being interviewed by the Researcher at the Carnival Rivers 259

Plate CXI: Mr. Isieke Uriah Leader Andoni LGA being interviewed by the Researcher at the Carnival Rivers 259

Plate CXII: Hon. Ezebalike Utula, Leader Ahoada East LGA being interviewed by the Researcher at the Carnival Rivers 259

Plate CXIII: MR. Eni Tamunobere Oporu, Leader Abua/ Odual LGA being interviewed by the Researcher at the Carnival Rivers 260

Plate CXIV: Prof.Rasaki Ojo Bakare. Adjudicator to Rivers state Carnival and Artistic Director and the Chief Executive Officer Abuja National Carnival being ..... interviewed by the Researcher at the Carnival Rivers 260

Plate CXV: Prof. Frank Ugiomoh, Professor of Art History and Theory, Department of Fine Arts and Design University of Port Harcourt, Choba, being interviewed the Researcher 261

Plate CXVI: Dr. Nabbs Imegwu. Hon. Commissioner of Culture and Tourism, Rivers State being interviewed by the Researcher 261

Plate CXVII: Mr. Kalada K. Ereso (Asst. Director, Rivers State Council of Arts and Culture) being interviewed by the Researcher in his office in Port Harcourt 262

Plate CXVIII: Mr. Godknows Enwukweri of Enwukweri Compound of Rumusokuru Village in Emohua LGA being interviewed by the Researcher 262

Plate CXIX: Barrister Emmanuel Uchendu. Uchendu's compound of Mgbu Eto of Emohua LGA being interviewed by the Researcher 263

Plate CXX: Mr. Fonke Ete coordinator Akwa Ibom State Troupe being interviewed by the Researcher 265

Plate CXXI: Bayelsa State Representative being interviewed by the Researcher..... 265

Plate CXXIII: Mal. M. K. Baba, Niger State coordinator being interviewed by the Researcher 266

Plate CXXIV: Mr.Ereso Kalada Kerry (Leader, Rivers State Troupe) being interviewed by the Researcher 266

Plate CXXVI: Mr. Joseph Okpani (Leader, Ebonyi State) being interviewed by the Researcher 267

Plate CXXVII: Mr. Patrick Ukwu (Leader Kogi State Troupe) being interviewed by the Researcher 267

Plate CXXVIII: Elder. Mrs. Ndisong Nsadisong, Senior Special Assistant on Culture and Heritage to the Governor of Cross Rivers State being interviewed by the Researcher 268

Plate CXXVIX: Hon. Gabb Onah, Chairman Carnival Commission Cross Rivers State being interviewed by the Researcher 268

Plate CXXX: Prince. A. A. Elela. Leader Ondo State and Coordinator of the South West Region Masquerade Groups being interviewed by the Researcher 269

Plate CXXXII: Kale Osele Cultural Group of Ondo State at the Street parade 270

Plate CXXXIII: Mr. Austin Otahagwa Leader, Edo State Masquerade Group being interviewed by the Researcher 270

Plate CXXXIV: Leader, Ndebe Otanatim Dance Troupe being interviewed by the Researcher 270

Plate CXXXV: Ikom Okosora LGA cultural Troupe 271

Plate CXXXVI: Monikim Masquerade of Ikom Okosora LGA 271

Plate CXXXVII: Ivie masquerade of Edo State 272

Plate CXXXVIII: Obseri Masquerade of Edo State 272

Plates CXXXIX, CXL and CXLI: Egungun Aba Masquerades of Ekiti State 273

Plates, CXLII and CXLIII: Egungun Aba Masquerades of Ekiti State 273

Plate CXLIV: Nmanwu masquerade of Isiokpo of Ikwerre Masquerade group 274

Plate CXLV: Ikoli/ Pioru masquerades (at the left hand side) of Ogu/Bolo LGA 274

Plate CXLVI: Ohiom Masquerade (Left) of Port Harcourt LGA performing on stage at the Main Bowl of the Liberation Stadium, Elekahia 275

Plate CXLVII: Ikili (Crab) Masquerade group of Bonny LGA..... 275

Plate CXLVIII: Ikili (Crab) Masquerade of Bonny LGA..... 276

Plate CXLIX: Hon. Edward Pepple (second from left), Chairman of the LGA and other officials pose with the Ikili masquerade group before their performance 276

Plate CL: Ikoli Masquerade of Degema LGA displayed for a snapshot by the researcher at the Main Bowl of the Liberation Stadium, Elekahia 277

Plate CLI: Ikoli (Crab) Masquerade of Degema LGA performing on stage at the Main Bowl of the Liberation Stadium, Elekahia..... 277

Plate CLII: *Eshi* (Pig) Masquerade of Emohua LGA performing on stage at the Main Bowl of the Liberation Stadium, Elekahia..... 278

Plate CLIII: Wokom (Cat, extreme left) Masquerade of Emohua LGA performing on stage at the Main Bowl of the Liberation Stadium, Elekahia 278

Plate CLIV: *Ekon* masquerade of the Akwa Ibom Community resident in Rivers State. 279

Plate CLV: Mr. Balaogun Biodun (Deputy Director Programme) and the Researcher in his NTA Abuja Head Quarters office 280

Plate CLVI: Mr. Emmanuel Anrihi. News Department, NTA Abuja Headquarters and the Researcher in Oluwatosin Atere's office. 280

Plate CLVII: Miss Oluwatosin Atere and the researcher at the NTA Abuja office (Information Communication Technology Department)..... 281

Plate CLVIII: Mr. Saviour Asuquo, private camera man at the Carnival Calabar 281

Plate CLIX: Mr. Obinna Elemuo. Programmes Department, Camera Unit, NTA Channel 10, Port Harcourt. 282

Plate CLX: Mr. Abiye Soberekon. Programmes Department, Camera Unit, NTA Channel 10, Port Harcourt and the Researcher..... 282

LIST OF MAPS

Page

Map 1: Map of Nigeria showing various States of the Federation xxiii

Map 2: Map of Nigeria showing Rivers State xxiv

Map 3: Map of Rivers State, Nigeria, showing Local Government Areas of Rivers State xxv

LIST OF APPENDICES

Title **Page**

Appendix I: Request Letter For A Research Interview 211

Appendix II: Evidence of Reciept of Request For A Research Interview by the Rivers State Honourable Commissioner of Culture And Tourism's Office 212

Appendix III: Request For Permission To Conduct My Field Study 213

Appendix IV: Request For A Research Interview 214

Appendix V: Vetted Guiding Questions For Government Officials/Relevant Authorities by my Supervisors 215

Appendix VI: Vetted Interview Letter by my Supervisors 216

Appendix VII: Guiding Questions For Government Officials/Relevant Authorities ... 217

Appendix VIII: Interview Questions For Masquerade Groups 218

Appendix IX: Responses To Interviews And Questionnaires 219

Appendix X: Research Questionnaire 246

Appendix XI: Carniriv Brand Logos And Carniriv Innuagural Epitaph 247

Appendix XII: Carniriv 2012 Programme Of Events (Back Cover) 249

Appendix XIII: Carniriv 2012 Programme Of Events (Front Cover) 250

Appendix XIV: Field Work Interviews 251

Appendix XV: Rivers State Ministry Of Culture And Tourism's Calendar Of Tourism/ Cultural Events 264

Appendix XVI: Interviewed Masquerade Group Leaders At The Abuja National Carnival 2012 265

Appendix XVII: Carnival Calabar Interviewed Persons 268

Appendix XVIII: Some Local Government Area Masquerades At The Carniriv 2012 274

Appendix XIX: Research Assistants At The Abuja National Carnival, Carnival Rivers And Carnival Calabar 280

Appendix XX: Publication 285

FIGURES/ TABLES

MAPS

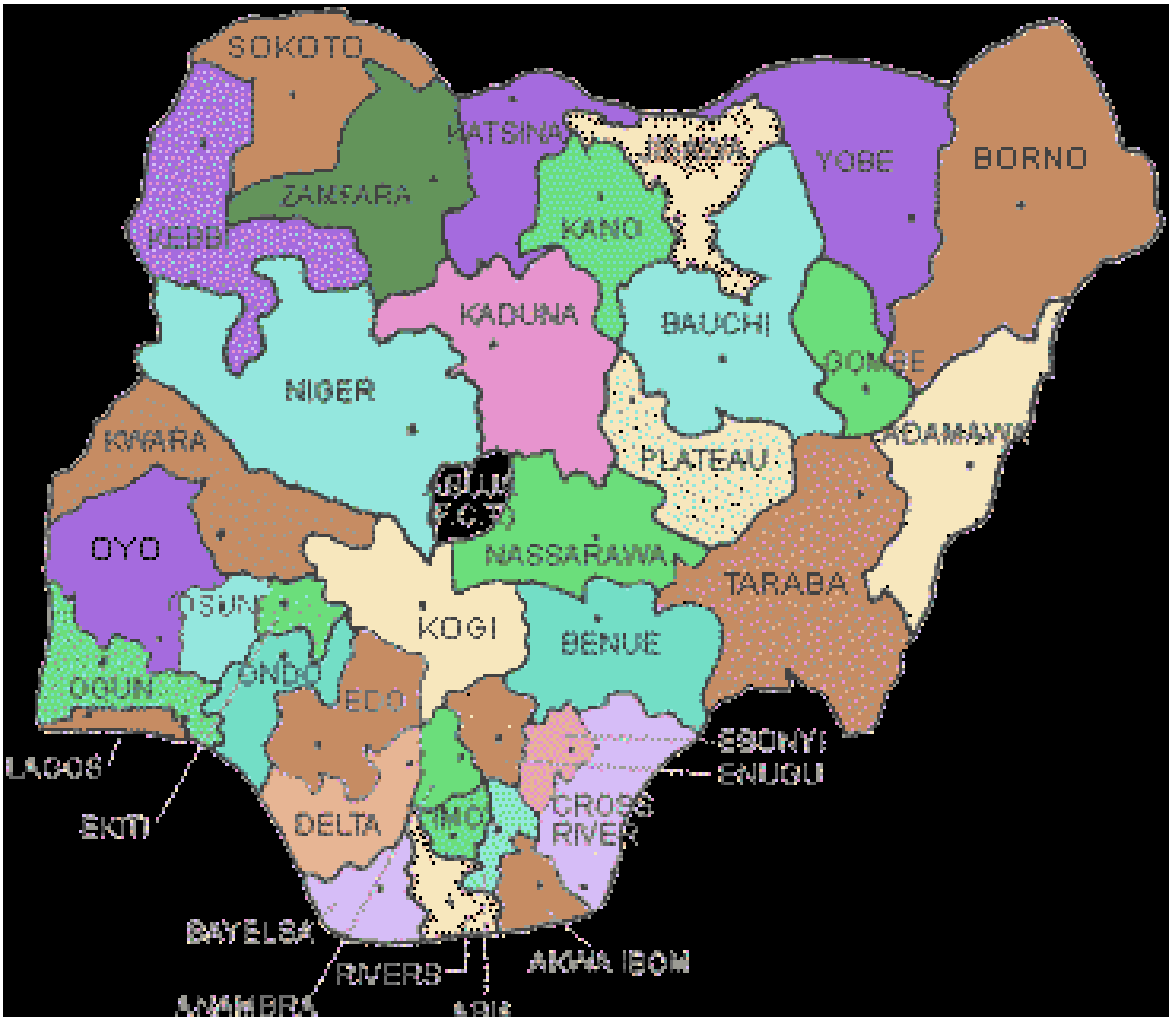


Figure 1: **Map of Nigeria indicating various States of the Federation**
Source: http://www.cometonigeria.com/home/search-by-region/south-south/rivers-state. Retrieved on Sunday 17 July 2011



Figure 2: **Map of Nigeria indicating Rivers State**
Source: http://www.cometonigeria.com/home/search-by-region/south-south/rivers-state.
Retrieved on Sunday 17 July 2011

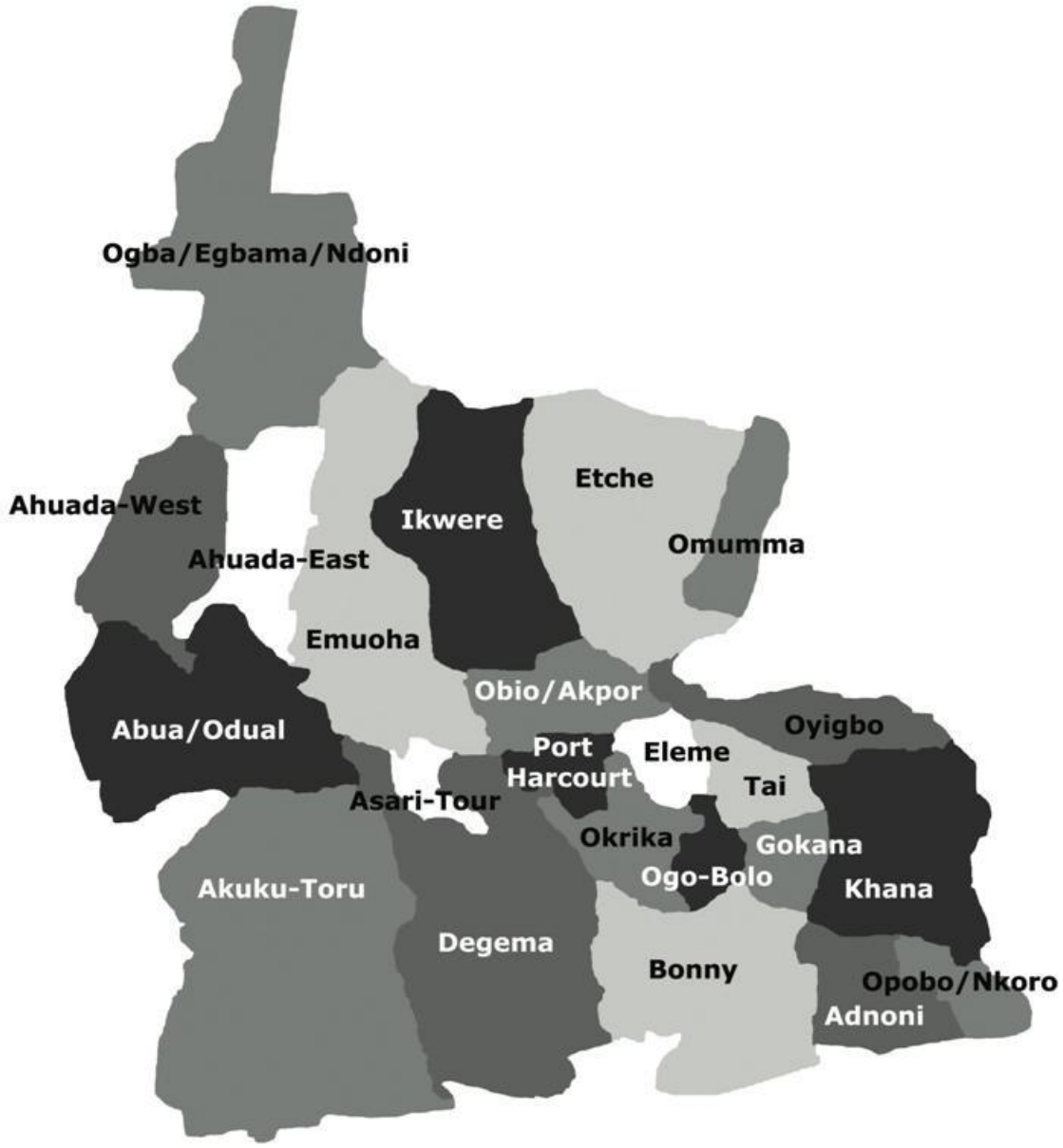


Figure 3: **Map of Rivers State, Nigeria indicating Local Government Areas of the State**

Source: http://www.livingtongues.org/docs/Baan.pdf, Retrieved on January 31,2012.

Definition of Terms

aake: Yoruba term for 'axe'

Aganaga: Set of masquerades representing the 'elderly' within the Koromu masquerade group of the Gokana LGA in Rivers State- Nigeria.

Agwu or Ogu: A term used to refer to lion in Ikwerre Speaking People of Rivers State- Nigeria.

Akpa-rakpa-oji, Ogbarebe, Egede, NwaUdeghinbe, Nwa Ndanala, Ubu Ugwu 1-3 and

Ati : The nine types of *Okonko* masquerade.

Alagba: Masquerade of kalabari people.

Aluu: A community in Ikwerre Local Government Area of Rivers State- Nigeria.

Amanikpo: Masquerade of Ogoni people.

Amanyenabo: The term used by the Kalabari Ijaw to refer to a 'King'.

Angala': A stick found around the mangrove forest.

Atunpi: One of the Masquerades of the Okonko CulturalSociety in Oyibo Local Government Area of Rivers State-Nigeria.

Awodegbo, Alapansanpa, Adiro, Alekewogbe, Banjo, Ajetumobi and *Ageku-Ejo:* Various types of *egungun* masquerade.

ayei: Efik- Nigeria term for waist dress.

Carementrant: French term for 'coming lent'.

CARNIRIV: Carnival Rivers.

Chihongo: The wise, awkward, coarse, wrinkled, aged, wealthy, powerful male mask in Chokwe, Lunda, Lwena, Southern Congo, and Northern Angola.

Duen: The dead.

Duen Fubara: The Kalabari-Ijaw, Nigeria 'Ancestral orFuneraryScreenwhich connotes "forehead of the dead."

Efik: Indigenes of Cross River State in Nigeria.

Engungun: Yoruba term for 'masquerade'.

Egungun Oya : Elder *Egungun* masquerade goddess in the form of cloth-segments.

Ekpe masquerade: The most distinguished and highest of all the masquerades in Cross Rivers State and the Oyibo Local Government Area of Rivers State- Nigeria.

Ekpo- Etiaba: A masquerade of the Isiokpo People of Ikwerre LGA of Rivers State- Nigeria.

Ekine-Ba: The patroness of the Kalabari Ijaw masquerade society of Rivers State- Nigeria.

Ekine: Masquerade of the Klabari People of Rivers State- Nigeria.

Ekine Sekiapu Club: An association containing most of the adult members of the community named after the hero-goddess.

emi : Yoruba term for "breath of life".

Esang: Efik term for the 'right hand'.

Eshi: Ikwerre term for the Pig.

Esik: Efik term for the 'body'.

Etibo: A type of traditional long sleeved shirt worn by the Rivers and Bayelsa states indigenes in Nigeria.

Fiyasiri: Masquerade of *Asari- Toru* LGA of Rivers State.

''gberi-ode'' or ''aso-ode'': Hunter's cloth or costume.

Ibineadaker: Crocodile Masquerade, Ikwerre LGA of Rivers State.

Ijele: The "King of all masquerades with origin from Anambra State.

iponri: Yoruba term for an ancestral guardian soul.

Junkanoo: Bahamas term for 'carnival'.

Kiri- Owu: A masquerade of Okirika People of Rivers State.

Koromu: A masquerade group from Gokana LGA of Rivers State.

Kparakwaa: Masquerade of Tai LGA in Rivers State, symbolizing rebirth, peace, reconciliation and hope'.

Kpoof-Kpoof: A type of hair style.

'kurkurbe'te: An expensive wrapper in the Rivers' traditional outfit used to adorn the

Mba: A term used to refer to a pair of a boy and a girl in Ibo land.

mbia idiong: An outfit (dress) of the chief priest in Cross Rivers State.

Mbeke: A term used to refer to a 'European' in Ibo land.

Mboboh: Efik term for the 'waist'.

Mmanwu: An Ibo term for 'Masquerade'.

Mmoh: gods.

ndam: Efik term for raffia.

mwana pwo or *pwevo* : Female beautiful mask among the Chokwe, Lunda, Lwena, Southern Congo, and Northern Angola.

Nkarika: Efik term for the 'big bell'.

nkpatat: Efik term for palm fronts.

Nkita-Okwuu: A masquerade referred to as the 'Dogs- Leg'.

Nkesi: Handkerchief.

'*Ntuma Mkpa'*: Nwaotam cult of Opobo people of Rivers State.

Nuwalo: A masquerade of Tai LGA in Rivers State, symbolizing 'rebirth or transition, peace, reconciliation, and hope'.

Nwaotam: Cult which emerged from the deity of ancient Ibani people called the Ottam people of Rivers State. It also refers to masquerade in Opobo and Bonny Kingdoms of Rivers.

Nwengbe/ Uwemngbe: Masquerade of Ikwerre LGA of Rivers State.

Nyaya: Efik-Nigeria term for 'raffia'.

Nyoho: Adult *Ekpo* performed by men initiates who must belong to the cult.

Ofala: Festival of the Onitsha people in Anambra State- Nigeria.

Oboti: Efik term for the 'left hand'.

Obong: King of Calabar.

Odum: A term used by Okirika people of Rivers State for 'Boa-Constrictor'.

Ofirima: Shark.

Ogumadu: A member of a masquerade group called '*Ogu*'of the Abua/ Odual LGA of Rivers State.

Ogu: Lion (A term used to refer to a Lion by the Ikwerres)

Oki: Swordfish or Saw fish.

Oki: Masquerade headdress of the Abua People of Rivers State.

Okonko: Masquerade showcased in Bonny in Rivers State and Umuahia in Abia State. Also refers to a powerful cultural society that was not only used for entertainment during annual festivals but also served to maintain peace and order in the past.

Osun Oshogbo festival: An annual celebration held in the *Oshogbo* Sacred Grove, along the banks of the *Osun* River, in *Osun* State- Nigeria.

Otobo: Masquerade of Opobo People of Rivers State.

Owi Igo: A masquerade of Rumuji People in Emohua LGA of Rivers State.

Owu ama: A masquerade of Abua People in Abua/Odual LGA of Rivers State.

"Owu Ogbo": A masquerade of Ibani People in Bonny and Opobo/Nkoro LGAs of Rivers State.

Owu-Akongoba: An amphibious masquerade of Kalabari Ijaw People of Rivers State-Nigeria.

Ogburukwe: A masquerade and a masquerade festival held annually in Mgbogizi-Ibaa in Emohua LGA of Rivers State.

Ogwein: An amphibious Masquerade of the Ogu, Boloand Okirika People of Ogu/Bolo and Okirika LGAs of Rivers State.

Oyogbolo: A masquerade portrayed *as a* womaniser or a seducer.

Ovu-ahu: Original name of Ibaa People in Emohua Local Government Area of Rivers State before the arrival of the colonial masters.

Pioru: A masquerade of Ogu, Bolo, Okirika and Eleme people of Rivers State.

Piri Angala: A masquerade of Ogu, Bolo and Okirika people of Rivers State.

Poro: Men's Secret Society found in Sierra Leone, Liberia, Guinea and Ivory Coast.

pwo: Woman, or *mwana pwo*: Female ancestor, propitious to the fertility of the ethnic groups in Chokwe, Lunda, Lwena, Southern Congo, and Northern Angola.

Quaresinia : Roman Catholic term for lent.

RIVIFEST: Rivers State Festival.

Shango: A legendary early king of Oyo, divinized as 'Orisha'.

Takpo takporo: An agile antelop' in Ogoni.

Saimon: A composite entity combining human and animal qualities in Ogoni.

Sika: Sting Ray.

teme: Kalabari Ijaw term for 'spiritual or immaterial'.

Tobo, Ikobee-nee, Loo, Torboo, Karikpo-Loo and Loo: Masquerades of Khana Local Government Area of Rivers State.

uyayak: Efik term for beads.

Wokom: A term used to refer to 'wild cat' by Ikwerre People of Rivers State-Nigeria.

Yaakooko: The set of masquerades, representing the 'youths' within the Koromu masquerade group of the Gokana LGA in Rivers State.

Zimko: A masquerade group from Gokana LGA of Rivers State.

CHAPTER ONE

INTRODUCTION

An indigene of Rivers State, Mr.Ogwuonuonu after attending the Rivers State Carnival in 2009 concluded that carnivals have activated and revived Spiritism and Satanism and thus discourages the organization of carnivals in the State. His statement might not be unconnected with the participation of various masquerades representing different local government areas in the carnival. In hosting these carnivals, some practices are changed or modified while in some cases new ones are introduced to garner their full benefits.

In Africa, before the advent of the major religions (Christianity and Islam),Africans believed strongly in their culture and cultural ties. This belief encouraged elders to teach or inculcate in their children, those aspects that had to do with the etiquette of respect for elders, dressing, folklores, family values and community continuity. This was carried out through meetings, festivals and various forms of annual celebrations during which masquerades fully participated.

A report which is similar to Ogwuonuonu's (2009) view is that of Rev. G. O. M. Tasie's esperience in Bakana, the home town of his mother in Degema Local Government Area of Rivers State. An old man in good standing in the town and a full member of St. Andrew's Church in Bakana had gone missing during a fishing expedition and did not return when he was expected back the previous day. His family promptly notified their chief and a search team was dispatched to locate him. The following day while at Sunday service as the search was still ongoing in the creeks and adjourning high seas,Tasie could hear some drumming which was later explained to him. The preacher, Rev. I. O. Samuel who understood the drumming, abrubtly

concluded the church service in five minutes into its commencement. Tasie's inquisition revealed that, the dead body of the old man who went fishing had been found. Invariably the drumming heard by Tasieannounced the discovery of the old man's body some kilometers away. On receiving the message through the drumming, the several search parties simultaneously made their way home. Fascinated about this experience, Tasie saw the need to take some lessons in the drum lore language,but was discouraged by some Christ Army Church member who happened to be his relations. According to Tasie (1999),

> ….I was told that it was only by becoming a member of *Ekine Sekiapu* Club that I could do my studies more easily. But I was also warned that as a Christian, I could not afford to be seen having anything to do with the *Ekine* club, described to me as simply an Unchristian Cultic Club, which played the masquerade of the water spirits and deities and recognized the ancestors to whom they offered libation. The dilemma was initially too much for me until I read some literature, especially those of Professors Robin Horton and E. J. Alagoa and in addition watched the *Ekine Sekiapu* play. Neither my reading nor watching the plays resolved my diemima as to whether a Christian could have anything to do with the *Ekine Sekiapu*or not. The matter of incompartibility with Christianity was, as perhaps to be expected, not of particular interest to the two eminent scholars, presumably because of their own persuasions. However, for me as a church historian and Christian, I thought it was terribly naïve of my Christ Army Church relatives, and indeed a display of bad ‘‘military strategy’’, for a soilder of Christ(as indeed any Christian ought to be) - more so, those who have adopted the name ‘‘ Christ Army’’not to be interested in knowing about the strength of the armoury – in quality and quantity, at the least – an enemy, if indeed the *Ekine*was an enemy of the Christian Church.

The rest is history as Tasie did not only learn the drum lore, but also published book on the Kalabari Drum Lore. Tasie did not only appreciate the arts but had high regards for an aspect of culture that fascinated him. Contrary to the positions of Ogwuonuonu (2009) and the United Congress of Mbaise Christians (UCMC),Soyinka in Jari (2007) bemoans the destruction of no fewer than 100 shrines after the end of a three-day Restoration Crusade organised by the UCMC. Soyinka was not bothered if the shrines were destroyed when certified by appropriate organs to be hazardous, but should have been done after the retrival of cultural items for posterity (Jari, 2007).

These comments and incidence as narrated above exemplify the diversity of behaviour and opinions exhihibited by individuals and groups towards some aspects of African culture and tradition. According to Jari (2007) this suspiscion or reservation that some individuals and Christian converts have about art images like masquerades as being objects of the propagation of indeginous religions, can be understood within the perceived functions of art in traditional societies in Nigeria. Some art images, no doubt, perform some religious functions; it is however, not entirely true to assume that all traditional African art images perform religious functions. This is why, for instance, Brain in Jari (2007) had begun to categorize African art into non – religious titles such as "Art as Entertainment".

Claude (1999) views the presentation of cultural heritage through ceremonies as one of the main ways by which a society may establish a link between the past and present. The author asserts that, cultural heritage consists of a wide range of historical products that reflect life, activities, creativity and relationships of various groups and individuals in the past and present. According to him, it is an important component of memory, and constitutes a major aspect of the historical background of any society.

Masks and masquerades, as aspects of cultural heritage,take many forms. African masks and masquerades are still used dating back from pre-historic times to symbolize various aspects of African life and ethnicity. Foster (2010) avers that, "African mask is an ancient form of human art, religious worship and ceremonial costume".Scribner (2002), Walmesley-Lockhart (2010) and Ferraton (2011) all agree that African masks take many forms, and are made of carved wood, tree barks, animal skins, plant fibres, leather, metal and fabrics often with cultural and traditional significance depicting prestige, religious rites and reinforcing cultural norms. These masks, according to Grahame (2010), are powerful symbolic items, linking the wearer

with his ancestors, the animal kingdom and the spiritual world. Uzo (1997) observes that,

> …the term masquerade can refer to a masking performance, a masked performer, or the character embodied by the mask itself. Masquerade is an important mode of cultural expression for several groups from Nigeria. The purpose of masquerade can be to entertain, to commend achievers, to chastise evil-doers, to bring messages of hope, peace, or impending disaster, to mourn the dead or to receive a special newborn, or to grace a ceremonial occasion like a festival. To these ends, its elaborately created physical presence evokes a great range of feelings, from approbation and appreciation to fear and awe. A good masquerade has admirable human or animal features and is a great dancer. Traditionally, masquerades have the highest level of freedom in a village. In view of their awesomeness, masquerades cannot be unmasked, fought, revealed, and once under the mask, he becomes an embodiment of the spirit and sacred.

In the same vein, Igbo Culture (2000) reveals that,

> Masquerades (*Mmanwu*) are held in accordance with the community's native calendars during festivals, annual festivities, burial rites and other social gatherings. The masquerades are geared in colourful robes and masks made of wood or fabric. Some masks appear only at one festival, but the majority appears at many or all. Masquerades are associated with spiritual elements, as according to Igbo belief, they represent images of deities or sometimes even dead relatives. The identity of the masquerade is a well-kept secret and performed exclusively by men.

Masquerades in African societies, as enunciated by Charles (2002), Foster (2010) and Ferraton (2011), provide entertainment, define social roles, communicate religious meanings, inculcate societal values, and depict defense. They are used during harvest seasons, fertility ceremonies, renewal of rituals, and for status and funerals, passed down from one generation to another. Groups such as the Yoruba in the South – West, the Ibo in the South – East, the Ikwerre, and Ijaw in the South – South of Nigeria and the Chokwe of Congo hold masquerade festivals. The Dan of Burkina Faso and the

Ibo of Nigeria believe that the spirits of the forest act out masquerades. Powerful water spirits perform during yearly masquerade ceremonies in Kalabari, Ogoni and Okpoma communities in the South – South of Nigeria. These spirits, according to Charles(2002), acting through masked performances, oversee the symbolic rebirth of adolescents into adulthood, and act as guiding spirits to the communities.

In the modern African world, masquerades are taking on new forms and purposes to meet new needs and conditions whilethey continue to play significant functions. There has beenmore interest in issues that often address politics, theatre, economy, sustainable development and tourism.

"Rural Tourism Morphology: An Examination of Masquerades and Artistic Elements in the Rivers State Carnival" investigatedthe historical overview of masquerading in the Rivers State Carnival, the significance of masquerades in the Rivers State Carnival and the artistic elements in the Rivers State Carnival. Others included how many community masquerade groups participated in the carnival, the description of masquerades and artistic elements in the Rivers State Carnival and the existence or absence of policies and legislative frame work backing the Rivers State Carnival.

Background to the Study

Salawu (1993)inRivers State: Background Information (2003), and Rivers State- "Treasure Base of the Nation" (2011), reveal that, Rivers State was created out of the old Eastern Region of Nigeria on May 27, 1967. However, the agitation for the creation of the state predated Nigeria's independence from Britain in 1960. During the colonial period, Britain signed many treaties of protection with the chiefs of many communities. Some of such chiefs had hoped that with Nigeria's independence, the treaties of protection they signed with Britain would also lapse and thus, they would become

independent states. The 1958 constitutional conference which affirmed Nigeria's nationhood dashed such hope, but agreed to some extent to allay the fears of the ethnic minorities in the area.

As reported in Rivers State: Background Information (2003):

> between 1941 and 1952, an organization known as Ijaw Rivers Peoples League agitated for the creation of a distinct Rivers Province. In 1953, another body called the Council of Rivers Chiefs replaced the league and became the Rivers Chiefs People's Congress in 1954 and the Rivers Chiefs Peoples Conference in 1956. The leaders of these organizations cooperated with the Calabar Ogoja Rivers (COR) State Movement formed in Uyo in December 1953, but later broke away to press their own case before the Willink Commission.

To allay the fears of the minorities under the dominant ethnic groups within the Nigerian state, the British made an important concession by setting up a commission headed by Sir Henry Willink to look into the misgivings of the ethnic minorities(Rivers State: Background Information, 2003). The commission recommended the setting up of the Niger Delta Development Board (NDDB) to address the problem of underdevelopment in the area. The NDDB did not meet the agitations of the people and thus, in February 1966, Isaac Adaka Boro, Sam Owonairo and Nottingham Dick with their supporters proclaimed the 'Delta Peoples Republic'(Rivers State: Background Information, 2003). This was quashed by both the Federal and Eastern Regional governments. The continued cries of political marginalization, economic pauperizations and deprivation, and environmental degradation, led to the creation of Rivers State by General Yakubu Gowon through a Decree in 1967.

Rivers State, located in the South – South geo – political zone in Nigeria, was part of the Oil Rivers Protectorate from 1885 to 1893, when it became part of the Niger Coast Protectorate. In 1900 the region was merged with the Chartered territories of the Royal Niger Company to form Southern Nigeria(Rivers State- Treasure Base of the Nation, 2011).

With a population of five million one hundred and ninety-eight thousand seven hundred and sixteen (5, 198, 716) people (National Population Commission, 2006), the state is divided into twenty three (23) Local Government Areas with divergent and diverse, rich and unique culture and cultural heritage. These ethnic nationalities have existed together for centuries long before the creation of the state. Port Harcourt, the state capital, is Nigeria's second largest commercial centre after Lagos, and has the second busiest sea port in Nigeria after Lagos.

Covering a total landmass of 30,000 square kilometers (Ejii, 2009), Rivers State is bounded in the south by the Atlantic Ocean, in the north by Abia and Imo states, in the east by Akwa Ibom and Cross River states, and in the west by Bayelsa and Delta states . The state's inland consists of tropical rainforest, and features many mangrove swamps towards the coast with a network of creeks and rivers including New Calabar, Orashi, Bonny, Sombreiro and Bartholomew Rivers (Ejii, 2009). The State accounts for over forty eight percent(48 %) of the crude oil, and one hundred percent (100%) of Liquefied Natural Gas production in the country (Ejii, 2009).

The hosting of the Rivers State carnival in Port Harcourt, the State capital, has given rise to activities that attract visitors and tourists alike to the event since its reintroduction in 2008. In planning the event, different cultural groups are invited to participate including the masquerade groups. Against this backdrop, it has become imperative to investigate, if this carnival will achieve its desired result. Furthermore, the study examined the historical overview of masquerading in the Rivers State Carnival, the significance of masquerades in the Rivers State Carnival, describe the masquerades in the carnival, the artistic elements in the Rivers State Carnival, the number of community masquerade groups that participated in the carnival and if there were policies and legislative frame work backing the Rivers State Carnival.

Statement of the Problem

Authors who have documented masquerades from Rivers State had done so without adequate analysis and description of such masquerades. These authors, in their publications, have only documented selected masquerades without any mention made to their artistic elements. For instance, the masquerade images in Eyo (2008) and Kleiner (2009) shown in plates XIX (Saimon Face Mask) and plate XX (Duen Fubara) record very scanty or limited analyses and descriptions. Even where some authors like Brown (2009) and Makoro (2009) have attempted to document masquerades, their studies are silent about the new role that masquerades have begun to play both in performance and tourism in the Rivers State Carnival which this research set out to document.

Aim and Objectives of the Study

The aim of the study is to document and appreciate the image and form of indigenous masquerades that participate in Rivers State carnival. The objectives of the study are to:

i. obtain a historical overview of masquerading in the Rivers State Carnival,
ii. investigate the significance of masquerades in the Rivers State Carnival,
iii. identify and describe the artistic elements in the Rivers State Carnival,
iv. describe the masquerades in the Rivers State Carnival,
v. identify how many community masquerade groups are represented in the carnival, and
vi. establish if there are policies and legislative frame work backing the Rivers State Carnival.

Research Questions

Some questions that spurred the course of this study are as follows;

i. What is the historical overview of masquerading in the Rivers State Carnival?

ii. What is the significance of masquerades in the Rivers State Carnival?

iii. What are the artistic elements in the Rivers State Carnival?

iv. How cantheMasquerades in the Rivers State carnival be described?

v. How many community masquerade groups participate in the carnival?

vi. What are the policies and legislative frame work backing the Rivers State Carnival?

Justification for the study

The colonial government (Britain) ceded Rivers State to the Eastern region. This singular decision had its own consequences on the various ethnic nationalities within the state as they were subsumed into a regional government that was dominated by a major ethnic group. Consequently, little or, in some cases, nothing was known about their history, culture, cultural heritage and festivals, as even till date they are referred to as Igbo people in many quarters. This situation resulted in the dearth of the documentation of the history, cultural heritage and festivals of their respective communities which this research addressed. Present day iconoclasm has also continued to be detrimental to the preservation and documentation of artifacts and heritage items in most Nigerian communities. In the same vein, the lack of adequate storage facilities in some communities has given rise to the invasion of such artifacts and heritage items by weathering, thieves and termites. No wonder, Soyinka (2006) refers to the UCMC as 'Termites of our time''. There is therefore, the urgent need to document the few in existence.

Furthermore, the nature of the network as proposed by the Nigerian Tourism Development Corporation Decree of 1992 between resource controllers, planners, stakeholders and tourism businesses has not formed the focus of much research. The concept of intergrated rural tourism suggests that the activities of these groups are vital in providing a combination of services to residents and tourists alike, raising the profile of the area, and fostering processes of innovation and change (Saxena and IIbery, 2008). These lapses have made this research inevitable.

Significance of the Study

The study is significant because it provides a guide to artists, researchers, government officials, tourism planners and stakeholders interested in planning, studying and aquainting themselves with masquerades and artistic elements in the Rivers State Carnival. The study is equally significant because it will help in correcting misconceptions held by individuals towards the masquerades performance or participation in the Rivers State Carnival..

Scope and Delimitation

The Pilot study of this research was focused on the Abuja National Carnival and Carnival Calabar from 2008 to 2012. The researcher delimited the investigation on the description and documentation of masquerades, and artistic elements in the Rivers State Carnival staged in 2012.

Conceptual Framework

Semiotics is the theory of the production of interpretation and meaning. Its basic principle is that, meaning is made by the deployment of acts and objects which function as “signs” in relation to the other signs. Beyond the most basic definition, semiotics is not only concerned with (intentional) communication but also with ascription of significance to anything in the world (Chandler, 2014). Semiotics is a field of study

involving many theoretical stances and methodological tools. One of the broadest definitions, according to Chandler (2014), is that of Umberto Eco, who states that semiotics is concerned with everything that can be taken as a sign. Ferdinand de Saussure (1857-1913) and Charles Sander Pierce (1839- 1914) were respectively the pathfinders in the field of semiotics. Major semiotic structuralists include Claude Levi-Strauss (1908-2009) in anthropology and Jacques Lacan (1901-1981) in psychoanalysis. Structuralists engage in a search for 'deep structures' underlying the 'surface features' of phenomena.Though Saussure was actually acclaimed the founding father of semiotics, Pierce offered it a broader scope (Chandler, 2014). Whilst for Saussure, 'Semiology' was a science which studies the role of signs as part of social life; for Pierce 'Semiotics' it was the 'formal doctrine of 'signs' which was closely related to logic.For him 'a sign' is something which stands to somebody for something in some respect or capacity.

Semiotics beganto become a major approach to cultural studies in the late 1960s, partly as a result of the work of Roland Barthes (1915-1980) titled "Mythologies" (Chandler, 2014). Barthes, declared that 'Semiology aims to take any system of Sign, whatever their substance and limit; images, gestures, musical sounds, objects, and the complex associations of all these, which form the content of ritual, convention or public entertainment'. These, Barthes claimed, constitute if not languages, at least systems of signification (Chandler, 2014). Contemporary semioticians study signs not in isolation but as a part of semiotic sign system (such as medium and genre), they study how meanings are made: as such, being concerned not only with communication but also with construction and manitainance of reality.

Chandler (2014) advises that "in view of the divergence of views in the application of "semiotic theory what individual scholars have to assess, of course, is

whether and how semiotic may be useful in shedding light on the aspect of their concerns".“Rural Tourism Morpholoy: An Examination of Masquerades and Artistic Elements in the Rivers State Carnival" will adopt Saussure Semotics which offers two part models of the sign and their relationship as reflected in the diagramme below.

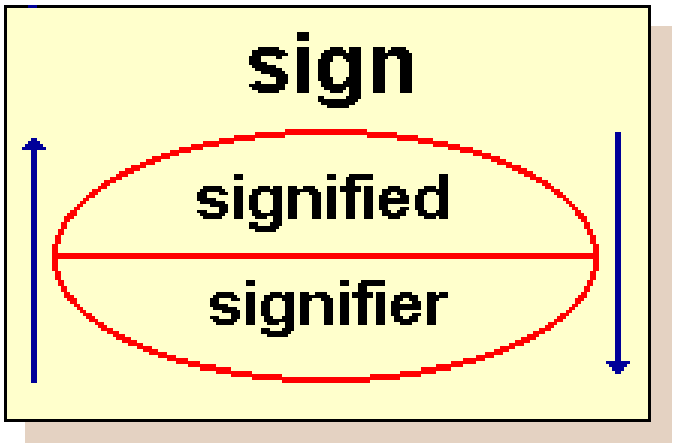


Figure 4: Semiotics for Beginners (Signs), Daniel Chandler (2014), Source:http://visual-memory.co.uk/daniel/Document/S4B/sem02.html. Retrieved on June 20, 2015, p.1

Saussure (1857-1913) defined sign as being composed of: the signifier and signified.The ‘sign’ being the whole that results from the association of the signifier with the signified; the ‘signifier’ as the form which the sign takes. The ‘signified’ as the concept or content it represents, while the relationship between the ‘signifier’ and the ‘signified’ is refered to as ‘signification’which is represented in the Saussure’s diagramme above by the arrows.

The signifier, signified and signification as applied to this study will mean; the form, contents and significance or interpretation of Carnival Rivers. This will help to indicate the distinction which seperates one from the other; as each triggers the other (Saussure in Chandler, 2014).

In order to carry out this study Feldman's (1970) approach to art appreciation was used. The researcher described, analysed, interpreted and evaluated the masquerades and Artistic Elements in the Rivers State Carnival documented.

Research Limitations

Based on the field work experience, the following limitations were encountered:

a. There was inadequate knowledge of the history and names of the masquerades by the Local Government Coordinators, Leaders or Representatives of the masquerade groups interviewed. These were inimical to the research relating to the retrieval of comprehensive and accurate significant information.
b. For financial reasons, most masquerade groups did not have the opportunity of participating with the full complement of their masquerades.
c. Some of the masquerade groups did not make use of the assigned venue (Carniriv Village at the Elekaehia Liberation Stadium) for their dressing up or preparation. This, perhaps, can be attributed to the reason of secrecy in order not to identify the masker.
d. Unsuccessful efforts to interview the Director General of the Rivers State Tourism Development Agency and the initiator of the Carnival, Alabo Tonye Oyibo Graham-Douglas robbed this study of vital information.
e. In view of the fact that some masquerade groups did not make use of their designated points for dressing, the researcher was only able to interview masquerade group leaders and coordinators from thirteen LGAs out of twenty three LGAs.

CHAPTER TWO
REVIEW OF RELATED LITERATURE

Introduction

The review of literature in this chapter is made up of eight subsections.These include literature on (a) Origin and Historical Development of carnivals, (b) Masquerades in Africa, (c) Masquerades in Nigeria, (d) Masquerades in Rivers State, (e) Major Carnivals in Nigeria, (f) Tourism, (g) Cultural Tourism, (h) Rural tourism and Sustainable Development.

Origin and Historical Development of Carnivals

Laopodi (2003) states that the word ‘‘festival’’ comes from the Latin word “festus,” connoting feast-like or belonging to a feast, also used as feastivus. The word “festivus” is explained as lively, gay, festive, joyous, gladness and merry.

A festival is therefore, defined as a special day or period, usually in memory of a religious event with its social activities, food or ceremonies, or an organized set of special events, such as musical performance or play, usually happening in one place (Laopodi, 2003). In the same vein, a festival would be said to be a series of presentation, or a gathering of exhibitors in one or more of the fine arts, crafts or such a gathering based on a central theme, season or the like.

Festivals started as religious celebrations and evolved into celebrations of a specific theme usually as repeated events in one specific time of the year or an agreedseason in a community. Festivals, according to Laopodi (2003), are cultural artifacts which are not simply, ‘‘bought and consumed,’’ but which are also accorded meaning through their active incorporation into people’s lives. The essence of staging festivals therefore, suggests that their role in any society is fundamental in contributing to the every-day existence of that society culturally. Some of such festivals welcome the seasons of the year, such as the harvest, rains, the full moon, religious occasions,

birthdays of saints, and divine beings. Similarly, the end of the year has begun to witness the hosting of carnival festivals in some States in Nigeria in particular and Africa in general.

Festivals have changed over the years. They were initially associated with key calendar moments as reviewed above, and were linked specifically to particular seasons and celebrations. Over the last decade, these especially in Nigeria have changed and have been developed upon. There is now a broad and diverse range of festival events taking place all over the world, which are directed towards community empowerment and development. They are presently considered to contribute significantly to the cultural and economic development of nations in the world. Governments now support and promote events such as carnivals as part of their strategies for economic development, nation building and cultural tourism. The events in turn, are seen as important tools for attracting visitors and building a positive image within different communities. Raj (2003) is of the view that the revolution in festivals has been stimulated by commercial interests to meet the changing demand of the local community groups and increase business opportunities for event organisations and local businesses. Festivals play a major part in a city and local community.Festivals are attractive to host communities, because they help to develop local pride and identity for the local people. In addition, festivals play important roles in destination planning for a host community, inorder to enhance tourism and commerce within the community. Some aspects of this role include: events as image makers, economic impact generators, and tourist attractions, overcoming seasonality, contributing to the development of local communities and businesses, and supporting key industrial sectors.

The Origin of Carnivals

The word carnival, according to History of Carnival (nd), is coined from the Latin word 'Carne Valle,' meaning 'goodbye to meat,' alluding to the need to use up meat before lent. Grove Art Online (nd) is of the view that the etymology of the term has long been debated, but the consensus reached by various authors on the origin of carnival is Carmen Levare. (Implying, ''to put away the flesh as food''), from which is derived Carnis Levamen, Carneleverium, Carnilevaria and other terms. History of Carnival in the U.S. Virgin Islands(nd), The History of Pre-Lenten Carnival (nd) and Caribbean Carnival: It's origin, history and present (2002) all allude to its origin to be from the Europeans, specifically Italy, because of its Roman Catholic tradition of Lent (fasting period) . In elaborating this line of argument, The History of Pre-Lenten Carnival (nd) states that, "considering carnival not as an isolated event but as a part of a wider circle of Christmas and Easter celebrations, there appears to be continuity between it and the winter masquerades that mark the Christmas season in Europe''. It narrates further, that the structural relation between the two periods is still explicit in Provence in France, where carnival is known as Carementrant ('coming lent'). In Belgium, Mardi Gras is known as Quaresinia, (the Roman Catholic term for lent).

Furthermore, Grove Art Online (nd) asserts that, the opinion widely held by folklorists is that, carnival is a historical and structural transformation of Pre- Christian winter festivals, such as Roman Saturnalia (Kalends of January), Lupercalia (15th and 16th February), Brumalia (late February) and Matronalia (Kalends of March). The overall symbolism of Saturnalia, for example, is considered by many to be the most probable historical model of carnival – like behaviour. One hypothesis is that the carnival is also linked, etymologically, with carrus navalis, a beat- shaped wagon drawn by horses, which carried the revelers. In the same vein, Livy in the History of Rome

11.xxi in The History of Pre-Lenten Carnival (nd) tells of how the Saturnalia were officially established in 495 BC.

On the contrary, Grisso (nd), and Bethel (2000) suggests a different view to the positions held as enumerated above. Grisso (nd) regrets the falsehood being perpetuated that the received teaching in all countries of the New World where carnival has become an institution- notably Rio de Janero, New Orleans, and Port of Spain, ascribe its origin to white planters and costumed parties, rather than to its palpably African roots. The author argues that, everywhere in the New World (Brasil, New Orleans, Port of Spain, Mexico, Jamiaca, Trinidad and Tobago, Bahamas, Barbados, Haiti Panama, Haiti, Cayman Islans and Saint Loius) where there is a carnival, the creative presence of an African genius is found. He substantiates his position further when he notes that,"in Rio, you have African and Portuguese, in New Orleans , African and French and in Port of Spain you have African and again French, and African presence/ energy is present throughout Hispanophone America. The one constant in all of these variations of carnival is an African presence''.

In his robust argument of tracing the carnival historically to African origin, Grisso (nd) further points out that, ''…in the Bahamas carnival is known by another name called Junkanoo. There the British, he contends, never participated to any significant extent and therefore, there was no attempt at European expropriation, and in Bermuda, where again it is an undisputed African engine that propels this form of cultural expression''. Junkanoo also took its root in North America when it used to be celebrated in North Carolina and other parts of South America at one time. There, for a time, it even crossed cultures and was adopted in Angelos. Grisso (nd) concludes his position unequivocally, that ''carnival is an African expression through and through, whether directly out of West Africa via the slave trade, or indirectly out of Africa

(Egypt) via Greece, Rome and Western Europe. He buttresses his view point by stating that, the sounds heard and the variations felt in carnivals in the New World, are clearly ‘‘out of Africa’’.

In support of the above, Crawfurd (2004) notes that, most summer carnivals however seem to have other roots even further back in time and from another continent. The author remarks, ‘‘Listen to the rhythms; view the colourful street parades, the masks and feathers – this can all be traced back to ancient African festivals, of which many are still being celebrated’’. The author notes that similar ideas seem to have evolved in different parts in the world: an event that breaks the daily life with music and costumes. ‘‘Like in Europe, the festivities originated from religious events, celebrations of harvest or in honour of spirits and ancestors. While European masks were often meant to hide a person’s identity, the African masks have another purpose: to represent and bring alive some kind of spirit’’. He also points out that, there are many more differences and similarities between the African and European mask/costume celebrations, but South America and the Caribbean are the places where traditions finally met and merged to some degree. Descendants of slaves kept the African traditions alive to keep in touch with their roots. Europeans brought their religious festivities and masquerades and added the common label “carnival”. The world map of the greatest carnivals quite clearly points out where the Catholic Europeans settled and met with slaves from Africa: Brazil, Barbados and Trinidad for instance. Another example is the Mardi Gras in Louisiana (USA) where French settlers also met with people of African descent (Crawfurd, 2004).

Masquerades in Africa

Africans have kept their cultural traditions alive through their festivals, art, myth, legends, folklores, rituals, prayers, proverbs and songs. This has been achieved through masquerade festivals or celebrations that are staged at particular times of the year. This assertion is supported by O'Toole (2006) when she enthuses that:

> …in African cultures masquerades are used to assist adolescents to become responsible adults, to foster good health and wellbeing, to assist the elderly in preparation for death, to spiritually link the living with the dead, sustain food supply, and to teach interdependence between the environment and the community. These teachings,are passedfrom the elderly to the young.

Some of these masquerades are used in dances and ceremonies to teach lessons to initiates, serve as symbols of the spiritual force or authority that validate the basic belief of the society, and reinforce acceptable social modes of conduct, and symbolise the spiritual authority that eradicates social evils (O'Toole, 2006).

The traditional African mask is, therefore worn during celebrations, dances and festivities and ritual ceremonies to commemorate social and religious events. It plays a very significant spiritual and functional role in the community. Some examples of these masquerades include; the Dandai masquerade of the Toma, also known as Loma people of Bande and Kissi, Liberia, Guinea and Sierra Leone (Sieber and Walker, 2000), the Chi Wara masquerade of the Bamana peoples, in Segou region of Mali (Sieber and Walker, 2000), and the Zo ge masquerade of the Dan people of Liberia.



Plate I:Dandai Masquerade of the Toma also known as Loma people of Bande and Kissi, Liberia, Guinea and Sierra Leone.
Source: Seiber and Walter (2000).

The Dandai masquerade ordinarily presents itself as a non celestial being. It has a head that stretches out into a snout that looks like the crocodile. It also spots a few strands of beards below its jaw bearing open its fangs just like a crocodile. The inspiration behind this lookalike of a crocodile is not clear but might have been inspired by the possibility of the existence of a crocodile spirit. The body is covered with long rope-like straws that further struts it to create fear in the mind of the onlooker.

This masquerade is associated or affiliated with the multiethnic men's Poro association. It symbolises the legendary ancestor and speaks a secret language. Due to its great size, it did not dance (Harley 1970 and Celenko, 1983, in Seiber and Walter, 2000).

The Dandai masquerade appears in public when it is time for male youths to be initiated into adulthood. The masquerade captures the boys and seems to chew and

swallow them, keeping them in its body until it was time to be born again. In reality, the youths so consumed were hidden under the mask's voluminous fiber skirts, and the blood dripping from the mouth of the masquerade is the fluid from kola nuts being chewed by the wearer of the mask. During the three years the school is in session, the boys learn discipline and traditions of their peoples, as well as etiquette, a trade, and the art of welfare. Dandai appears again in public when it brings the youth back to town as initiated adults (Harley, 1970 in Seiber and Walter, 2000).

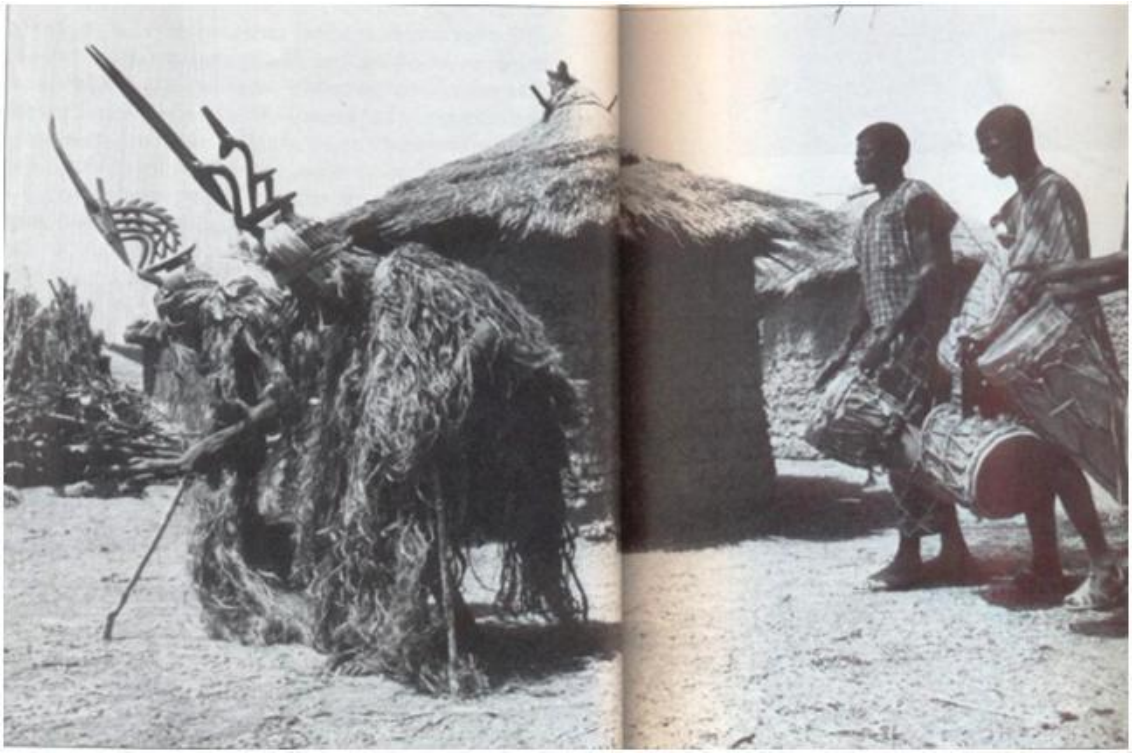


Plate II: Chi Wara Masquerade of the Bamana, in Segou region of Mali
Source:Seiber and Walter (2000).

The Chi Wara masquerade is inspired by the antelope spirit of the Bamana people of Mali. It is a headdress of slender carved masks. There is a male and a female type headdress. The male headdress has a frontal head that stretches up into the horn. The neck is a carving of four rows of wooden curvature that forms the neck. The female headdress as depicted has two figures on it. The figure infront only shows the

head that stretches up into the horn and a short neck of one wooden carved row. Behind it is a depiction of perhaps the female antelop's kid depicted in full figure in a stylized manner. The two headdresses are worn by two performers to indicate perhaps the participation of the whole family in the concept of productivity, growth or fertility.

The Chi Wara is the fifth of the six graduated initiation associations of the Bamana. Membership is open to women as well as men, however, participation in certain initiation rites is restricted to circumcised males (Zahan, 1974 in Seiber and Walter, 2000) . The association teaches its members all aspects of food production, the success of which requires cooperation between men and women.

Paired male and female headdresses as in Plate II shown above, appear in the Chi Wara performance. The headdresses express many levels of meaning. For example, the carved animals on the headdresses are composites of different species of antelopes. To the Bamana, these forest animals, with their grace and strength, embody the ideal qualities of champion farmers. The male is the sun, and the female is the earth; the fawn on the female's back symbolizes human beings. The fiber costumes worn with these headdresses represent water. As there must be a union of sun, earth, and the water for plants to grow, there must be cooperation between men and women possessing the requisite physical and moral qualities to ensure that agricultural processes-including clearing the land, tilling the soil, planting the seeds, and tending the plants-take place on schedule to ensure a successful harvest (Seiber and Walter, 2000).

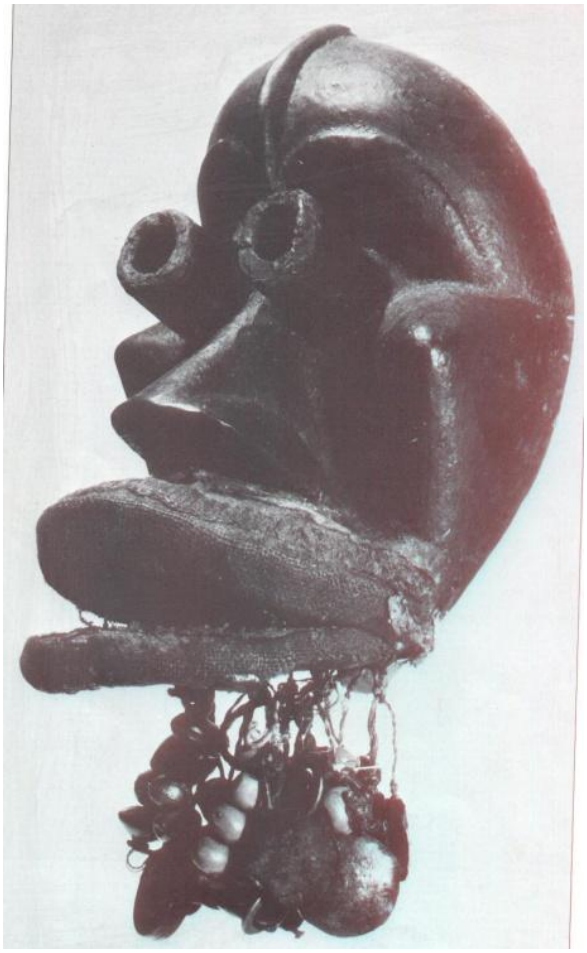


Plate III: Zo ge Masquerade of the Dan of Liberia
Source:Seiber and Walter (2000).

The Zo ge mask has a grotesque appearance. It has a protruding forehead, two tubular projections for eyes that perhaps suggest its ability to see deep into the human heart. Prominent features of this mask are the nose and lips. The upper lip is about thrice the thickness of the lower lip underneath which hang some pendant-like appendages that look like amulets or charms.

The Zo ge is used to control epidemic diseases that do not respond to the efforts of herbalists and diviners, with the belief that an unknown pestilence is caused by men bewitching one another. Zo ge emerges from his forest home to put an end to such behaviour. His tubular eyes, jutting cheekbones, and hinged jaw with audible attachments, present an otherworldly appearance, thereby reinforcing his role in social control. Individuals who recover from the disease during the mask's appearance,

areobligated to give thanksgiving feast for the whole town in the presence of the mask (Harley, 1950 in Seiber and Walter, 2000).



Plate IV and V: Banda Masquerade and mask of the Nalu in Guinea
Source: Seiber and Walter (2000).

The Banda masquerade of Guinea stands tall in gownlike appearance that makes it look like plump woman in a dense forest location. The mask has a face and a super structure that strtches from the forehead upwards with a ring at the top. The carved super structure on top of the face of the mask is suggestive of royalty the masquerade carries in its realm. Visibly prominent on this mask are geometric motifs of various sizes seen on a projection stretching from the bridge of the nose to the textured hair or crown. The motifs are also applied on a part of the super structure suggesting braided hair, eye and ear as shown on Plate V.

Banda masks and masquerades are composed of attributes of man and different animals that live in the forest and sea. The large polychromed masks were worn horizontally on the head with a long, dense skirt made from grass fiber. According to nineteenth-century description, the Banda mask assumed different disguises, for example, as a bird, an animal or a shapeless leafy form (Paulme, 1962 in Seiber and Walter, 2000), giving the impression that the mask could fly, swim or crawl. Banda

maquerade appeared at funerals of important individuals and at harvest celebrations (Geertruyen, 1976; Huet, 1978 in Seiber and Walter, 2000).

In the past, the Banda mask was the venerable emblem of the highest grade of the Simo, a men's secret association that regulated fertility and initiation rituals of disparate villages among the Nalu, Landuman, and the Baga people (Delange, 1974). Only members could see the masquerade perform; when it approached, nonmembers hid in their houses for fear that they would die if they looked at it (Leuzinger, 1963).

The Senufo, with a very exotic culture of art, are seen in northern Cote d'Ivoire, Mali and Burkina Faso. The men engage in blacksmithing, weaving or leatherwork and their women in pottery. Their multiculturalty is reflected in the varied forms and styles of their art especially their masquerade tradition. Each occupational group in a Senufo community has its own *Poro* (Men's Secret Society found in Sierra Leone, Liberia, Guinea and Ivory Coast). The Senufo according to Visona, Poynor and Cole (2008), have a large corpus of masks, and most masking is directed by thePoro. The maskers perform in funerals, initiations and other public spectacles. The most recurrent mask is a small face mask with clear, refined features (Visona, Poynor and Cole, 2008), as shown in plate VI.

Funeral dancing is most essentially a celebration of life and family of the deceased. The youthful energy of the dancer is reinforced by the bright scarves and cloths worn by the masker as emblems of civilized life, and by active arm movement. In contrast, the mask itself is meant to remain nearly motionless. Their symbolism is usually both rich and esoteric (Visona, Poynor and Cole, 2008).

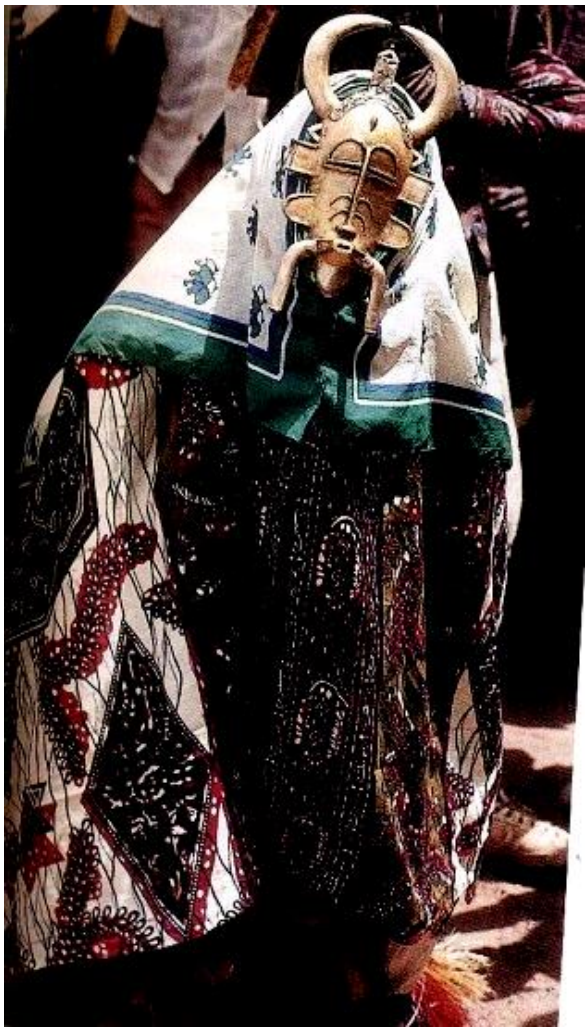


Plate VI:Brass Mask in performance at a Senufo funeral, Boundialiana, 1950s'; Photographed in 1984Source: Visona, Poynor and Cole, (2008)

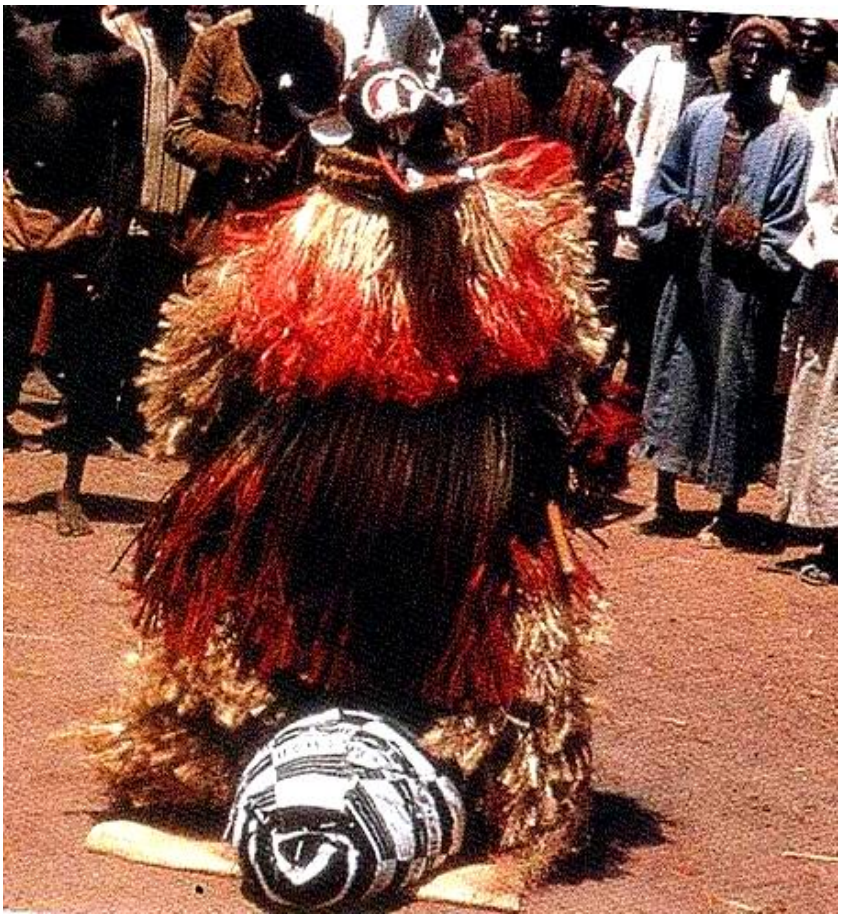


Plate VII:Gbon and other maskers performing at a Senufo funeral, Poro Dikodouguo District, 1970.
Source: Visona, Poynor and Cole 2008 p.149

The senufo funeral masquerade wears a raffia scarf like a cape that covers its shoulder from its head down to the elbow. The oblong shaped mask has two horns carved from the forehead curving up to a center nearly touching each other at the top. The eyes are a slit suggestive of eyes that are closedin death to perhaps capture the significance and function of its presence at funerals. The lower part of its regalia is made of raffia that reaches down to its ankle. It is vital to note that the overall appearance of this funeral masquerade might remind many of the ultimate end (death). Laying down on an improvised mat inbetween the legs of the masquerade spread apart is another masquerade that spots a black and white headdress whichperhaps suggests supremacy.

The Gbon masquerade shown in Plate VII swishes his raffia skirt over the wrapped body of the deceased three times to recall the three stages of Poro that the man went through before becoming an elder, but of course, the transition and transformation here is to the revered ancestor, effected by the ritual (Visona, Poynor and Cole, 2008).

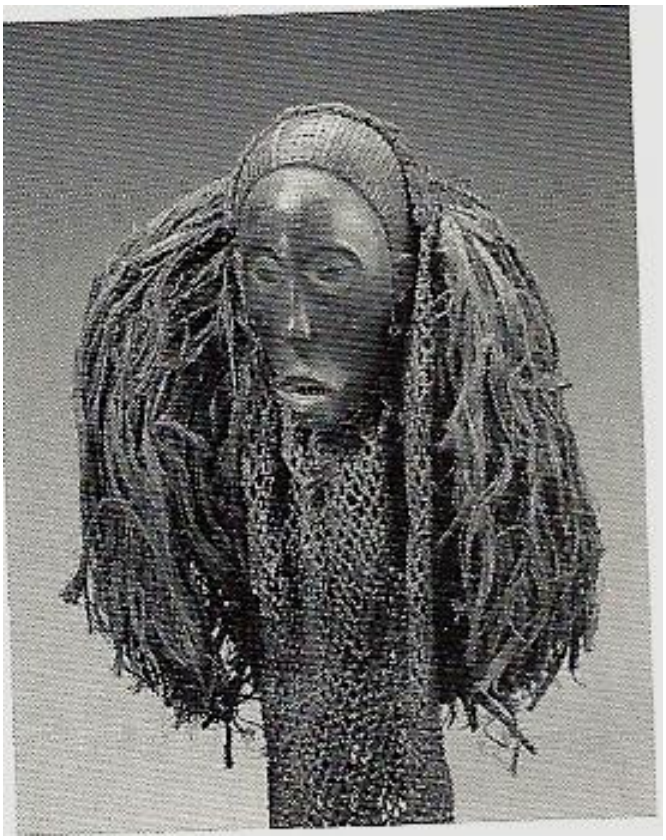


Plate VIII: Title: *Mwana pwo* Mask, Origin: Chokwe, Angola, Medium: Wood, fiber, raffia, wire and beads, Height: 20cm, width 12.5cm,
Source: Kilengi, African Art from the Bareis family collection

The *Mwana pwo* masquerade shown in Plate VIII stands slender with strands of raffia running from the head to beyond the shoulders without arms. The manner in which the shoulders are depicted by the raffia is suggestive of the celestial supremacy that sorrounds the masquerade. The face has sublime features that are suggestive of a benevolent spirit. The facial part reveals a slightly open mouth. The masquerade indicates a woman in her late forties adorning a wig that is similar to what some ladies wear in contemporary times.

The carving of a *pwo* mask is considered to be a spiritual or supernatural marriage and the client or masker must give a copper ring to the sculptor as a price for his new fiancée (Herreman, 1993 in Roy, 2000). Among the Chokwe, Lunda, Lwena, Southern Congo, and Northern Angola, appears a large group of masks of male- female pairs. The female, called *mwana pwo* or *pwevo* represents the beautiful, graceful impoverished weak young female, while the male mask, called *Chihongo* represents the wise, awkward, coarse, wrinkled, aged, wealthy, powerful male. These masks perform, from village to village, and are paid for blessings of fertility and prosperity which their performances bring to the community (Roy, 2000).

Both masks belong to the set of masks called *akishi* a *Kuhangana*, dance masks used for adult initiation. The ‘‘*pwo*’’ woman, or ‘‘*mwana pwo’’*, evokes the female ancestor, propitious to the fertility of the ethnic group. Dressed with care and charm, the dancer moves with elegance before the audience, and teaches the spectators grace and good manners (Bastin, 1982 in Roy, 2000).



Plate IX: Dancers wearing *Tatanua* Masks, Origin: *Pinikindu* Village, Central New Ireland, New Guinea, Year: 1979, Medium: wood, vegetable fibers, trade cloth and pigments, Size: 43x33cm,Source: Stokstad M (1995) Art History, published by Harry M Abrams, incorporated, New York, USA, p.900.

The *Tatanua* masquerades reveal more of terrestrial beings. Both of their feet, arms and hands are visible to the onlooker. Again the performers are seen to be wearing shirts with white colours on the collars, helm of the pockets and sleeves that terminate around their elbows. Adorned round their waists are wrappers that are partially visible due to the leafy or fibrous material they are wearing. They also wear fibre bands above their elbows.

The *Tatanua* dance, as reported by Stokstad (1995), exemplifiers the male power. Six (6) weeks before the festival, men avoid contact with women . The mask, worn for the dance, represents the spirit of the dead. The helmet-like mask is carved and

painted with simple, repetitive motifs such as ladders, zigzags, and stylized feathers. The paint is applied in a ritually specified order: lime white for magic spells; red ocher to recall the spirits of those who died violently; black from chacoal or burned nuts, a symbol of warfare; yellow a symbol of hope and blue symbolising eternal truth. The magnificient crest of plant fibre is a different colour on the right and left sides, perhaps a reflection of a lost hairstyle in which the hair was cut short and left naturally black on one side and dyed yellow, and allowed to grow long on the other. The contrasting sides of the mask allow dancers to present a different appearance by turning from side to side. A good performance of 'tatanua' dance according to Stokstad, (1995) is considered a demostration of strength, while a mistake can bring laughter and humiliation.

Masquerades in Nigeria

Masquerade practice is known all over Nigeria, a nation of about 250 ethnic nationalities, blessed with various cultural festivals as vast and unique as the number of the ethnic nationalities that make up the polity. The above assertion is supported by Media and Culture (nd), when it states that ''festivals are celebrated with dances or masquerades appear and come in different versions not only to showcase them but also to represent the people's culture and values as they form an integral part of the life of the different ethnic groups in Nigeria''. These festivals include the, Egungun, Eyo in the South West; Ekpo, Odum, Ekine Sekiapu, Pioru, Otobo, Owu ama, Ofrima, Nwatam, Ogborukwe, Owi Igo, Egukele, Amanikpo, Ekpe and Owu Ogbo from the South – South, Ekuechi, Echeane and Igede in the North Central, Obuofofor, Omabe, Nmawu and Ijele in the South East.

Among the Yoruba, immortality is not personal and perpetual, but rather communal and recurring. Every person is presumed to have at least two souls: an individual and transient soul represented by "breath of life" (emi) and an ancestral

guardian soul (iponri), which at death (if the person had led a morally responsible life) returns to something like a pool of spiritual essences in order to reincarnate again. It is the soul of a recent ancestor that comes back to life as *iponri* with a newly-chosen destiny to live out, but this in turn is part of the soul of a more remote ancestor whose essence is thus shared among a host of descendants.



Plate X: Eyo Masquerade
Source: www. werunthings.com (2009) retrieved on November 18, 2012.

The Eyo masquerades appearance because of its white flowing gown will elicit some mixed feelings from an onlooker seeing it for the first time. The wide brimmed fedora hat is in five different colours representing each of the five clans that participate in the masquerade festival. During the festival all the five clans also carry a long wooden plank measuring about six feet long perhaps used to ward off evil. The wooden plank is called Opa'n Bata and has inscriptions on each. The hats have motifsdistinguishing each of the clan from the other apart from the different colours of the hats.

Eyo Festival is unique to Lagos State. The masquerade is perhaps the most popular social masquerade in Lagos. It was brought into Lagos in 1750 by Ejilu and Malaki the two male cousins to Olori Olugbani, the wife of Oba Ado and mother of Erelu Kuti 1 of Lagos (Olushola, 2009). On Eyo Day, the main highway in the heart of the city (from the end of Carter Bridge to Tinubu Square) is closed to traffic, allowing for a procession from Idumota to Iga Idunganran (Festivals in Nigeria, 2012). Here, the participants all pay homage to the Oba of Lagos.The Eyo festival takes place whenever occasions and tradition demand, but it is usually held as the final burial rites for a highly regarded chief.

Among the Yoruba, according to (Festivals in Nigeria, 2012), the indigenous religions have largely given way to Christianity and Islam, but the old festivals are still observed. The traditional leaders of the Yoruba are the Oba, who live in palaces and used to govern along with a council of ministers. The Oba's position is now mainly honorary and their chief role is during the observance of the festivals. Yoruba festivals honour their pantheon of gods and mark the installation of a new Oba. The Engungun festival, which honours the ancestors, lasts twenty four days. Each day, a different Engungun in the form of a masked dancer, dances through the town, possessed by one of the ancestors. On the last day, a priest goes to the shrine of the ancestors and sacrifices animals, pouring the blood on the shrine. The sacrifices are collected, and they become the food for the feast that follows.



Plate XI: *Egungun* masquerade.
Source: Images for images of egungun masquerade (2008) Retrived on october 1, 2012.

The word *Egungun* or *Eegun* in Yoruba language means masquerade. The one shown in Plate XI is flambouyantly dressed in colours of, yellow, red, green and blue with white. In giving insight into the significance of the costume and nature of the masquerade, Omosule (2011), reveals that the apparel worn by the masquerades and followers provide visual aesthetics. The costume ensemble consists of colourful strips of fabrics and pieces of leather of different designs and colours. The masquerade wears a headdress which is a wide strip of thick fabric that spreads across its head and a large gown like dress that spreads open when it does its twisting dance moves. The fabrics are adorned with geometric shapes of half drop repeat design patterns in some cases while on the other parts of the fabric the simple repeat pattern is made using two colours of green and yellow.

Egungun ritual was established to appease the anger of a neglected dead father of the Ologbin lineag. (Kunle, 2006).The deceased's corpse had been simply abandoned

on an ant hill. Among the Oyo-Yoruba (who trace their political power back to Shango), the Elder *Egungun* masquerade is always *Egungun Oya*- the goddess in the form of cloth-segments.Kunle (2006) states that *Egungun* is the return of the ancestor in masquerade form among the Yoruba. It is a presentational religious art which imagines the collective spirits of the ancestors, and builds them out of overlapping or stitched segments of cloth.

At times of the commemoration of the yearly death festivals and successive funeral rites, these remarkable assemblages "come out" to dance, to astound the viewer, correct if need be, and offer blessings from the spiritual world they normally inhabit. Kunle asserts that, *Egungun* developed as an institution patently to strengthen and consolidate the kingship, the foundering (collapsing) state and its people by theatrically evoking ancestral sanctions, and by lending supernatural authority to the suppression of disloyal, even dissident voices. The use of masquerades as political whips and purgatives (which is often the case and the interesting part during the festivities) of ill-intentioned elements within communities, was ‘‘borrowed from heads-of-family defecting from the Nupe enemy or from Nupeised Yoruba living along the Niger River’’. The ancestral dimension stemmed from Oyo-Yoruba tradition itself in the transcendent person of Shango, a legendary early king of Oyo, divinized as Orisha (Kunle, 2006).The author notes that, the concealment of the masker from head to toe connotes elegance, beauty and good packaging as the secrets of good living. He further reveals that, the masquerades are of various types, which include, *Awodegbo, Alapansanpa, Adiro, Alekewogbe, Banjo, Ajetumobi* and *Ageku-Ejo*.The *Awodegbo,* for example, is adorned in very long red coloured attire decorated with cowries and beautiful items, while the costume worn by *Alapansanpa, Adiro* and *Alekewogbe* are very long akin to the Eyo masquerade costume which reveals beauty in royalty. The

third category, the *Egungun Banjo, Ajetumobi, Ageku-Ejo* and others, according to the author, have their ‘‘gberi-ode’’ or ‘‘aso-ode’’ (hunters cloth or costume), made from animal skin bedecked with charms of different colours and designs. The fourth category, *Egun Eleru and Gbebolaja*, carry atop, a life chicken, animal heads, pigeon and palm oil to give colour to their appearance. This, the author states, signifies beauty and availability of agricultural gifts that should maintain and sustain good character. While the axe *(aake*) used by the masquerade is to part the way for the people and facilitate easy passage into the world beyond, the use of the whip by the followers on themselves, demonstrates courage, endurance, perseverance and camaraderie, which are virtues of good character.In transmitting and sustaining this masquerade tradition, though controlled by adult associations, children are given space at the edges of events to experiment with their home-made masks and costumes. Masquerade performance such as *Gelede* or *Egungun* is oftenorganized so that children can perform first. Some families even purchase or make elaborate costuming for their children in a similar style to that worn by the adults (Stokstad, 2009).



Plate XII: Ekpe Masquerade (2005)
Source: *Ekpe* Masquerades - Culture – Nairaland Forum.

The *Ekpe* masquerades shown in Plate XII wear some ball-like masks with doughnut-like ring stretching from their neck down to their shoulders. Their wrists and ankles are covered by small rings of puffy materials made of wool. The colours that are common with this woolen rings are yellow, red, green, orange with black. In some cases the closely knit colours of yellow and red give an appearance of geometric shapes while their facial parts are marked with white rings and black dots at the center to depict their eyes.

Effeffiong (2012) in her response discloses that the decorations on the body (*Esik*) of the *Ekpe* masquerade are divided into different parts. These include the forehead, head, waist, the right and left hands. The raffia (*Nyaya*) she discloses isused to adorn different parts of the body which include the hands, chest and legs. She reveals that the decoration used to adorn the fore-head is called the *Ituen* which symbolizes the level or status of a member within the ekpe cult group.

By the side of the waist(*Mboboh*) is adorned the big bell (*Nkarika*) which introduces the arrival of the masquerade to the audience. On the right hand (*Esang*) of the masquerade is usually a staff that symbolizes authority and royalty while on the left hand (*Oboti*) the masquerade holds a bunch of leafs symbolizing the agregarian nature of the community or sacredness.

Yetunde (2009) observes that masquerade celebrations are important occasions which are very popular among *Efik* people in Cross River State. There are different types of masquerades for various events like the coronation of the *Obong* (King of Calabar), burial, chieftaincy title ceremonies as well as other seasonal celebrations. The most distinguished and highest of all the masquerades is the *Ekpe* masquerade, according to the author.

Akhenaten (2011) in Osewa (2005 - 2012)reveals that:

> …. there are two principle masquerades, both called Ekpe. Ekpe (Igbo) surviving basically in the Southern Ngwa and Ndokki area. The other Ekpe (Egbo) from theCross River diffused from Calabar and Aro Chukwu with grades or separate masquerades known as Okonko and Akang. These have costumes of close fitting net and skin covered heads. More recent Masquerades called Ikem diffused from Calabar to the Ibibio and Umuahia area.

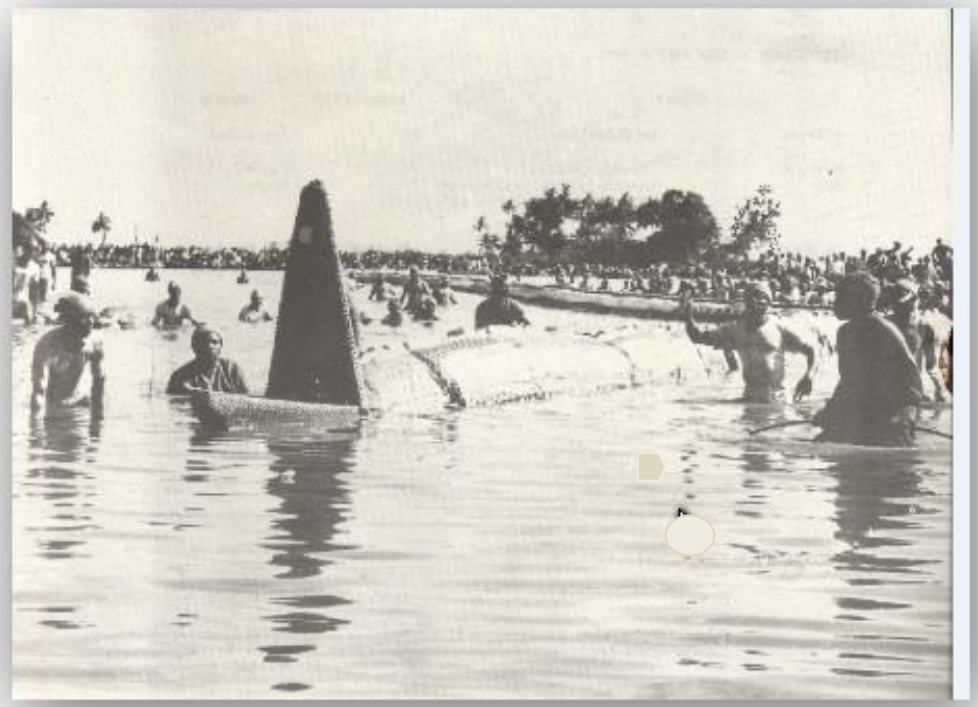


Plate XIII: *Odum* masquerade display.
Source: Odum Festival Rivers State of Nigeria's Programme of Events, (1977 p.6).

The *Odum* masquerade which moves slowly because of ite lengthy nature is built to take the form of a Boa-Constrictor. Fabrics of various colours are used to cover the ring-like body with human assistants performing along with it in the shallow part of the sea. The masquerade has a wonderfully carved head, which is attached to a designed structured body. It also floats on the sea as it displays. The image shown in Plate XIII depicts the mouth of the masquerade wide open. During its performance it beats its tail,

shakes its body in rhythmic movement to the sound of the drum with the assistance of its attendants.

The *Odum* masquerade, according to Nwibani (1977), grew out of the mythology of the Rivers people of the nineteenth century. Reflecting the majesty and aquatic dexterity of the Boa-Constrictor, the *Odum* developed in an era when popular beliefs in the existence of water spirits, sea gods and mermaids were rampant; in an era when fishermen were frequently reported as seeing strange happenings on their fishing sprees. Two fishermen from Ayungu-Biri in Okirika had reportedly witnessed the water display of a Boa-Constrictor on one of their fishing expeditions. On their return, the display was recreated in the form of a giant multi-coloured aquatic masquerade. In the passing of time, this display was recognized as a major cultural event illustrating the aquatic disposition and traditional belief of the people of Okirika (Nwibani 1977).

The *Odum* has since become one of the most sensational and spectacular traditional performances among the Rivers people. In the twentieth century, it was performed five times to mark major traditional, religious or state fiesta, with tremendous success in 1916, 1942,1954, 1974 and 1977 (Nwibani, 1977). Ereso (2012) reveals that the masquerade performance also took place in 1992.

Masquerades in Rivers State

Cultural traditions and beliefs were kept alive by traditional African societies through the visual and performing arts since there were hardly written documentation. These included, masquerade performances, myths, legends, rituals, prayers, folktales, proverbs, songs, festivals and ceremonies which served as avenues used in some cases to record and transmit historical events, beliefs and social customs on to future generations.Most Africans use the word masks and masquerades interchangeably

because to them they are one and the same depending on the premise within which they are used.This assertion is supported by O' Toole (2006) when she avers that, '' …it is interesting to note that in most African cultures their language lacks a word for what we call mask, because to them the masquerade is the entire costume including the mask''. African masks were dominantly carved with wood, perhaps because of the abundance of trees within the West African region where the culture of masquerading thrived. These masks were carved as face, shoulder and headdress masks. The face masks are the most common form, which usually curve over the masker's or masquerade's face stopping right before the ears.The helmet mask fits over the entire head and rests on the maskers shoulder while the headdress rests on top of the masquerade's head. Adorned over his face is raffia, grass or cloth to conceal his identity.O' Toole (2006) reveals that there are two main types of masquerades, the social and personal ritual masquerades.Social masquerades, she contends, are performed in public while the entire audience participates in some manner through singing, dancing and clapping of hands in conformity with the music.Some of these masquerades that fall under this category, she opines, are used to assist the elderly in preparation for death, spiritually link the living with the dead, sustain food supplies and to teach interdependence between the environment and the community (O' Toole, 2006). In the personal ritual, according to the author, private masquerades are performed by secret societies where only members participate, such as the Sande society of the Mande in Sierra Leone.African masquerades, therefore serve as symbols of spiritual forces or authority that validate the basic beliefs of a society, reinforce acceptable social modes of conductand symbolise the spiritual authority that eradicates social evil. Furthermore, they served functions which included, celebrating initiations from youth to adulthood, fertility, life and death, bumper harvest, ancestral worship, security, political power, healing and prosperity. In

the past, according to Igbo Culture (2000) masquerades were regarded as the means for maintaining peace and order, and were primarily used as law enforcement agents.The whole village would come out for the ceremony of the colourful masquerades. While entertaining through dances and exhibiting extra-human feats, the masquerades would walk up to certain individuals and loudly expose any bad habits, crimes or misbehaviour of that person. As people would always take corrections from such exposures, the masquerades were effective in keeping up with traditional norms and values in the communities.

With colonization in the 20th century, masquerades became more relevant as an institution for cultural entertainment. Nowadays, they are used more for tourist attractions when they come out in colourful costumes accompanied by traditional dancers and music. The masks worn by masquerades are determined by local traditions and beliefs.

Best-known are those that represent the spirit of deceased maidens and their mothers, symbolising beauty and peacefulness. The masquerade may be accompanied by an elephant spirit, representing ugliness and aggression, which frightens the male spectators away from her. Other characters include the European (*Mbeke*), a pair of a boy and a girl (*Mba*). The boy dressed up as a girl satirising his counterpart or as animals (crocodile, snake and other forms of reptile) representing various local deities.

Nigeria has many local festivals that date back to the time before the arrival of Christian and Islamic religions, which are still occasions for masquerading and dance. The local festivals cover an enormous range of events, from harvest festivals and betrothal festivals, to the investing of new chiefs and funerals. It seems odd to Western ways of thinking to see a funeral as something to be celebrated, but for many of the African ethnic groups, death means joining the ancestors, and so the deceased must get

a good send-off. The dances that were once performed by members of each village have now been taken over by professional troupes, who tour villages performing at each local festival.

Masquerades usually embody the seen and unseen, the real and surreal, they often reflect dominant influences in their respective communities. They may be artistic symbols of the forest. They can connote or represent a definite or some aspects of a community's life circle which only those knowledgeable about its rules in a particular society can elucidate.They may underscore the marine life of the people, while the head usually reflects the imagery of the people's way of living or their environment as farmers, hunters and fishermen. In some cultures in Rivers State the local authority that organizes the masquerade performance, also functions as the traditional police to enforce decisions in the community. These include, the "*Owu Ogbo*" of Ibani, *Ekine Sekiapu* of Kalabari, *Kiri- Owu* of Okirika, the *Amanikpo* of Ogoni, *Owi Igo* of Rumuji and *Egbukele* of Ahoada people. The masquerade's contribution to the social development and commentary in communities are often lost on the urban culture. Leadership is an attribute of some masquerades in some communities in the state. The choreographies of either the Pioru masquerade of Okirika, *Otobo* masquerade of the Opobo or the *Owu ama* of Abua require the leader to be of exemplary conduct for the followers to copy (Brown, 2009).Masquerades in the twenty three (23) local government areas of Rivers State wear different forms and varieties of masks which comprise of three types namely, vertical face mask, vertical mask mounted on horizontal or circular base and horizontal or circular mask type that is also mounted on a base. The first type (the vertical face mask) is carved from wood and is often depicted as the face of a human being, animal or representation of the spirit world like the Amanikpo masquerade of the Ogoni (Brown, 2009). Provisions are made by the carver

for the masker to breathe and see through carved openings. In the second type of mask like the *Ekine*, the base which is properly covered, rests on the head with only the mask made visible to the onlooker. The third type like the *Nwotam* is mounted on a base and is held with some contraptions that are not seen by the audience. The masquerade is dressed with appropriate fabric or woven raffia to cover its face.

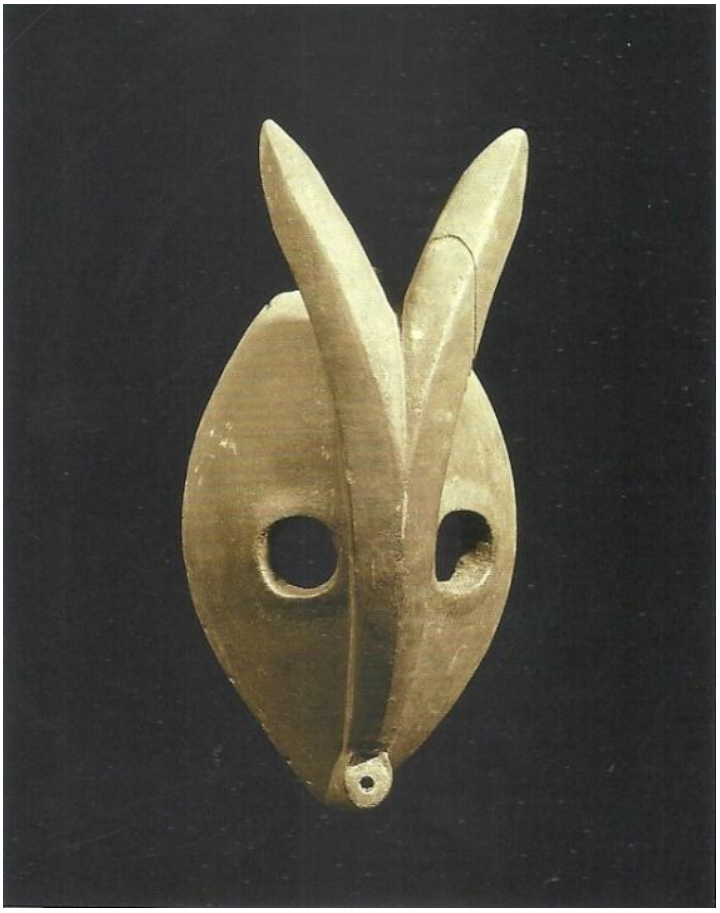


Plate XIV: Face Mask, *takpo taporo*, Wood and Pigment, 37cm, 20th Century, Eyo E. (2008).

The *Takpo Taporo* mask is a small oval shaped mask with two holes depicting the eyes and a very small hole for the mouth. In Plate XIV shown above the mask is presented devoid of a nose and the mouth is situated on a 'Y' shaped projection that stretches a little above the head which portrays the horns of an animal.

The Ogoni, according to Eyo (2008), inhabit two LGAs in Rivers State, namely, Gokana, and Khana. They have distinctive horned animal masks, *takpo takporo* and *Saimon*, which are used on the occasion of the crop fertility play known as *Karikpo*, which honours a founding ancestor. *Takpo takporo* represents the agile antelop, while *saimon* is a composite entity combining human and animal qualities. The masquerades perform acrobatic dances for the community and are hailed as heroes (Eyo, 2008). Eyo's claim that the Ogonis inhabit two Local Government Areas is eronous as the Ogonis presently inhabit three LGAs in Rivers State. These include Gokana, Khana and Tai LGAs.

Nwaotam Masquerade

The origin of *Nwaotam*Masquerade in Opobo Kingdom which performs on December 31 annually according to Ogolo (nd) is traced to Ndoki people of South-eastern Nigeria in the present Abia State of Nigeria. The author avers that the *Nwaotam* cult emerged from the deity of ancient Ibani people called the Ottam people. These people were brought in mostly to satisfy the Europeans' quest for human commodities in the 18th and 19th century. Furthermore, he states that: The Ibani tradition has it that the Nwa-Otam originated from a dark mythical grove in Mkpajekiri around Ohambele Ndoki.The Ndoki which included the Ottam tribe's men, had started serving this 'Mmoh' (gods) believed to be heterosexual; and would organise dance during a season of the year. Dappa (2013) reveals that those dances were mostly organised based on age grade systems.After several years, the deities' head was changed to the masquerade head of the Nwaotam.The nucleus of the Nwaotam masquerade at that time metamorphosed into a cult, because this domestic deity at Ndoki had acquired a great deal of ritual authority. The respondent (Dappa) while refering to Ogolo said that it was at these instances that Captain Uranta and the Opobo people adopted the cult of

Nwaotam called ‘Ntuma Mkpa’ and then ferried the male native original totem (mummified Nwaotam head) through Azumini river to Imo river, then to Queens town by 1920 on the authority and assistance of King Arthur Mac Pepple, the then *Amanyenabo* of Opobo kingdom.

Ogolo (nd) opines that,

> the nucleus of the Nwaotam cult originally as a secret society was its strict hierarchy and important religious and judicial roles as the Okonko of the South East and the Ekpe cult of the Calabar people, but could however not stand as such in Opobo over the years. Later, it became a great carnival parade and display with its religious and judicial roles being watered by the presence of the Owuogbo cult. However, the masquerade is still guided by seven myths.

These myths include the myth of the cemetery, tribal marks, spirits gender, peculiar foodstuff, shooting canons and guns, and cult. Ogolo reveals that the Nwaotam nucleus group has become a cult, because only those in this sect can know the rituals and spiritual challenges involved. Hence, the Ntuma Mkpa, or Mkpa Nwaotam Oruke Mkpa as in Queenstown, Opobo town and Bonny respectively have an elaborate initiation process, which only their members can tell. Ogolo contends that in contemporary times,

> nwaotam masquerade head represents both, hence Nwaotam masquerade not being a display of riverine origin have however rejected the Owuogbo cult of the Ibani people of Opobo and Bonny through the singing patterns, dance styles and the drum patterns. Though the drum beats of the masquerade is still original as in the Ndoki hinterland with differences in the display probably because of spiritual efficacy and originality. Traditions have suggested that the two original deities that became masquerade heads of Mmkpajekiri in Ndoki and Queenstown Opobo are called ‘Nwaotam’; while every derivative Nwaotam masquerade are called ‘Nwaotam’.

The high point of the masquerades performance is when it climbs to the roof of a building to continueit’s performance irrespective of the height. The end of the masquerade performance is heralded when the masquerade jumps down from the roof of the building. Nwaotam masquerade group performance has become a constant feature in the Rivers State Carnival.



Plate XV: *Nwaotam* Masquerade,
Source:Wari S, and PEARSE D. J, 2008,Festivals and Treasures of Rivers State,



Plate XVI: Procession of masquerade Group
Source:Wari S, and PEARSE D. J, 2008, Festivals and Treasures of Rivers State.

The Nwaotam masquerade shown in Plate XV, is dressed in a navy blue dress covering its head down to its waist, with a white fabric at the middle. From below the

white fabric down to the ankle is a yellow ochre covering that resembles raffia regalia. On the navy blue part of the fabric are thick lines of white running from the centre of the head down to the waist. In its right hand it holds a broom symbolizing an implement used to ward off evil spirits while on its head is worn the Nwotam mask.

Nwotam mask of Opobo and Bonny towns in Rivers State is noted for the ease with which it climbs house roofs during the yearly festival performance. This usually begins the night before the festival day. The top members of *Ukem-kpa* group (the most senior club in Opobo), which is responsible for bringing out the mask and for supplying the Nwotam music; sleep in the cemetery where they fortify themselves for the ordeal of the next day (Onoura, 1987 and Ogolo, 2012).

Plate XVI portrays the procession that forms part of the Nwotam masquerade, the little boy in the centre of the picture is dressed in the customary regalia. In both hands he holds two horse tails. He wears red beads round his neck and a red cap. The top of his regalia has white bands of single lines that stretch from his shoulder down to his elbow as designs. On his face running across his eyes is a white chalk or kaolin while his wrapper looks similar to the black and white stripped Kwagh-Hir Tiv woven cloth of Benue State. Covering his ankle to his feet is a fur-like material which he is wearing as footwear. Behind him are the other performers, dressed in the same attire carrying the Nigerian flag which stands inbetween them.

The image shown in Plate XVII depicts a man in Nwotam regalia. He is adorned in a dark coloured wrapper with white stripes running from his neck down to his knee, from his shoulders down to his wrists and around the helm of his longsleeve shirt. He is also wearing a pair of canvas shoes at variance with the fur-like footwear that the boy leading the procession shown in Plate XVI is wearing.



Plate XVII: Member of *Mkpa Nwotam*, Source:Wari S, and PEARSE D. J, 2008. Festivals and Treasures of Rivers State,

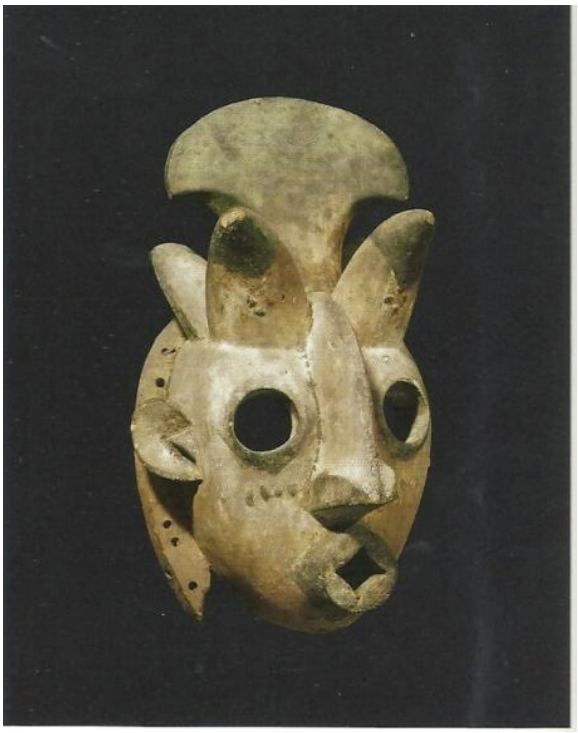


Plate XVIII: Face Mask: *Saimon*, Origin: Ogoni, from Nweoe Village, Medium: Wood and pigment, Year: 20th century Height: 25cm,Source: Eyo E. (2008:p244), from shrines to showcases: Masterpieces of Nigerian Art.

The *Saimon* face mask of the Ogoni shown in Plate XVIII has a boyish look with round holes for the eyes and pouted open lips. The top of its head has perhaps four horns with three been noticeable. On the crown of the mask is a disc-like appendage that suggests that the mask may have been inspired by the spirit of a young prince. The nose is large with a bridge that extends over the forehead. The stylized ear is carved on the temple making it appear close to the eye. There are subtle holes made around the cheeks, the horns and the disc behind its ear. The holes around the cheeks can pass for decorations or scarerifications. The flat disc running down behind the earmay have been used to aid the wearer have the mask properly attached to his head.

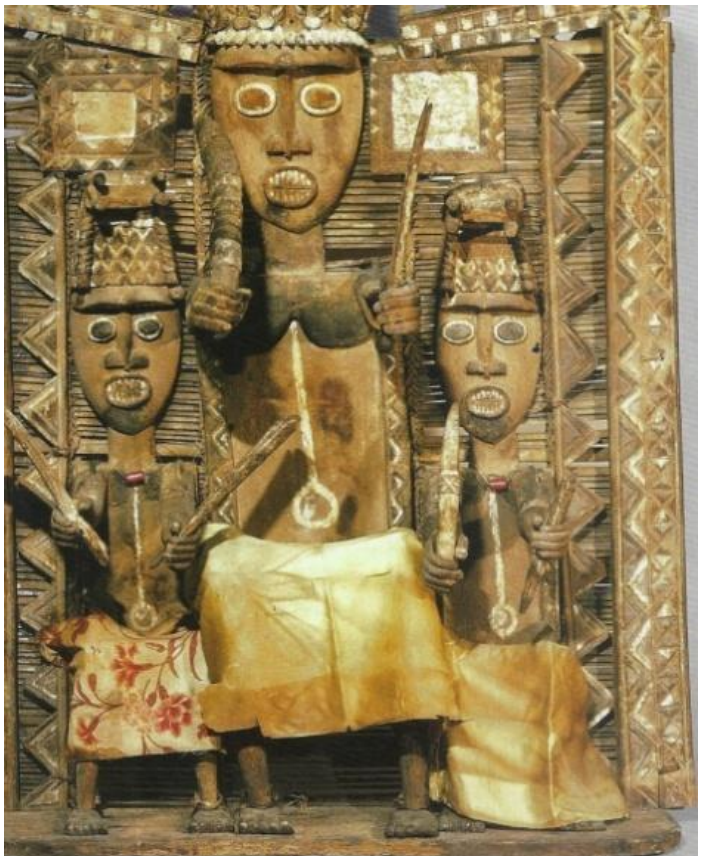


Plate XIX: Title: Screen for ancestors: *Duen fubara*, Origin: *Kalabari* group, Medium: Wood, cane, raffia, and natural pigment, Height: 127cm, Year: 19th century.
Source: Eyo E. (2008:p245), From Shrines to Showcases: Masterpieces of Nigerian Art.



Plate XXa: Ancestral Screen (Duen fubara), Kalabari Ijaw, Nigeria.
Date: late 19th century, Medium: Wood, fiber, and cloth. Height: 3'x9.5'.Source: Kleiner S.F.(2009) Gardner's Art Through the Ages: AConcise Global History, second edition, publishedby Clark Baxter, p.532



Plate XXb: Funerary Screen (*Duen Fubara*), Abonnema (Kalabari Ijaw**)**, Nigeria.
Date: late 19th century, Medium: Wood. Source: http://www.artsconnected.org/resource/259/funerary-screen. retrieved on July 9**,** 2015, p.1

The *Duen (*the dead) ancestral screen as shown in Plates XIX, XXa and XXb according to Horton (1981) are the *teme* (the spiritual or immaterial) of human beigns

which escaped from their bodies at death and continued existence on the immaterial plane. They are believed to retain the character and values they held while alive, and to participate in a society not unlike those of living *Kalabari*. Like village heroes and water people, the dead too are portrayed in a detailed mythology describing their life while on earth.Prominent heads of the *Kalabari* families may be commemorated with the wooden assemblage called *duen fubara*, a screen to which is attached a carved image symbolic of the head of the family along with his emblems of office and other trappings representative of his life and accomplishments (Eyo, 2008).

In the traditional *Kalabari* system, the living dead or ancestors are highly revered spirits who have a great influence over the daily lives of the living. The *Kalabari* attend to the needs of these ancestor spirit, known as *Duen*, in order to ensure that the spirits will continue to bring good to the family in particular and the community as a whole. Relatives therefore, commissioned an artist to produce an elaborate memorial screen inorder to honour and provide *Duen* with a special and secure resting place. This memorial screen is produced only for an important member of a trading house called *Duen Fubara*, which connotes "forehead of the dead." The *Kalabari* people believe that an individual's immortal spirit or life force rests in the forehead or *Fubara*, during the person's lifetime. When the person dies the spirit leaves the body in search of another resting place. Memorial screens therefore provide that place for the most important ancestor spirit, hence there name,"foreheads of the dead". By giving the *duen* a place to rest, the members of a house are not only able to honour it, but also, to some extent, control it.

Traditionally, a screen was constructed from one to several years after the death of the person it represents. When completed the Screen was placed in an inner room of the trading house, behind an altar of three mud pillars where offering was generally

made to the deceased spirit. Following elaborate consecration and installation rituals, the head of the deceased household brought food and drinks to the altar every eight days.

There are varieties of the *Duen Fubara* as shown in Plates XIX, XXa and XXb. This is due to either the artist that was commissioned to produce them or was produced to reflect a particular Trading House (family). The *Duen Fubara*shown in Plate XXb was produced during the 19th century. It is made of wood and raffia and depicts three figures in a seated position carved from the "Odumdum" wood (Funerary Screen, 2009). This wood was chosen because of its legendary association with orderly human social life. The constructive nature of the screen is typical of *Kalabari* art. The heads, hands, bodies, leg appendages, and other accessories are individually carved and assembled with nails, raffia, staples, and pegs in relief against the backdrop of a rigidly framed weaker screen. This type of assembled relief construction produces a visual effect that is quite different from a three dimentional sculpture.The central figure stands for the leader of the trading house to whom the screen pays homage. The large size of his body emphasises his importance in relation to the two figures that flank his sides, which probably represent his kinsmen or servants. The artist does not depict the leader through individualized features as in a portrait, instead, by the accessories which he wears or holdsbecause each trading house owns the right to certain masquerade performances or headpieces. This is why the masquerade performance was an important means of identity for an individual or a trading house (Funerary Screen, 2009). This important personality wears an *Ekine* Society headdress of the *Alagba* masquerade which projects above the screen frame, which symbolizes prestige and his stature within his society. Some of the objects he and his attendants once held, though missing in this frame, are shown in Plates XIX and XXa as ivory tusks (sign of authority) intricately

designed with motifs and staff of office. All the figures in these Plates wear cloth skirts around their waist as compared to Plate XXb whose skirt is conspicuously absent. There are pegs above the frame which supports a group of small heads that symbolized the number of depedents this leader had.

The figures are abstract in representation, symmetrical and are frontally posed. The artist reduces the various anatomical features to stylized geometric components of large oval heads, eyes and mouths, flat rectangular torsos rigid outstretched arms and bent legs. The tongue-shaped flat forms may represent their chest or shoulder blades. Running from their chest region down to their navel is a body scarification used to identify a particular trading house as reflected on the figures in Plates XIX, XXa and XXb. There are triangular motifs which run from the top to the bottom on either side of the figures. The colours used to partinate the screen are essentially derived from the natural colours of the wood, earth colour of brown with black and white. The symbolic use of these colours may be known.They serve as decorative additions to this all important art of the *Kalabari* people.



Plate XXI: *Ekineba* Masquerade
Source: Objects of Power (PDF)-ACTLab,
www.actlab.utexas.edu/-princess/Vision/objects. retrieved May 30, 2013

Represented by means of masquerade in *Kalabari* are the village heroes, water people (water spirit) and the dead. Responsibility for these masquerades in all *Kalabari* villages is vested in *Ekine* an association containing most of the adult members of the community named after the hero-goddess who is supposed to have been shown the secret of their dancing by the water people (Horton, 2009). According to the *Kalabari* legend, a beautiful woman named *Ekineba* was abducted by the water spirits. On her return to the human world, she taught people how to perform the masquerades, which she learnt from the spirits. Presently,*Ekineba* is the patroness of the masquerade society named after her, but only men can belong to the *Ekine* society, wear masks or perform in masquerades (Vajda ,nd). Entry into this association is secured by finding oneself a

member who has been impressed with one's dancing prowess, and who will sponsor one before the association. A small payment and seven bottles of palm gin must then be given. One of these bottles is taken to the priest of *Ekine Ba*, who invokes her on the new member's behalf after the priest pours a glass of gin to her and smears kaolin on the candidate's forehead. This symbol of association with the gods signifies entry into the association.

Ekine masquerade festival heralds activities for those who have to sew together the cloths and decorate the wooden headdresses which cover the dancer as symbols of the gods. Horton opines that in the evening before the masquerade performs those responsible for the cult assemble in the shrine where the headdresses are painted and purified. This is done by the killing of a cock or sometimes a goat before the headdresses with a prayer that the *owu* should spare the dancer from any accident and that peace and prosperity should come to the owners of the cult. After dawn, the *Ekine* drummer calls the masker to the dancingfield. Male helpers crowd into the shrine, sewing and strapping the dancer into the many cloths they must be dressed with. The author states that as each vanishes slowly into his cloths and the headdresses are secured, the *owu's* people take the dancer to the square amidst shouts of praise. He takes the field to perform after he must have visited the shrine of Ekine Ba, patroness of the masquerade. What is principally displayed by the masquerade is special knowledge of instructions from the drums. As he makes his way through the town the drum tells him to point at the thirty three (33) shrines of state heroes and royal ancestors. Vajda reveals that, should the masquerade fail's to understand the instructions or falter in the performance, he may be disgraced by the crowd, by revealing his human face.



Plate XXII: *Okonko* Masquerade group of Bonny in Rivers State
Source: Rainbow on the River, Opobo International Boat Regatta Festival Magazine, 2009.

The origin of *Okonko* masquerade is highly contentious. In Bonny town in Rivers State, Warisenibo Levi Allison (Obinukwu), Wariopusenibo Blesbee Fapu Jumbo (Ekereme) and Warisenibo Fubara Juwosomie Jumbo(Ekereme) from the Jumbo Ishileogono *Okonko*, put the origin of Okonko cultural club in Grand Bonny as 1949. They said it started from Ishileogono Jumbo. Tracing the origin of *Okonko* in Bonny, however, Warisenibo Abel Banigo (Ohungbokwu) and Mr. Felix Tamunonengiyeofori Allison (Obinukwu) of Ibanise *Okonko*Nwaprabietogha cultural club of Bonny Island, said that the late Kiepirima Willam Jumbo brought the masquerade into Grand Bonny. They claimed that their own club was the first to perform in Bonny Kingdom (Grain Consulting, 2009).



Plate XXIII: *Okonko* Masquerade group of Abia State, Nigeria
Source: Rainbow on the River, Opobo International Boat Regatta Festival Magazine, 2009.

The chairman of *Okonko* in Uba-Kala Clan of Umuahia in Abia State in 2009, Elder Anawnti Nwankwo laughed off any suggestion that *Okonko* could have originated from anywhere else. He said it was a cultural dance that is as old as Umuahia land because his forefathers saw *Okonko,* and therefore nobody would be able to give an account of when it started. Elder Nwankwo saw *Okonko* as a powerful cultural society that was not only used for entertainment during annual festivals but also served to maintain peace and order in the past. He regretted that the combined assault by state and religion, had assigned *Okonko* and other traditional institutions a bleak future. He further revealed that in his youthful days it was easy to identify the nine types of mask for *Okonko* in Ubakala clan, which is not the case presently. The nine types of *Okonko*

masquerade incude, *Akpa-rakpa-oji, Ogbarebe, Egede, NwaUdeghinbe, Nwa Ndanala, Ubu Ugwu 1-3 and Ati.* (Grain Consulting, 2009).



Plate XXIV: Title: Swordfish Headdress (Saw Fish). Medium: Wood, Paint and Mirror, Origin: Abua group, Length: 203.2cm, Year: 20th Century.
Source: Eyo E. (2008), from shrines to showcases: Masterpieces of Nigerian Art.

Though the *Oki* (Swordfish or Saw fish) masquerade is a common feature of the Rivers people the headdress depicted in Plate XXIV above is from Abua community.The headdress is usually worn at the *Oki* festival held during the Christmas period. It is performed to cleanse the community of evil and to usher in a season of abundance of fish for the people in the coming year. During the ceremony, dancers portray a family of fish with the head of the family represented as *Oki* a sea creature resembling a sword shark.In the course of the celebration, each fish family takes turn to display their fish-like dance (Jones, 1930 and Eyo, 2008).

The mask is placed on the wearer's head as captured in Plate LVII. It consists of a large horizontal wooden structure with coloured edges around the lower part of the mask. In the central part are numerous curved triangular shapes and designs on either sides, amongst which five prominent fins are seen, four at the sides and one at the top of the fish. There are also other smaller and medium sized fins carved like the claws of a crab. The frontal part of this horizontally carved fish has jagged edges which represent the sharp teeth while the two bow-like structures on the top of the head stand for the whiskers. At the top end of these teeth-like forms are two bold shapes representing the eyes. The impression the whole headdress elicits is that of a skeleton of a fish, a stylized abstraction of a sword shark. Bones as in the case of this headdress represented in a skeletal form symbolize immortality or the spirit of the sword fish. The Abua people, like most communities in Rivers State venerate water spirits and are represented in sea creatures like the sword fish.The colours of the headdress are derived from the natural colours of the wood and earth colours of brown, red with black and white,. The meaning of these colours may be for aesthetic reasons.

Major Carnivals in Nigeria

Staging of festivals in Nigeria have been an age long event in most localities. Prominent cultural festivals showcased in Nigeria include: the *Ofala* festival of the Onitsha people in Anambra State, the *Argungu* fishing festival held in Gurbin Kokuwa, Augie Local Government Araea of Kebbi State and *Osun Oshogbo* festival celebrated yearly in the *Oshogbo* Sacred Grove, along the banks of the *Osun* River, in *Osun* State. Others include; *Eyo* festival held in Lagos, Lagos State, the New Yam festival of the Iguruta people in Ikwerre Local Government Area and the Wrestling festivals of the *Aluu* and *Ovu-ahu* (Ibaa) people in *Ikwerre* and Emuoha Local Government Areas in

Rivers State. Worthy of note is the fact that the National Festival of Arts and Culture (NAFEST) organized by the National Council for Arts and Culture (NCAC)is rotated amongst the States in Nigeria while the Rivers State Festival (RIVFEST) which used to be organized by the Rivers State Council fo Arts and Culture, later metamorphosed into Carnival Rivers.

Carnival is a vibrant tradition that some countries for various reasons have begun to take advantage of as a vehicle for national unity and participatory spectacle for its citizens. Some notable carnivals include the Rio Carnival of Rio de Janeiro of Brazil, Salvador Carnival in Bahia, Brazil, Trinidad and Tobago Carnival, Jamaica Carnival, Northenham Carnival in the United Kingdom and New Orleans Carnival in the United State of America. However, in Nigeria the three recognized carnivalsinclude the Abuja National Carnival, Carnival Calabar and Carnival Rivers.The Abuja National Carnival is organised by the Federal Ministry of Culture and Tourism, Abuja; Carnival Calabaris organized by Cross Rivers State Carnival Commission and supervised by the Cross Rivers State Ministry of Culture and Tourism; and Carnival Rivers (CARNIRIV)was organised initially by the Rivers State Ministry of Culture and Tourism before the Rivers State Tourism Development Agency was created in January, 2012. The three Major Carnivals were conceptualized to encourage tourism and diversify the economic base of Nigeria.

Abuja National Carnival

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 statementthe former President Obasanjo observes that ‘‘ the Abuja Carnival was a reaction to carnivals of

other nationsthat he had been invited to, and that such carnivals had historical experiences and contributed immensely to the cultural growth of the host countries in addition to projecting the images of such countries'' (Ayakoroma, 2012).

The Abuja Carnival was billed to commence in 2004, after it was endorsed by the Presidential Council on Tourism (PCT), made up of the 36 State Governorswith 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 Ambassador Franklin Nchita Ogbuewu was the Honourable Minister of Culture and Tourism. For the Tourism Sectore to thrive and make contributions to national and cultural development, the former President Obasanjo reasoned that A Tourism Master Plan was needed for the sector. Inorder 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 Organization (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 7th Feburary, 2005 after the United Nations World Tourism Organization contracted the Tourism Development International Limited as the consultants to produce the Plan. An inception Report was delivered in March, 2005, a Mid Term Report on 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 held with the Stakeholders in October and November, 2005. The conclusion of the PCT assignment provided the

country with a guide for tourism. According to Ayakoroma (2012) the Federal Ministry of Cultureand National Orientation packages the Carnival through the Abuja Carnival Management Committee, while the Federal Capital Territory, as host, provides facilities and camps for state contingents. Brands in the carnival include, Carnival Street Parade, Masquerade Fiesta, Durbar, Boat Regatta, Children's Fiesta, Cultural Nite/ Traditional Cuisine and Bush Bar, Contemporary Music Fiesta, Polo Tournament and Command Performances.

Carnival Calabar

The Carnival Calabar which started in 2004, tagged''Africa's Biggest Street Party'' was conceptualized by the former governor of Cross River State, Donald Duke(Babatunde, 2015).In conceptualizing the idea Duke envisioned thatthe event will place the State as the number one tourist destination nationally and internationally. Carnival Calabar is a Street Parade organized by bands dressed in identical costume (Carlson, 2010) such as, Bayside Band, Masta Blasta Band, Freedom Carnival Band, Passion – 4 Band and Seagull Band. The Carnival Brands include, Calabar Carnival Queen, Kings and Queens, Cultural Parade and Childrens Carnival. Carnival Calabar Commission is the regulatory body for the carnival events. It is responsible for the planning and execution of the event within the laid down rules. The carnival also has other cultural events, such as, music performance from both local and international artists, boat regatta, fashion show, christmas village, Traditional Dances and the annual Ekpe festival (Ayakoroma, 2012). Furthermore, Ayakoroma asserts that there are activities that have been incorporated. These activities include, Essay Writing Competition invoving both secondary school and tertiary students. The competitions are aimed at resuscitating the reading culture among the youths in the state. The carnival which is organized annually starts on the 1st of December and ends on 31st December.

Origin of Carnival Rivers

The commencement of the Rivers State Cultural Carnival ‘‘CARNIRIV’’ as it was known, was an inherited idea from Col. Anthony Ukpo which was implemented by the Military Governor, Group Captain Ernest O. Adeleye in 1988. Adeleye (1988) in corroborating this statement in his welcome address states that,

> On assumption of office as Military Governor of Rivers State in August, 1988, I was briefed on the Rivers State Cultural Carnival, otherwise known as ‘‘CARNIRIV 88’’ which had already been put in the pipeline by my predecessor. On close study, I found that the carnival was a very welcome idea with great potentials and laudable objectives. Apart from being a tool for the propagation of the rich cultures of Rivers State and developing her tourism potentialities, ‘‘CARNIRIV 88’’ will harness all the various cultures of the great Nigerian nation as a veritable instrument for unity in diversity. Realizing the determined support of the Government and people of the state to make the carnival a huge success and the great deal of time and effort put into the preparations, it was only meat and proper to lend my whole-hearted support for the fiesta. In order tostimulate worldwide desire for leisure and relaxation, and use the carnival as a focal point of tourism development, in the Rivers State, ‘‘CARNIRIV 88’’ had to be made open for all interested groups or persons to participate. In appreciation of the enormous power such a carnival holds in harnessing the mass mobilization and self-relliance efforts of our beloved country, the Rivers State Cultural Carnival will be made an annual event. On behalf of the Government and people of Rivers State of Nigeria, therefore, I am highly delighted to welcome all and sundry, who have aptly taken advantage of this auspicious occasion, to Rivers state and in particular, to Port Harcourt, the Garden City. ‘‘CARNIRIV 88’’ welcomes you all.

Honourable T. O. Graham-Douglas, the then Commissioner of Youths, Sports and Culture supported the Governor’s view in his address tagged ‘‘THE IDEA OF ‘‘CARNIRIV 88’’ when he observed that;

> For me, ‘‘CARNIRIV 88’’ is a dream come true. When the new Ministry of Youths, Sports and Culture was created in February, 1986, I saw the need to give culture its rightful

> place in our national aspiration. As a result, having been appointed the commissioner for the Ministry, I took up the challenge and conceptualized what might be the foundation for the development of our future tourism industry. This is the background upon which the Rivers State Carnival, otherwise known as ‘‘CARNIRIV’’, was conceived. I strongly believe that with the staging of the carnival, there will be a new awareness of our cultural values and potentials as a vehicle for establishing a VIRILE TOURISM INDUSTRY both in Rivers State and the nation as a whole. Culture has always been a veritable instrument for national cohesion, inter communal harmony and peaceful interaction in all nations of the world. This quest for harmony is one that has always attracted the singular interest of every peace- loving person. Expression of this desire has been given in various forms of cultural and sportingevents, educational exchanges and youth activities. These occasions have enhanced and are still enhancing the eradication of distrust, suspicion and prejudices and in their place, sowing the seeds of healthy entertainment and enlightenment among the diverse peoples of the world. It is no mistake therefore that the theme of the Rivers State Carnival has been underlined as ‘‘Unity in Cultural Diversity’’. The diverse cultures of the various nations of the world constitute a rich heritage which resides in the heart and soul of the people. Thus, we can make each culture live by not turning it exclusive but stimulating perception of its usefulness as a constant factor of patriotism, nationalconsciousness and international understanding. Welcome to ‘‘CARNIRIV 88’’ (Graham-Douglas, 1988).

The Rivers State Carnival bears auniqueness as it combines two carnival styles in one, a purely cultural carnival where masquerades and dance troupes from the State’s respective LGAs parade and perform and a contemporary Carribbean style carnival where participants are geared up in flamboyant costumes and regalias, which are recognized as bands that can be formed by persons of like minds.Described as the oldest carnival in Nigeria, CARNIRIV suffered a long period of lull after its maiden edition until its revival in 2008 (Itayemi, 2013) . During the waiting period, the festival was staged as Rivers State Festival (RIVIFEST) until 1998, when it was finally discontinued until its eventual rivival in 2008by the administration of His Excellency Chibuike

Rotimi Ameachi. The Carnival has been in its 5th season in 2012,according to Imegwu (2012), the Honourable Commissioner for Culture and Tourism,Rivers State.

The 2008 CARNIRIV which held on the 5th and 6thDecember was tagged ‘‘CARNIRIV, Carnival in Rivers State’’ with the slogan, ‘‘Our Culture our Pride.’’The 2008 event had the 23 LGAs contigents, National Youth Service Corps members, and person’s resident in the State in attendance. Corporate organizations such as the MTN, Grand Lager Beer and Sky Bank also participated in the event (Ejii, 2009).

The events highlight included, Cultural Exhibitions, Walk for Life, Gala Night, International Film Festival, Miss ECOWAS Beauty Pagent and CARNIRIV Musical Concert.

The 2009 edition commenced from Monday December 14 to Sunday December 20. The event began with a parade involving the 23 LGAs council masquerade and Dance troupes. The eight day fiesta was flagged off by the Governor and his Cabinet members. The Carnival procession commenced from the specially constructed CARNIRIV Village at the Artillery junction to Aggrey road amidst rhythms of traditional drumbeats by various LGA’s floats, dance troupes and revelers. The carnival was supervised by the Rivers State Ministry of Culture and Tourism. According to the Rivers State Commissioner of Culture and Tourism, Mr. Marcus Nle Ejii ‘‘the event reiterated the comportment of the people of Rivers State and the return of peace and normalcy within the State’’. The carnival was co-sponsored by the International Energy Insurance (IEI) PLC, Total E and P, Oil and Gas Freezone Authority with support from Shell Petroluem Development Company (SPDC), while Yibs Esemble and ZMC served as the Consultant and Marketing and Communication Consultants.

The 2010 event which spanned from Monday December 13 to Saturday December 18 was supervised by the Rivers State Ministry of Culture and Tourism under

the leadership of The Rivers State Commissioner of Culture and Tourism, Mr. Marcus Nle Ejii. The Carnival procession commenced from the Rivers State College of Arts and Science compound to Aggrey road amidst rhythms of traditional drumbeats by various LGA's float, dance troupes, masquerade groups and revelers and terminated at the village, the Liberation Stadium, *Elekahia*.

The 2011 fiesta commenced from December 10 to December 17. That year's edition kicked off with the Economic Community of West Africa Peace Pagent, which was held at the Polo Club, (in GRA Phase II) Port Harcourt. The Kids Carnival was preceded with the Carnival Opening ceremony in the evening at the cultural village, the Liberation Stadiun, *Elekahia*. The week long event was organized and supervised by the Rivers State Ministry of Culture and Tourism under the leadership of Dr. Nabbs Imegwu, the Honourable Commissioner of the Ministry. The year's street parade which took off from the Rivers State College of Arts and Science had the 23 Local Government Area Councils participating with their respective masquerade groups, dance troupes and constructed floats amongst the bands and revelers. Highlights of the event includedGarden City Freestlye Parade, Boat Regatta at the Rivers State Tourist Beach, Borikiri and Local Government Area Councils performance at the Carnival Village: the Liberation Stadium, *Elekahia*. Others include Ladies Nite, Reggae 360, Hosh Jam, World Peace Concert, Egelege, and Ekere: Rhythm of the Tribes, Old Port Harcourt town Grooveand Miss ECOWAS Peace Pagent.

Tourism

Hunziker and Krapf (1941) in Okachi and Saliu (2009) define tourism as "the sum of the phenomena and relationships arising from the travel and stay of non-residents, in so far as they do not lead to permanent residence and are not connected with any earning activity". Tourism Society of England (1976) in Okachi and Saliu

(2009) see tourism as "the temporary, short term movement of people to destinations outside the places where they normally live and work. It includes movements for all purposes". The International Association of Scientific Experts in Tourism (1981) in Okachi and Saliu (2009) define tourism in terms of particular activities selected by choice and undertaken outside the home. Countries like Thailand, Greece, Egypt, Bahamas, Fiji, Maldives, United Kingdom, Italy, United States and France, have been witnessing large turnout of tourists, which implies increase in the economic earnings of these countries resulting from increase in goods and services (employment and opportunities/establishment of industries). Such service-industries and public places include, transportation services, such as airlines, cruise ships and taxis; hospitality services, such as accommodations, including hotels and resorts; and entertainment venues, such as amusement parks, casinos, malls, various music venuesand theatres. These also include museums, galleries, public parks, gardens, public arts, monuments and cultural festivals (Okachi and Saliu, 2009).

The World Tourism Organisation (WTO, 1995 in Okachi and Saliu, 2009) estimates that, annual tourism arrivals grossly increased to 455 million in 1990 from about 25 million in 1950. In 1995 tourist arrival got to 567 million which is over one-tenth of the global population.

The benefits of tourism to the Economy of a nation cannot be overemphasised. Iskat(1998) observes that it is a well known fact that one out of every eight citizens in the world is employed in tourism, and that each year, well over 30 million tourists spend more than 300 billion United States dollars from travelling – supporting 127 million jobs. Active tour development is taking place on every continent, giving access to careers in new and exciting settings worldwide.According to WTO (1995) more than a billion people travelled in 2010. In 1996, an average of $559 was spent by each tourist

on travelling, contributing to an industry worth a total of 360 billion United States dollar (10.6% of gross global product).Tourism in Nigeria is, by all standards, under-exploited, and thus accounts for less than 3% of total continent receipts. In 2003, Nigeria received 2.4 million tourists. The largest contingents came from Niger (503,066) others are Benin (316,716) and Ghana (167,167).Tourism's economic benefits are touted by the industry for a variety of reasons. Claims of Tourism's economic significance give the industry greater respect among the business community, public officials, and the public in general. This often translates into decisions or public policies that are favourable to tourism. Tourism businesses depend extensively on the local community. Thus, the economic benefits of tourism reach virtually everyone in the community in one way or another. The economic impact of tourism therefore, becomes an important consideration in local, national and community planning and economic development.

Cultural Tourism

In its broadest definition, cultural tourism is travel directed towards experiencing the arts, heritage and special character of unique places. It includes arts (galleries, studios, performing and visual arts), cultural activities (festivals, celebrations, rituals, events), and physical heritage (buildings and environments). Cultural tourism is an important way to celebrate, preserve and promote a state's unique heritage, increase opportunities for artists, promote public arts participation and boost economic development.

Cultural tourism enables any country globally to market her rich cultural heritage and diverse culture to her citizens and visitors alike. According to theAga Khan Development Network (AKDN) (2007), the essence of the act of travel is an expression of interest in different cultures. At its best, it allows the diversity of the world to be

experienced at first hand – through food, architecture, music, language, customs and rituals. In the process, travellers begin to understand the differences among cultures while coming to know theircommon humanity. In many cases, however, the most alluring locations are also the most fragile. The great numbers of visitors, and the infrastructure required to accommodate them, have often burdened local environments to unsustainable levels. These visitors encourage the development of specific forms of tourism that highlight environmental and cultural assets, while providing local people with alternatives to the degradation of these assets.Furthermore, Aga Khan Development Network (AKDN, 2007) asserts that,

> ‘‘This approach has several defining attributes: recognition of the surrounding culture and environment as assets that are the principal draw for visitors; a long-term investment that assures a sustained interest in preserving the local culture and environment; and a commitment to sustainable environmental practices that reduce the ecological footprint of a tourism property’’.

Working within these principles, as captured by AKDN, agencies can work to leverage cultural and environmental assets in poor areas where these assets are the only means to raise incomes to stimulate investment and creation of jobs.Akama (2002) is of the view that the development of tourism in Africa in general, and the development of cultural tourism in particular, is at its incipient stage. However there is a great variation in the level of tourism development in the 53 African countries.

As Dieke (2000) in Akama (2002) contends,

> the variation in the theoretical tourism development continuum ranges from the dominant (i.e., most developed) to the late entrants (i.e., least developed). Within this spectrum of tourism development, countries such as Kenya in the east, Mauritius and Seychelles in the Indian Ocean, Morocco and Tunisia in the North, South Africa and Zimbabwe in the South, and Cote d’ivoire and Senegal in the west, (the so-called African success stories), have a well established tourism industry. Whereas, other countries such as Nigeria, Cameroon, Eritrea, Sierra Leone, Angola and Zambia, for one reason or another, have limited tourism

> development, but by comparison have considerable potential for future development.

Akama (2002) further states that, even in those African countries, especially in eastern and southern Africa, which are considered a 'success story', the development of tourism is currently narrowly focused on a limited tourism product based on wildlife safari and beach tourism. Even in those countries, especially Senegal and Cote d'ivoire in West Africa which have developed elements of cultural tourism, the product (usually referred to as 'roots' tourism) is targeted to a narrow market segment, mainly the Africa-Americans and other Africans in the Diaspora. Thus, the author concludes that in most African countries, the rich and diverse indigenous cultures (the living heritage of the African people), with Africa's multiplicity of ethnic material and non-material culture have not been developed for tourism. Nevertheless, the diverse indigenous African cultures can be perceived as having a latent comparative advantage in the development of cultural tourism because they possess unique cultural and nature based attractions. These are the very tourist attractions which people from major tourist generating countries are looking for.

Rural Tourism and Sustainable Development

Attempts have been made to define rural tourism as its own form of tourist activity, and to explore the processes of integrating tourism into wider rural development agendas (Sharpley and Roberts, 2004 in Janecka, 2009). Davidson (1992) in Janecka (2009) introduces rural tourism as a "concept which covers tourists activity devised and managed by local people, and based on the strengths of the natural and human environment."

Lane (1994) in Janecka (2009) further explains rural tourism as a form of tourism which is located in rural areas, rural in its function, scale and character and represents a complex pattern of rural environment, economy, and history. He goes on to

propose that, rural tourism includes activities in farms, nature, heritage, sport, education, culture and adventure. Janecka (2009) broadens the view of rural tourism to embrace all activities occurring in the countryside, by stating that rural tourism as simply tourism which takes place in the countryside. Sharpley and Roberts (2004) in Janecka (2009)adopt a different approach to defining rural tourism, and contend that it is a concept unlikely to be shared by North Americans and Europeans due to the vast interpretations of this form of tourism. They imply that, rural tourism is a socially constructed and culturally bound concept and therefore, perceptions must be examined in order to fully understand its true meaning.

Noémi (2009**)** states that the term rural tourism has different meanings in different countries. In Greece for example, the main provision of rural tourism product is bed and breakfast with accommodation in traditionally furnished rooms and with traditional breakfasts often based on home-made products. Complementary activities include restaurants and refreshment facilities or the organisation of cultural and recreational activities (Turner 1993 in Rátz – Puczkó, 1998). In Finland, it usually means renting out cottages to visitors or providing catering services in the countryside. In the Netherlands, the rural tourist product means especially camping on the farm, with most farm services being linked to route-bound activities as cycling, walking or horse-riding (Peters et al, 1994, in Rátz – Puczkó, 1998).

Rural tourism has been seen as a tool through which many developmental problems in rural areas can be resolved. In less developed countries like sub-saharan Africa, afflicted by debilitating rural poverty, tourism is perceived to be one of the few feasible options for development (Briedenhann and Wickens, 2004). The presence of rural areas has been cited as one of the reasons why rural tourism should be promoted, but ironically rural tourism is well established in most developed countries of Europe,

North America and Australia, while it remains unacknowledged in most developing countries (Mahony and Van Zyl, 2002).

Sustainable tourism describes policies, practices and programmes that take into account not only the expectations of tourists regarding responsible natural resource management, but also the needs of communities that support or are affected by tourism projects and the environment. Thus, sustainable tourism aspires to be more energy efficient and climate sound (for example by using renewable energy); consume less water; minimise waste; conserve biodiversity, cultural heritage and traditional values; support intercultural understanding and tolerance; generate local income and integrate local communities with a view to improving livelihoods and reducing poverty. Making tourism businesses more sustainable, benefits local communities and raises awareness (United Nations Environment Programme, 2011).

CHAPTER THREE

RESEARCH METHODOLOGY

Introduction

Tobin (2006) reveals that, research methodology provides the framework of any research; hence selection of the 'right' methodology is crucial to the success of any research to be carried out. Therefore, research methodology of a research is the general approach or plan, guide or a roadmap to achieving a good result.This research is an attempt to document and analyse, the form, content, context and signification of Masquerades and Artistic Elements in the 2012 Rivers State Carnival. For the purpose of carrying out this study the descriptive and historical methods of research were adopted.

Research Design and Procedure

The fieldwork and qualitative methodology were used in carrying out this study. While the Descriptive, and Historical approaches of inquiry were also applied for the research.The use of the descriptive approach created a real vivid picture of the object or event investigated, by interpreting the experiences of the people in their traditional or contemporary setting. the historical approach contextualized the cultural practices and symbolic forms and beliefs in their social context. In justifying the need to adopt effective methods in visual arts research, Sullivan in Jari (2006) contends that new visual arts research methods which may differ slightly from, but complement methods employed by the social sciences, can achieve similar research objectives. He further observes that,

> In recent years, several discipline specialists published texts that deal with the topic of visual research and related approaches to inquiry. Generally, there are three strategies followed by the authors of these texts. First, there are approaches that build on descriptive – based research that have a tradition of using visual means of gathering and

> interpreting data. These titles draw on areas such as sociology, anthropology, and cultural studies. The second uses a discipline that draws on areas of visual arts such as art history, art theory and criticism. This research tradition is based on historical inquiry, literally based interpretative strategies, and post modern critical perspectives. A third kind of research genre is art - based educational inquiry. Those who promote this approach see the arts as comprising a set of practices that help to broaden the way we understand things and thus can be used to expand how information is gathered and represented.

As contained in Adogbo and Ojo (2003), Gartner (2008), Jenecka (2009), Danjuma (2010) and Sullivan (2010), several authors or researchers indeed favour the use of multi – faceted approach because, it ensures that the research is complete, reliable and valid.

In this study therefore, the Descriptive process was utilized to document the masquerades and artistic elements in the Rivers State carnival, because the approach reports what is seen, heard, and observed with the intention of coming up with intelligent plans that are improved upon which entail the understanding of people, material culture and factors in relation to their environment. As posited by VanDalen (1973), Verma (1981), Barnet (2003), Ndagi (1984), Adetoro (1986), and Adogbo and Ojo (2003), the descriptive process or approach attempts to create a real vivid picture of the object or event in the mind of the reader, and is therefore ideal for portraying the present. It is also reportedly ideal for investigating material culture and its respective characteristics. In this study, the masquerades in the 2012 carnival are descriptively reported and documented. Each masquerade group was photographed and the following information provided: the Local Government Area the group is representing, the masquerade showcased and the historical background of respective masquerade (s) in the group.

Historical approach, according to Ndagi in Duniya (2009), ‘‘…deals with documentation, evaluation, explanation of events essentially for the purpose of gaining a better, clearer understanding of the present, and making a more reliable prediction of the future’’. Furthermore, the author states that, though the study could be scientific, it nevertheless, differs from the researches into natural science; hence it is not based on experimentation, rather on the record of observations which cannot be repeated, but can occur in similar circumstances. Thus, the approach was adopted in this study to document, evaluate and explain the masquerades in the Rivers State carnival.

Sources of Data

The researcher depended largely on achieving this study by sourcing his data through the primary and secondary sources. The primary source involved collecting information relating to the area of study through field work. An investigation was conducted on the benefits, significance, origin of the masquerades and indeed their total appearance so as to properly document them. This approach of data collection is evident in the studies by Egonwa (1994), Saliu (1994), Babalola (2002), Jari (2007), Duniya (2009), and Danjuma (2010).

Field Work

Field work entails that the researcher travels to the area of study to obtain first hand information. All successful field work studies, according to Adogbo and Ojo (2003), must focus on the following;

i. Where and from whom to collect information

ii. The methods used for collecting the information

iii. The process, analysis and interpretation of the data collected.

Von Sydon in Yohana (2000) corroborates the above view when he notes that, only field work could produce adequate documentation, while Willet in Duniya (2009),

observes that ‘‘art historians are not only turning more and more to Africa as a field of study but also undertaking studies in the field which superficially, at least, are difficult to differentiate from those of anthropologies’’. Other researchers who used field work in their studies include Bascom (1973), Fosu (1986), Kafir (1999) and Gushem (2011). The researcher, having critically reasoned out the enormous benefit of this method, relied primarily on fieldwork as the basis for the investigation. The researcher used oral interview, personal observation, questionnaire and photography in undertaking the fieldwork.

The field work was embarked upon after testing the reliability of the instruments. Despite the challenges encountered during the pilot study, necessary and adequate arrangements were put in place for the administration of the questionnaires to two hundred and eighty (260) respondents. The questionnaires helped in sampling the opinions of the respondents (masquerade groups) in line with some of the objectives.

The second phase of the field work was an in depth interview with the Government Officials. Some of the interviews were carried out at the carnival venue (*Elekahia* Liberation Stadium, Port Harcourt). Letters were written, seeking audience with the second group of respondents. In the same vein, a letter was also written to the Director General of the Rivers State Carnival Development Agency seeking permission to conduct this study at the venue of the event. The plates as indicated from Appendices XVI- XVII depict some sessions of the interview with the Masquerade group Leaders, Local Government Area Coordinators and Government officials.

The secondary source of information had been adopted by researchers who used this as their literary source in art history like Adepegba (1995), Babalola (1998), and Okoli (2007). The researcher reviewed and extracted information on masquerades generally, and in Rivers State carnival in particular from available literature.This study

is based on the recommendations of Heathcote (1979) and Barnet (2003) that stipulate that the art historians' activities should be objective, and should be based on the factors that possess truth, sincerity, expressiveness, originality, instrumental value and historical importance.In order to further achieve the objectives of this study, other relevant research procedures, such as field work, pilot study, photography, personal observations, identification of the population of the study and sampling techniques, using the qualitative form of investigation and treatment of information gathered on the field were carried out.

Instruments for Data Collection

In this study, instruments used to obtain data in building up reasonable information included, questionnaires, interviews, personal observation, literary materials and equipments such as tape recoder, camera and video coverage were employed.

Use of Questionnaire

The questionnaire consisted of a set of questions designed to obtain information on specific issues under study. Structured and Unstructured sets of questions were used to source for information relevant to the study. The advantages of the questionnaire method, according to Adogbo and Ojo (2003), include,

i. Wide circulation: more people are covered by the use of questionnaires.

ii. It provides the opportunity for independent judgment and choice as the respondents give their responses without interference by the investigator, and

iii. The information gotten through the questionnaire could easily be tabulated or analysed. For the purpose of this research, two types of questionnaire were designed to provide opportunity for the Government Officials, Leaders and Coordinators of masquerade groups to respond.

For the purpose of this research, the structured and unstructured method of designing a questionnaire was adopted. The questionnaires were validated by the researcher's supervisors and was designed to provide opportunity to the respondents to express their views and make suggestions. The structured questions were administered on thirteen (13) LGA Masquerade troupes this enabled them to express their views and even disagree as the case may be, with the opinions held by the investigator. While the Unstructured questionnaires were used to interview the Local Government Area Coordinators, Leaders, Government officials and Stakeholders in the tourism industry, and relevant Scholars within the area of the study.

Personal Observation

The researcher applied the personal observation technique by being at the venue of the event (Liberation Stadium, Elekahia) and where the masquerade groups were accommodated was equally visited. Visiting the respondents where they were housed enabled the researcher to carefully study the masquerades, during their performances and outside the venue of the event. This was crucial as it gave the researcher the unique opportunity to establish a rapport necessary in obtaining unbiased and unprejudiced information that contributed meaningfully to the study.

Oral Interview

Oral interview involves a face-to-face discussion with the respondents. The researcher used a camera, video, tape recorder and other relevant materials like jotter for the interview. The researcher notified the respondents through writing, while some were met physically to book an appointment. It was, therefore necessary for the researcher to prepare some questions on key issues to be investigated. Usually, during the interview, further questions may arise; this becomes desirable as it would add further credibility and openness to the subject under study. Hence, oral interview was conducted on the

sampled population. Questions for the interview were designed in such a way that they were open ended, to openly discuss issues that were raised, thereby examining critically the issues being investigated. In the words of Ndagi (1999),

> "Oral interview is flexible and applicable to different types of problems. The interviewer can observe both what the respondent says and how he or she says it. It is very useful in collecting personal information, attitudes or beliefs and it is particularly useful in probing information if the need arises".

Photography and Video

Photographs and Video coverage of the masquerades in attendance and artistic elements such as: floats, sculptures, dance troupes and a comedian were taken, which became the basis for analysis. The photographs went a long way in corroborating information that the researcher sourced. Yohanna (2000), Jari (2007), Danjuma (2010), and Gushem (2011), among others, benefitted from this approach.

A Sony Cyber- shot (16.1 mega pixels) digital camera and a Sony Video Camera Recorder (Handy Cam with wide LCD) were initially used before engaging the Nigeria Television Authority Headquarter, Abuja, Calabar and Portharcourt, and a professional photographer in photographing some masquerades, and recording the interviews, while drafted interview questions by the researcher were used in obtaining information from the respondents.

Pilot Study

Pilot studies were carried out during the Abuja National Carnival and Carnival Calabar between 2008 to 2012 which were held between November 24 to 27 (Abuja Carnival) and 1st -31st December(Carnival Calabar). Based on the above, the researcher was able to ascertain the unique and peculiar nature of conducting a research during a carnival. In the same vein, this helped the researcher to validate instruments that were used. The pilot study further helped the researcher in identifying questions that were

necessary. Scholars who have used this approach include Okoli (2007), Duniya (2009), and Gushem (2011).The pilot study revealed the quick pace of activities inherent in carnivals, as the first interviewee excused himself to attend to his troupe mid way into the interview. This reaction can be attributed to the desire to win prizes by troupes.

Having experienced this disappointment by the first interviewed person at the Abuja National Carnival, the researcher had to seek the help of Mr. Biodun Balogun (the Deputy Director, Operations) of the Nigerian Television Authority, Headquarters in Abuja to assist in carrying out the interview. Arrangements were made and agreements reached on the honorarium to be paid to respective research assistants available to the researcher. This eventually formed the modus operandi of the researcher's information gathering, especially through interviews conducted at the Carnival Rivers (CARNIRIV) in Port Harcourt (December, 9 -15, 2012) and Carnival Calabar (December, 1-31, 2012) where similar arrangements were made. The outcome was stunning, as every State Coordinator or Leader who was apparently reluctant to grant the researcher interview indicated their willingness and readiness to be interviewed.

Furthermore, the pilot study also revealed that the organizers of the event were time conscious because of the numerous activities and the number of the contingents and masquerade groups from all over the states of the federation being represented at the event. This rubbed off on the performances showcased by respective masquerade groups at the Eagle Square Abuja, as they had insufficient time to adequately showcase their performances.

Population and Sampling

The population for this study comprised of thirty three respondents (33) from each masquerade troupe from the twenty three (23) local government areas of the state totaling 759 respondents. Others include, Local Government Area and Masquerade

Troupe Coordinators (13), Masquerade Troupe Leaders (13), Government Officials and Stakeholders (11), and Scholars (Two Proferssors of Art History and a Professor of Thearter and Performing Arts).

According to Kostas (2001), a sample is a portion of elements taken from a population, which is considered to be representative of that population. Saunders in Jari (2007)also finds justification on manageable sample sizes in conducting qualitative research. Adogbo and Ojo (2003) further give a better insight and explanation on the sampling methods when they aver that, ‘‘Sampling refers to the process of selecting a small part of a given population in order to determine the popular views of a people targeted for the research’’. They stress that the two basic sampling methods are ‘‘the Probability/Simple Random Sampling or non-Probability sampling’’. In the non-Probability sampling, according to the authors, researchers usually depend on personal judgment which results to the individual’s choice rather than a broad or generalized target that gives impetus to bias and reductionism in the research findings. The most popular and ideal sampling method in the humanities, they submit, is the Probability/Simple Random Sampling which has taken several forms in the Humanities to include;

i. Simple Random Sampling
ii. Stratified Random Sampling
iii. Cluster Sampling

The Simple Random sampling technique was used. In the Simple Random Sampling, each number of the targeted population has equal opportunity of being selected. Also, all the segments or groups that make up the area of study must be covered. Bearing in mind the suggestion of Kostas (2001) ‘‘that sample sizes larger than 30 and less than 500 are appropriate for most research’’, the sample size of this study consisted of 300

respondents comprising of 20 respondents from the thirteen LGA masquerade troupes (260) Local Government Masquerade Coordinators (13), Local Government Masquerade Leaders (13), Government officials and Tourism Stakeholders (11) and relevant Scholars (3) within the purview of the study.

Data Analysis

Information obtained during the field work is analysed and discussed in chapters four and five of the study. Two hundred and sixty (260) structured questionnaires were administered on the Masquerade Troupes as earlier stated, two hundred and forty eight (248) filled questionnaires were returned, while twelve (12) questionnaires were not returned. The discussions and analysis are done using the descriptive approaches as used by Jari (2007).

CHAPTER FOUR

DOCUMENTATION, ANALYSIS AND DISCUSSION

Introduction

This chapter contains the analysis and discussions of data for this study. The data covers the area of the research (Rural Tourism Morphology: An Examination of Masquerades and Artistic Elements in the Rivers State Carnival). Artistic elements such as music and dance, floats, drama, comedy, posters, sculptures and thirty masquerades that participated in the 2012 event are analysed and discussed. The discussion is based on the information collected through oral interviews, structured questionnaires and photographs.

The Rivers State carnival (CARNIRIV) is an annual unique display of the Nigerian culture in general and the Rivers State culture in particular showcased through, music, dance, drama and visual creativity which are reflected in the costumes, masquerades, floats and the total ambience of the event. CARNIRIV commences from the first or second week in December of every year for the past five years since the inception of Governor Chibuike Rotimi Ameachi's administration. The carnival is one of the earliest in Nigeria with about thirty thousand revelers.

Rivers State Carnival 2012

CARNIRIV 2012 featured bands from twenty three Local Government Areas of the State as well as Anambra and Akwa-Ibom community bands resident in the state. Sections of the colourfully dressed revelers created a spectacle along the fourteen (14) kilometer route which they took accompanied by live music (traditional and pop), well decorated floats and exotic masquerade displays.

At the CARNIRIV Village (Liberation Stadium, Elekahia which is in the heart of the city), conspicuously seen were colourfully decorated boots of participating Local

Government Areas depicting activities inherent within each Local Government Area. Despite the masquerade displays, other activities during the period include, children carnival, wrestling competition, boat regatta, Miss ECOWAS competition, street parades and musical fiesta.

Just as water dominates the topography of the Niger Delta, it runs strongly as a theme throughout the region's art. Beautiful water spirits, thought to live in fantastic underwater cities, are allegedly a source of fertility, wealth and good fortune. Both the spiritual and visible denizens of rivers and the sea are common subjects in the region's art, and many festivals take place aboard boat and water. In this region, art therefore, helps to maintain the balance of life, both spiritually and physically (Roy and Walter, 2000).

Eyo (2008) in supporting Roy and Walter (2000), enthuses that ''dynamic and imaginative, the masks and figures of the Niger Delta vividly mirror the people, animals and spirits that inhabit the densely populated and ethnically diverse coastal region''. The parade and performances of various ethnic masquerades are elaborately dressed and costumed. Some fiercely looking and others colourfully dressed, put together capturing the total ambience and expectations of the visitors and tourists alike.

The documentation helped in capturing the images of masquerades through photographs, which resulted in producing a comprehensive list of the number of masquerade groups in the Rivers State Carnival as captured in the plates below.

Masquerades at the Rivers State Carnival 2012

The 2012 CARNIRIV celebration which coincided with the centenary anniversary of Port Harcourt was supervised by the Rivers State Tourism Development Agency, headed by Dr. Sam Dede as the Director General, a reknown Nolly Wood actor and Lecturer in the Department of Theatre Arts, University of Port Harcourt, Choba.

The carnival which commenced on Sunday December 9, 2012 at 2:00 pm with the Kids Carnival parade from the Elekahia Road, Portharcourt was followed by the Carnival Praise Jam at 6:00pm. Attractions at the event include the International Heritage Parade held on December 14, 2012 with the dance troupes, some masquerade groups, of the 23 Local Government Areas, the Akwa Ibom and Ibo communities masquerade groups, carnival bands and revelers taking off from the Rivers State College of Arts and Science through Aba Road terminating at the KCC Bustop. The respective Dance troupes and Masquerade groups were assessed by the Carnival Ajudicators at the KCC Bustop in Aba Road. Other brand attractions at the carnival were, Ekere: Rhythm of the Tribes, which showcased the rich cultural heritage of the people of Rivers State from the 23 Local Government Areas. The Internationl Aquatic Fiesta which was held on December 12, 2012 at the Rivers State Tourist Beach, Borokiri showcased Boat Reggata displays by some Local Government Areas. The Old Port Harcourt Town Grove held on December 13, 2012 and the World Peace Concert on December 14, 2012 at the Carnival Village heralded the closing ceremony. It is however, vital to note that the Carnival 2012 Programme of events was not strictly followed perhaps due to logistic challenges.

Masquerades in the Rivers State Carnival 2012 were showcased in various forms. Their headpiece often took the form of abstract human heads, figurines, reptiles, predatory fishes or composite land or water monsters. Some of the mediums they incorporated in their adornments include raffia, metals, feathers, cloths, mirror, beads, glass, wood, fibers and plastics. Their full regalia became not only aesthetically pleasing but also portrayed the role they played.

Their costumes consisted mainly of head ties, expensive wrappers, handkerchiefs, trousers, long sleeve shirts and sweaters. On their feet were rattles tied around their legs, which jingling sounds added rhythm to their dance steps. The face

cloth they wore was transparent in most cases, so as to enable the masquerades see through. These clothes were mostly attached to the masks pedestal on the head of the wearer. Most of the masquerades had clothes tied and contraptions fastened to their waists which protruded or projected backwards. This exaggerated the buttocks of some of these masquerades. Stockings are in some instances worn on their feet, while in some cases from the knee down to the ankle region were painted with native chalk (kaolin) indicating motifs of various designs.

The masquerade dance in the carnival was a creative structural part that was undertaken by different actors as the stage created the necessary atmosphere for a wholesome performance. The drummers dictated the steps in the choreography of the dance. While the dancer's skilled responses in turn drove the drummers to a tidal flow of rhythm of emotions, as they skillfully scintillated their audience with varied degree of pitched rhythm. They led the dancing to a crescendo reminiscent of a possessed masquerade during its performance. These masquerades knowledge of the drum lore's were tested by these seasoned drummers even as the rhythm of the dance built into frenzy.

During the masquerade performance, the dance and drama sequence demand that the support dancers copy from the lead dancer as accurately as possible. This enshrined leadership by example as exemplified by the type of masquerade choreography been performed. Masquerade dance became an avenue where lessons were taught, knowledge transmitted and interpreted. As Brown (2009) puts it "in some cultures and for some masquerades, the dance is a civic class of sorts". These observations epitomises the masquerades described below.

Local Government Masquerades and Masquerade Groups at the Carnival Rivers 2012Oyibo Local Government Area.



Plate XXV: Members of the *Okonko* Cultural Society, 2012,
Photograph by Emmanuel Wesley Okachi.

The *Okonko* masquerade society is a male dominated club that confers respect on its members. Honesty, maturity and responsible attitude, being successful either in business, farming or a widely acclaimed cultural event, are criteria for membership (Grain Consulting, 2009).



Plate XXVI: *Atunpi* Masquerade of the Okonko Cultural Society of Oyibo LGA, 2012. Photograph by Emmanuel Wesley Okachi.

The Atunpi Masquerade of the Okonko Cultural Society shown in plate XXVI is posed in a war-like stance, legs wide apart, balanced, with both hands raised and the left fist clenched, while the right one clutches a reddish shield. This shield is sparsely decorated with white geometric motifs which stand out clearly against the red background. This contrasts with the dominant black and gray attire which shrouds the whole figure from head to feet. Around the waist is tied a George wrapper, a national symbolic dress worn commonly among the people of Rivers State. A white loin strip cloth with two black stripes and frilly edged,jut out in front of the masquerade, perhaps as an archaic sign of covering for its groin. The head gear of the masquerade is almost merged with the rest of its body. A gold band winds round its head, which is crowned with dozens of menacing horns that shoot out in different directions. This indicates that the masquerade is an animal form; and its being imbued with many horns, signifies that

it can fight for the people it is meant to serve as a guardian. So being an ancestral spirit, the confidence it evokes in its gait, poise and carriage, can garner courage for the people in times of need. It is perhaps plausible to reason that, in this time of relative peace in the geo-political region that this research study covers, one may tend to forget that these masquerades were guardian spirits of the people, serving to maintain law and order, and also guarantee peace, and fight for the territorial integrity of their nation-states at periods when wars ravaged the region.



Plate XXVII: *Ekpe* Masquerade (I) of Oyibo LGA, 2012,
Photograph by Emmanuel Wesley Okachi.

The *Ekpe* Masquerade (I) shown in Plate XXVII was one of the masquerades that was showcased by the Oyibo Local Government Area, dressed in black with jute

strands of ochre colouration covering its upper body, the waist, wrists and feet. In its right hand is a white fly whisk, which it daintily points downwards towards its feet. Its head is completely shrouded with the same cloth it adorns its whole body with. A strip of George material is wrapped on its forehead like a bandana and floats down its shoulder. On the very summit of its head, is poised delicately an intriguing animal head,with twowhite horns at the bridge of the nose which resembles that of a rhinoceros. The menacing teeth formation it bears, belongs to that of an alligator in variance to the dentition of the rhino which is herbivorous in nature. The mouth is gaping wide in clear readiness to devour its victim or at least, inflict injury if it is sufficiently provoked.

This masquerade, most probably, exudes dread among the people considering the ferocious nature of its head gear. It seems to be imbued with a correctional spirit meant to keep in check, the excesses of members of its parent society. However, the fly whisk it holds, wields power and authority and the casual show of its ability to control situations and wave off trouble resembles how it can wade off buzzing flies.

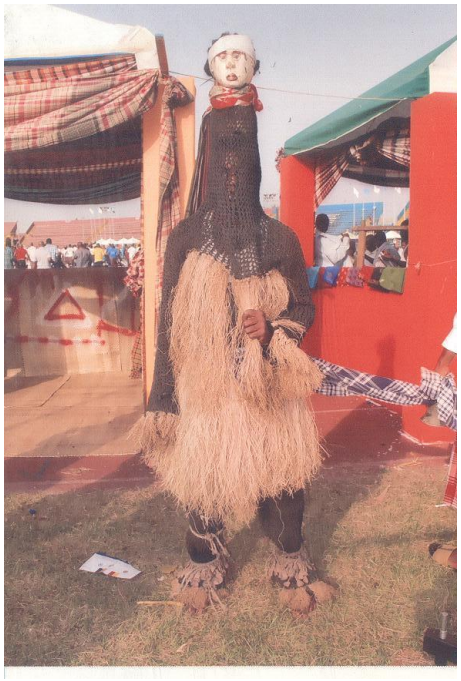


Plate XXVIII: *Ekpe* Masquerade (II), Oyibo LGA, 2012,
Photograph by Emmanuel Wesley Okachi.

The photograph shown in Plate XXVIII depicts a variation of the *Ekpe* masquerade with a head dress bearing a carved figure of a human head. This head, which rests daintily on a bundled George wrapper, is fair in complexion and resembles a female teenager. It has a cosmetic appearance as if the owner of the head was prepared for an occasion before it was cut off for some ritual. This is evident in the lip colouration and well groomed eye brows. The fate which awaits her is registered in the sadness that reflects on its face. One can surmise that, such a head dress is meant to jolt human beings in the parent society of the masquerade into the realization that, the ancestral spirits and guardians of their communities could dispense with dissent, evil, lawlessness or immorality by means of capital punishment.

This does not remove the aesthetic quality of this masquerade which, when examined critically, performs its theatrical role perfectly. While on stage, it dances well, follows the rhythm of the drums properly, and stridesfrom one end of the appointed dance arena to the other. At such times of performance, spectators are bound to forget the original purpose of this masquerade and simply just enjoy the entertainment offered them.

This sort of tourist attraction is one worthy of examination since it means that, as an entertainment, such masquerade performance fulfills human expectations but then, since the masquerade is far removed from its original rural locus, it calls to question its validity as a traditional heritage.

Is it possible to conjecture that, such aspects of Nigerian cultural heritage when removed from its original context, lack validity as being authentic weapons of social change and viable tools of education of the young members of the society?

Khana Local Government Area



Plate XXIX: From Right to left, *Tobo, Ikobee-nee, Loo, Torboo, Karikpo-Loo* and *Loo* masquerades of Khana LGA, 2012,Photograph by Emmanuel Wesley Okachi.

The uncertain origin of the Amanikpo masquerade is part of the myth surrounding it, without which, (myths) according to Makaro (2009) and Letam (2012), the value of a masquerade dance would be ordinary and not fulfilling. The Ogoni, as elucidated by Makoro (2009), are of the thinking that the masquerade has been part and parcel of their society right from creation, and that the performance, which is acrobatic in nature, enlivens the people and inspires the younger generation to aspire to greater heights. To attain membership of the masquerade group, the individual must be married, responsible, trusted, lead exemplary life and a person of good standing in the community (Tai kingdom of Ogoni land). The Amanikpo masquerade performance is held during the new yam festival, coronation ceremony or the installation of a chieftaincy title or during the outing ceremony for the maidens (Makaro, 2009).

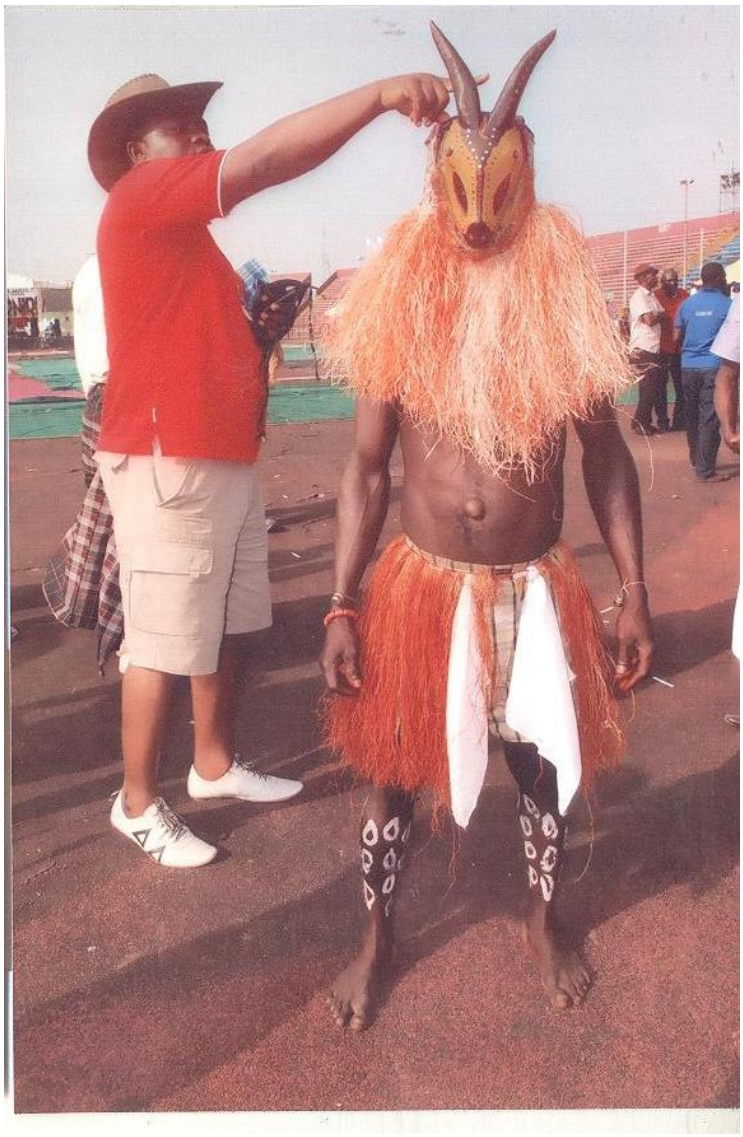


Plate XXX: *Karikpo – Loo* masquerade of Khana LGA, 2012,
Photograph by Emmanuel Wesley Okachi.

Karikpo – Loo masquerade bearing an animal head dress shown in Plate XXX is barely garbed in raffia which covers its upper shoulders and loins. It stands erect, hands slightly spread out by its sides and hanging down limply. The feet are bare with white tattoos of several circular shapes decorating the legs. This mask is the type that does not disguise its human attribute, and a spectator encountering such is clearly aware of its humanity. Thus, the bare trunk with an exposed navel almost resembles someone the spectators may even know. However, masquerades being what they are, *Karikpo-Loo* still strikes spectators with the awesome terror for which the masquerades are known to

convey. The unpredictable movement and summersaults of its performance and its ability to offer spontaneous action and reaction to live events, grant the masked figure a superior hold of suspense, and even deep levels of fear, over the audience. The mask shown in PlateXXX is a horned animal in the region of an antelope. It evokes a feeling of agility, resilience, speed, cunning and endurance. Perhaps, as a mask form, it is meant to inspire in the people some level of confidence in the authorities mandated to take care of their welfare and protect their lives and property.

Though the animal mask by its aquiline nature betrays some female origination, meaning its performance is subtle, it is a deception which disguises the strength that is usually found in fragility. Theanimal mask perhaps depicts that of an antelop.

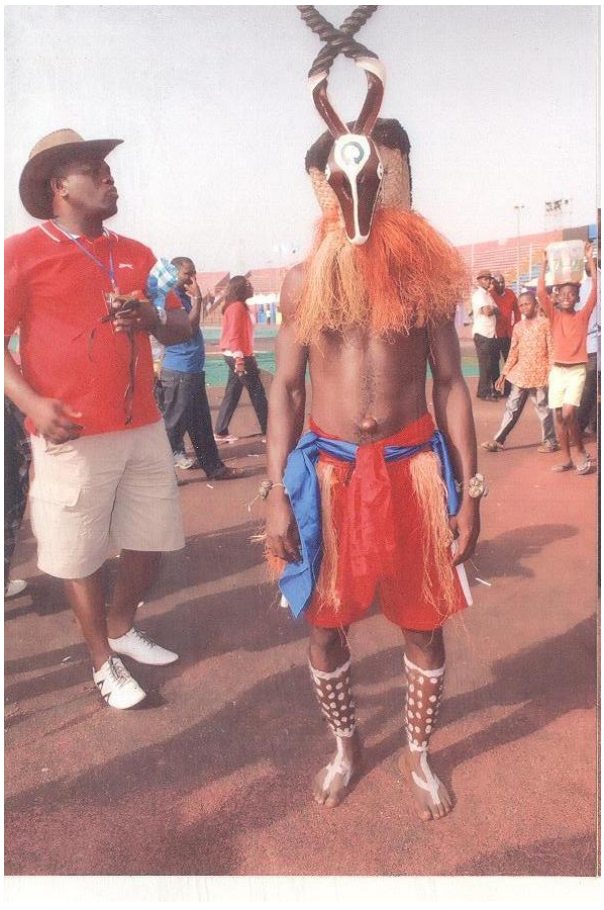


Plate XXXI: *Torbo* masquerade of Khana LGA, 2012,
Photograph by Emmanuel Wesley Okachi.

The *Torbo* masquerade shown in Plate XXXI features another animal form with much the same characteristics as the *Karikpo – Loo* shownin Plate XXX. The dyed raffia tassels only minimally camouflage the wearer of the head dress. A blue strip of cloth is tied round his waist to hold the bogus red boxer shorts in place. The blackened aquiline head gear is highlighted by white vertical lines running from the forehead down the nose and spread out thinly over the chin. The two horns of this mask are entwined at the top in an X shape which tappers off with sharp ended tips in twisted form. Through this axis, there is established a sort of link with the entities that occupy the skies above the heads of humans. The motif decorations on the legs of the masquerader, perhaps depict sacredness attached to the masquerade by Ogoni people.

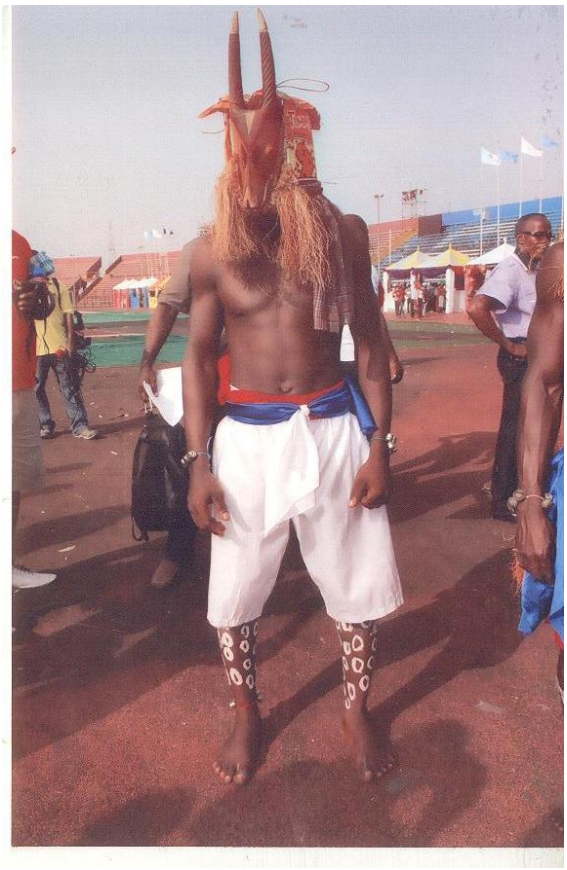


Plate XXXII: *Loo* Masquerade of Khana LGA, 2012
Photograph by Emmanuel Wesley Okachi.

The *Loo* masquerade shown in Plate XXXII is the simplest attired masker of the group. Its animal head gear is of a dark umber colouration. The face is small, narrow

and its poise is such that it is looking downwards. Its aquiline form is further enhanced by the set of dark horns which terminate with sharp tips. The raffia tassels are short and barely cover the mask bearer's shoulders. This dark male beareris as sturdy as the ones discussed above and poses with confidence. This sort of posture gives the animal mask a dignity which seems to emanate from within the mask itself and radiates to embrace the bearer.

At the instance of its entry onto the arena and its eventual performance, the masker's courage, gait and confidence would exude to capture spectator's attention. In traditional settings, one can only imagine the theatrical effect this sort of performance would have on the people. Thus as the masker goes around the community, disseminating its responsibility, the message it bears can easily be assimilated.

However, no amount of serious intention on the part of the originators of these mask forms can transmit ancestral values to its contemporary audience, nor deprive the people of the awe, of the spectacle that the masks attract. In this regard therefore, considering that its contemporary audience ismade up of tourists,this group of people do not lose sight of the awesomeness of the mask. People know that humans bear the masks, yet as they perform they see animals in action in a sort of fantastic folkloric nimbus.This is nothing compared to the atmosphere of a traditional setting where mask bearers and masquerades are most likely to appear at night to strike terror at the hearts of ordinary minded people of their parent societies.

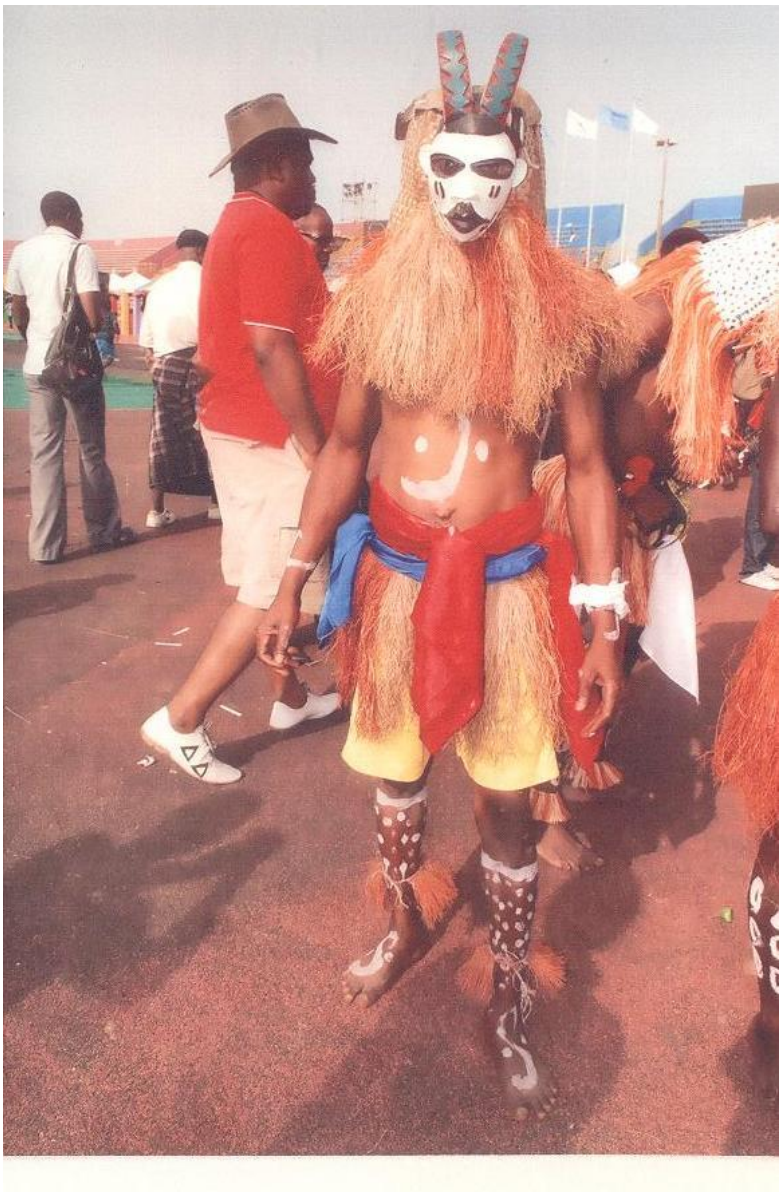


Plate XXXIII: *Ikobee – nee* Masquerade of Khana LGA, 2012,
Photograph by Emmanuel Wesley Okachi.

The *Ikobee - nee* mask bearer(Plate XXXIII) is an interesting variation of the animal form since its facial features are enhanced with glaring white cosmetic paint. This is possibly meant to emphasise its feminine attributions. The mask bears facial scarifications on both sides of the cheek. This is further elaborated by the black colour used to paint the lips. The eyes similarly re-echo this black aspect, creating a unified design on this face. The two large blue horns are curved backwards close to its head. On its edges are decorations of a series of dark red triangles. The apparent beauty of this

mask does not deter it from performing its function. In fact, this feminine aspect is even negligible when the masked dancer, takes on the centre stage. This calls to mind the duality of purpose apparent in most cultures of the Rivers State and perhaps Nigeria at large**.** Female spirits, goddesses, queens and heroines are depicted by feminine looking masks quite alright, but it is the male members of society who dramatise their qualities during festivals. Women members of the various communities tend to perform as spectators, helping hands and choristers in the band stands.

This sort of role seems to be a contradiction in African society. Why celebrate womanhood and feminity that much, yet deprive them of the fulfillment to play-act that role? Would they not be better agents of play? Would the women not better articulate these roles if given a chance to play-act their own nature? These are questions worth examining to ascertain the viability and continuity of certain cultural practices that seem clearly inhibitive.

A similar case is the Echeane (festival of women) of the Ebira, in Kogi State Central Senotorial district. The festival features the outing of different types of masquerades that display for a minimium of three days. The masquerades are totally managed by men, forbidding women to have the knowledge of the masquerading. They only form part of the spectators(Saliu, 2015).

Asari –Toru Local Government Area

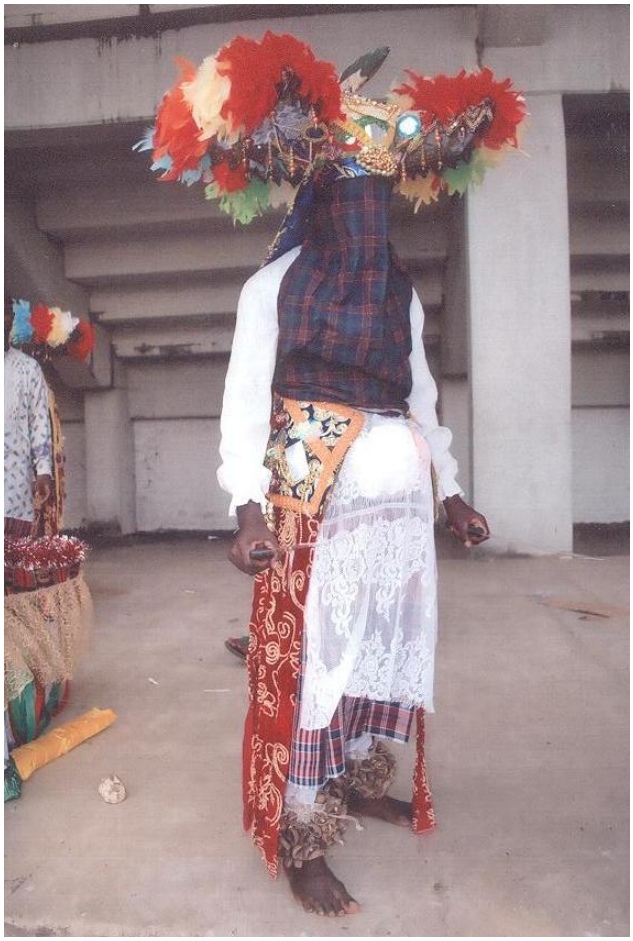


Plate XXXIV: *Fiyasiri* Masqueradeof *Asari- Toru* LGA(Side view) at the Main Bowl of the Liberation Stadium, Elekahia, 2012,Photograph by Emmanuel Wesley Okachi

The*Fiyasiri* masquerade shown in Plate XXXIV stands ready, poised to pounce on stage and move into action. It is an elegant stance full of meaning, hardly revealing the direction in which it may move. It is a colourful mask with carefully decorated items on it. The minutely detailed handcrafting of the head piece is amazing and dazzles the beholder. This impressionistic element, the glare that it creates, seems to be a deliberate attempt to hypnotise onlookers to draw their attention to the richness of the masquerade culture of the people. So the masker achieves a dual purpose; a cultural role and a display of wealth.



Plate XXXV: *Fiyasiri* Masquerade of *Asari- Toru* LGA (Frontal view), .

The Fiyasiri masquerade (Plate XXXV) attracts the attention of the onlooker to notice the glare of the white lace attire, the neatness of the elements which constitute the whole costume of this masked performer. Not a piece of this performer's attire is petty, however when looked at closelyit wields in both hands machetes.Are the reddish spots insinuations of blood stains? If so, where do they originate from? Does the masquerade slaughter animals or other forms of life? Is it a gimmick to frighten the populace and keep them in check or a rendition of a possible verdict that awaits human defaulters in the society?

Such dualistic characteristics of the masquerade performances are embedded into the cultural matrix of the Rivers peoples. The performances narrate stories about

the people's cultural heritage, whether good, bad or ugly; whether heroic, injurious or evil; whether educational or as glorification of the royalty of the day; or even as praise of some ancestral prowess. In essence a story is told each time a masquerade comes on stage. These essences could be lost in carnivals such as the one under study. This is so because being a tourist event, both the entertaining masks, masked dancers, masquerades and their cultural entourages are concerned chiefly about entertainment. So the story is lost, the meaning hidden, the nuances go undetected in attempts made to outshine other competing troupes. People at carnivals may be absolutely enraptured by the dance calisthenics, they may be struck dumb by the athletic displays, they may be enervated by the charging performers, or enthralled by beautiful gyrations of maidens; but they still know that this is all play-acting.

In the cultural context from which these masked dancers and masquerades emanate the story is different. They retain their cultural authenticity and strike the right cord of awe in the people they are created to service. They erect structures of social control and so, build checks and balances to control the excesses of leaders and also impose the right doses of fear in the populace to attract their obedience.

Ikwerre Local Government Area



Plate XXXVI: Members of the Ikwerre Masquerade Group, Ikwerre LGA, 2012, Photograph by Emmanuel Wesley Okachi.

Plate XXXVI above depicts a loose gathering of masquerades and their trainers and constrainers. In the plate are three masquerades, the *ibineadaker* by the right, followed by two *Nwemngbe/ Uwemngbe* masquerades. Standing in between them is the group leader Mr. Ameachi Isaac.



Plate XXXVII: *Ibineadaker* (Crocodile) Masquerade, Ikwerre LGA, 2012, Photograph by Emmanuel Wesley Okachi

Hayden (2015) asserts that crocodiles are large, prehistoric-looking reptiles that are found throughout the world's hottest tropical regions. The crocodilian family consists of 23 species, 14 of which are commonly referred to as crocodiles. Crocodiles in some forms, according to Hayden (2015), have been on this planet for around 65 to 245 million years. The author points out that crocodiles are semi-aquatic reptiles and spend a lot of the time swimming. They are cold-blooded, like all reptiles, so they have to spend time on land warming up in the heat of the day. Crocodiles are found around the Americas, Africa, Asia and Australia in the warmest wetland regions. Their large bodies are generally more agile in the water where they use their powerful tails for propulsion. The author further opines that crocodiles are entirely carnivorous and have

the most potent stomach acid of any vertebrate animal, so they are able to digest bone and shell. They feed on any animal that are large enough to tackle. Crocodiles are ambush predators and will often swim close to their prey as it drinks from the river. The crocodile then uses its powerful tail to lunge forward so it can bite its prey, trapping it in powerful, toothsome jaws.

In view of its characteristics and nature of living (amphibious), humans, according to Uchendu (2013), got attracted to it and overtime became a part of the masquerade culture of the people. In Emohua town, Uchendu states that the crocodile is worshiped because it is revered. It is believed to be a spirit of goodness that can grant wealth to its worshippers, fertilityto women seeking the fruit of the womb, and become an adjudicator when there is a disagreement between two parties. Its verdict, through the chief priest, if not adhered to can lead to death. The reptile shown in plate XXXVII is umber in colour and its white carnivorous teeth are clenched as if in anger.



Plate XXXVIII: *Nwengbe/ Uwemngbe* Masquerade, Ikwerre LGA, 2012,
Photograph by Emmanuel Wesley Okachi

The headgears whichthis set of masquerades bear are three different types of designs. The head of the *Nwemgbe* masquerade shown in Plate XXXVIII is huge, and has an abstracted aspect to its design. It is grey with black dots, perhaps representing scales of an alligator. On its body grows protrusions which vivify its fearsomeness.

The masquerade has raffia trusses dangling down the mask and covering the shoulders. The elegant laces, elaborate George materials, high decorations are visible on the costume. The masquerade is elegant and colourful and so cannot be missed in the crowd where several other masquerades are competing for attention.

Emohua Local Government Area



Plate XXXIX: *Agwu/ Ogu* Masquerade, Emohua LGA, 2012,
Photograph by Emmanuel Wesley Okachi

In Plate XXXIX above is the *Agwu or Ogu* (lion) masquerade in roaring pose as it seems to gently stroll to an intended destination. It is clearly alone on its path, and might be so due to the fact that many people have seen better lions. It wears a manufactured print fabric. These depictions of masquerades continue to be preserved by the various cultures and societies so as to keep their philosophies alive albeit the spiritual significance than functions in most cases.

The masquerades from Emohua depict ferocious land animals. In Plate XXXIX above, there are two animals shown; the animal in the foreground resembles a lion. It seems to be roaring, maybe due to anger or some other forms of provocation. Its countenance is clearly one that should instill fear in people who encounter it. Even on the stage, with a red rug serving as the forest region, the animal form does not lose its ferocity. As it prowls and rages moving back and forth on stage, spectators are on guard watching closely, making sure they are not pounced upon without their knowledge.

The head of the lion masquerade seems to be made from animal skin, for it bears the texture of a real animal. The black mane is thick and runs from the top of its head to the neck region, and falls over the shoulders slightly. The rest of the body is a dark-spotted fur which looks more like a hybrid of a leopard and tiger, subsumed in the body of a lion. In essence, this animal form is a composite form representative of a fearsome forest creature that conjures awe in the lives of people. It is not a single animal form, rather it represents all that is embodied in animals of the forest kingdom surrounding Emohua's real and imagined world-view.



Plate XL: Action Boys Masquerade Group, Emohua LGA, 2012,
Photograph Emmanuel Wesley Okachi.

In plate XLabove, the lion has killed a human prey and is about to devour its kill; while in the background, the *wokom* (wild cat) stretches up in glee obviously celebrating the big catch and by the right hand side of the stage is a hunter in a blue

overall posed with the intention of eliminating these wild animals as the lion devours its prey. Will it have its share soon after the lion has had its fill, the likely thinking of the other animal. However, the lion goes ahead and has its fill. The victim can be seen lying helpless on the floor totally at the mercy of the beast that begins taking its sumptuous meal from the innards.



Plate XLI: *Nkita-Okwuu* (Dogs- Leg)Masquerade, Emohua LGA 2012,
Photograph by Emmanuel Wesley Okachi

The *Nkita-Okwuu* masquerade shown in Plate XLI is usually the first amongst the group that takes to the arena to herald the masquerades within the group especially the *Ekpo- Etiaba*, the largest amongst the group (Evans, 2015). In the same vein, it creates a charged atmosphere by chasing around the spectators at the venue. While the movement of the *Nkita-Okwuu* masquerade is reasonably fast, that of the *Ekpo –Itiaba* is somehow sluggish because of its massive size (Evans, 2015).This masquerade is

totally covered with ochre coloured raffia tassels and it most of the time performs with fire to showcase its misterous nature. The masquerade does not reveal any affinity to human beings as the person wearing the costume is completely wrapped up in raffia. The awe-inspiring head is covered with an elaborately decorated attire which flaps down over the chest. Several clumps of intricately woven woolen tassels of different colours are attached to the head gear.

This is a beautiful masquerade, it is elegant, commands respect, it is dignifying and seems to encapsulate all the good that the people of this particular culture can muster to add value to the rich heritage that has been inherited from their parents. In action, the masquerade entertains as it turns and gyrates in a circular manner, spinning and causing all those fine raffia ropes to swish in the air, an attempt to conjure up a whirlwind into the performance space.

Asari-Toru, Ogu/Bolo and Okirika LGAs



Plate XLIIa: *Owu-Akongoba* masquerade, 2012,
Photograph by Emmanuel Wesley Okachi.



Plate XLIIb: *Ogwein* Masquerade, 2012,
Photograph by Emmanuel Wesley Okachi

Iyaye (2012) and Ereso (2012) point out that the *'Ogwein'* masquerade shown in Plate XLIIb is an amphibious masquerade and has been in existence since the time of their forefathers in Ogu, Bolo, Okirika and some parts of the coastal (riverine) areas like the Asari-Toru and Akuku- Toru LGA. Ereso (2012) recalls the history of how their forefathers, being predominantly fishermen came in contact with the birds and fishes while carrying out their trade, and observed their actions and imitated them. In those days their forefathers, he claims, could understand and communicate with the birds and fish species in their languages, and enacted their observations into performance for the people to watch.

Ereso (2012) also states that, the *Ogwein* masquerade is amphibious in nature, hence it can perform both on land and sea, and that it originated from Bolo community

in Ogu/Bolo Local Government Area of Rivers State. The *Ogwein* masquerade, he states, is a mermaid spirit that mysteriously appears during the raining season when the sea becomes calm to dance on it. Its presence is felt with the illumination of the sea with beautiful bright colours that are difficult to be looked at directly. When it makes its appearance it displays by making adequate use of the sea surface during which time, the privileged fisherman or person, as the case may be, will be hearing the drum beats while the drummers are invisible until it retires back to the depth of the sea. ‘‘Our forefathers who were basically fishermen were aware that coming in contact with this spirit physically do come with consequences, this results to the fishermen watching the *Ogwein's* performance in hiding’’ (Ereso, 2012). Armed with this experience, on their return to the community from their fishing adventure, they reenacted their experience from the sea through this masquerade. In view of the fact that the Kalabari people inhabit the coastal regionor mangrove areas of the state geographically, their masks and masquerade performance are in aquatic images like crabs, fishes, crocodiles and so on. The spirit behind the *Ogwein*, according to Ereso (2012), intentionally sometimes comes afloat to be watched by the fishermen when they perform because, their intention is that they want to be noticed, adored and perhaps get converts that will worship them. The masquerade festival, he asserts, is celebrated during the December period since the performers are fishermen they find time during the season to take a break and relax.

This masquerade, therefore, represents a water spirit. Her gyrations are enthralling, and as she moves forward, she seems to be sliding or gliding and not walking. This exudes the sensation of floating on water and not ever sinking, a mastery of the forces of nature which control the water mass that surrounds the people of Rivers State. The human being has always wanted to have control over nature. This illusion is intensified by the hold that nature has on humans as natural disaster abond. Rain and

lightening cannot be controlled; the seasons come and go and yet humanity wants to subdue them, to keep them under check so as to make them do humanity's bidding. This water masquerade depicts the aspiration of men and women of this cultural matrix to control water and the forces that inhabit the water, so as to empower them to decide their destiny.

This is apparently one of the popular successful and nationally acclaimed masquerades originating from Rivers State. It depicts the crocodile. It is elegantly attired with elaborate lace, organza, taffeta, silk and George materials and other accessories. Several coloured ribbons, frilly, puffy polyester decorations adorn the masquerade. Its shape is that of a boat or canoe, simulating floating motion on a river and still able to capture the form of a magnificent mermaid. In the riverine areas of Rivers State, the belief is that the mermaid rules the rivers. Along with other river spirits, it wields power and influence, and can subdue anything or living creatures that come its way. It could be strong, ferocious, brutish and friendly and even though it moves slowly without making noise, it can in one swift motion disappear before it is noticed.

The irony here is that this masquerade dance seems to only depict the beauty of its motion on the body of waters it reigns over. The elegance of the head dress and the rich attire of its costume are noticeable. Sacredness of this masquerade however can be garnered from the redness of the dress worn by the masquerade, and in the polychromatic display it carries on the head dress.

Omuma Local Government Area



Plate XLIII: Nmanwu Masquerade, 2012,
Photograph by Emmanuel Wesley Okachi

The *Nmawu* masquerade shown in Plate XLIII, the last in the series emanating from Omuma Local Government Area, is accompanied by several dancing maidens well attired in white blouses and green George wrappers. It bears a gargantuan grotesque wooden mask with multiple faces on it. It is burnt and has charcoal coloured layers defacing it. The mouth is open which reveals its bared discoloured teeth clenching a red cloth in between them. On the flattened head are two forms of a seated human figure and an eagle-like bird with wings spread out as if in flight or in the act of alighting.

The human form is female that has the semblance of royalty. In its left hand is held a symbolic object which resembles a bottle; the symbolism is not clearly defined. On its head, is wrapped a red head tie; it is long and reaches the back of the neck of the mask head. This head has a black hood at its edges that falls across the chest. The rest of

the body is covered in bright red attire with the same colour value as that on the head gear of the seated figurine on the mask's head.

Curiously, there is an orange cross emblazoned across the masquerade's right arm. Can one discountenance the plastic bottle of pure water this masquerade is holding in its left hand? It seems that as society imbibes the use of modern technological icons that are reflected in the attires and paraphernalia that masquerades use in their repertoire this has perhaps informed the Alien Masquerade depicted below. It is not uncommon to see masquerades of this era bearing handsets and using them to make phone calls during performances. The possession and use of these Western elements in any way may not diminish the efficacy of masquerades in the Rivers State Carnival but is alien to the tradition of the masquerade of the people.These influences of modernism, in whatever mould they manifest themselves, would inevitably find expression in these dance forms and theatrical performances.

Tai Local Government Area



Plate XLIV: Alien Masquerade, Tai LGA, 2012,
Photograph by Emmanuel Wesley Okachi

Contemporary events such as scientific breakthroughs and space expeditions seem to have been the inspiration for the production of the Unidentified Flying Objects (UFO) like masquerades from Tai LGA as shown in Plate XLIV. Members of the troupe were captured here while on parade wearing space suites simulating some alien beings from out of the earth's sphere of influence. This is an amazing aspect of cultural assimilation where influences can be garnered from contemporary Western scientific culture, and used to enrich the already existing repertoire of Rivers State masquerades.

These androids shown in Plate XLIVhave large oversized bulbous heads that hang on huge frames which dwarf any other being on the carnival arena. They are attired in silver garbs with prominent circular holes at the centre of their chests which serve as peepholes for the mask bearers.



Plate XLV: *Nuwalo* Masquerade, Tai LGA,2012,
Photograph by Emmanuel Wesley Okachi

According toMpigi (2012), the coordinator of Tai Local Government Area, the masquerade shown in Plate XLV is used in celebrating the new yam festival and to

usher in the new year. The masquerade symbolizes a rebirth or a transition from the old to the new, representing the tradition that the Tai people practised in the olden days. The mask is used to depict the faces of elders and things that happened in the community.The masquerade depict how the Tai people lived their lives before now. It also symbolizes peace, reconciliation, and hope. The mask is decorated basically with raffia which depicts sacredness or prohibition as the case may be. Mpigistates that there are about ten masquerades in this group of masquerades.

This mask represents a female spirit that could be an ancestral figure, but most likely a water spirit or goddess. The facial features betray beauty with a blue colouration, reflective of water-borne origin. The lips are painted red with fine grey raffia tassels swarming the head, protruding from the mask and radiating outward, creating a nimbus around the female form.



Plate XLVI: *Kparakwaa* Masquerade, Tai LGA, 2012,
Photograph by Emmanuel Wesley Okachi

The respondent**(**Mpigi,2012) opines that the *Kparakwaa* masquerade, just like the *Nuwalo* masquerade portrayed in plate XLVI, symbolizes rebirth, peace, reconciliation and hope of a better future, and is showcased during the new yam festival or the occasion of ushering in the New Year. The face of the mask head shown inPlate XLVI, is purple in colour, with red lips and open smiling face revealing its gap-tooth. The gap-tooth in some cultures indicates a source of attraction to the opposite sex. A woman bearing such would then be adjudged to be beautiful. The demeanour of this figure is such that it is aware of its social status and effect on people. Perhaps the purpose of this kind of mask is to portray the importance of women in the society and their crave to look appealing.

Ogu/Bolo and Okirika Local Government Areas

The Ogu/Bolo and Okirika LGAs paraded the same masquerades (Pioru, Piri Angala and Ogwein masquerades). This is because of their close cultural affinity even before Ogu/Bolo LGA was created out of the latter.



Plate XLVII: Cross section *Pioru*Masquerades, 2012,
Photograph by Emmanuel Wesley Okachi.

According to this respondent (Amiso, 2012), the leader of the Okirika Local Government Area, the masquerades representing the LGA are the *Pioru, Seki-diawo, Ibiawo* and *Ekule* masquerade groups. He clarified that the *Ekule* masquerade group is based in Port Harcourt. The *Pioru* masquerade, he stated, came into existence in the 1920's through their grand fathers, which is applicable to *Sekidenwo* and *Ibiawo* cultural groups, which are the indigenous masquerade groups. Furthermore, the informant opined that the Ibiawo cultural group came into existence in 1985 by the youths and the *Seki-denwo* in 1995 and each group had seven masquerades. These masquerades are performed during the Christmas and Easter periods of the year or under invitation. Amiso's account is in variance with that of another informant (Ereso, 2012), whose opinion is that, the *Pioru* masquerade had its origin from their forefathers and was unable to guess or suggest a date of its coming into being.

The *Pioru* masquerade is from the main Okirika, Ogu/Bolo and Eleme Local Government Areas, and because the Ogu/Bolo LGA was carved out of Okirika LGA, both LGAs do have a lot in common in terms of culture. The *Pioru* masquerade has a small face, a long beak, depicting a King fisher bird often seen around the mangrove forest or riverine area.

The origin of *Pioru* masquerade, according to Ereso (2012), stemmed from the keen observation of some hunters who observed that, there were certain types of birds that usually came together when they wanted to feast or eat. In the process they shook their bodies at intervals, perhaps to drive off flies. There was, therefore constant shaking or movement of the body by the birds while feeding, and at the slightest external movement around them they reacted by jumping. The smart movement of the birds was eventually enacted by the performers of this masquerade.*Pioru* is therefore a smart masquerade because its dance steps mimic the restlessness or unstable nature of the

birds mentioned. During their performance, what is regular or constant is the wriggling of the waist, depicting the unsteady nature of the bird.

Although there are some masquerades that are scheduled to perform at a particular season or period of the year, especially when it has to do with rituals like appeasing the gods, new yam festivals and initiations, the *Pioru* masquerades do not have a specific time set aside for their performance. During festive periods, *Pioru* masquerades perform. They can as well be invited to perform at occasions by individuals or groups, and as an indigenous masquerade group, they can equally be invited to entertain the chiefs during their gatherings, hence the masquerade is not strictly restricted to a particular time or period of the year to perform.The *Pioru* masquerade is performed in most of the coastal (riverine) communities and some upland communities like Eleme in Rivers State due to the communities' interest in the masquerade.



Plate XLVIII: *Pioru* Masquerade (Closer view), 2012,
Photograph by Emmanuel Wesley Okachi.

The *Pioru* masquerade is shown in Plate XLVIII above. It is shown leading the procession. It strides the street with the utmost confidence of a leader taking its pack to a conquest of sorts. The head gear, a reddish bunch with white and blue pieces of cloth ribbons, adorns a well kitted figure. Its chest is full of golden coloured medallions, and the arms covered in white sleeves swing back and forth in a calculated rhythm. The rest of the troupe is garbed in yellow ochre George material with similar waist coats and white shirts. They march on in a synchronized fashion around the parade group.



Plate XLIX: *Pioru* Masquerades, 2012,
Photograph by Emmanuel Wesley Okachi.

Plate XLIX shownabove presents an astonishing parade of many colourful *Pioru* masquerades in one arena. The parade has the effect of intriguing the tourist and revelers who will want this festival to last for as long as possible. The Rivers carnival brings together people of diverse cultures to congregate in one place and show-off their cultural manifestations.The richness of the cultural attributes of masquerades and masks, and the combination of dance, song, music and spectacle, are aspects of culture which are reflective of the Nigerian cultural manifestation.



Plate L: *Peri - Angala* Masquerade, 2012,
Photograph by Emmanuel Wesley Okachi



Plate LI: *Peri - Angala* Masquerade, (Closer view) 2012,
Photograph Emmanuel Wesley Okachi

The *Peri – Angala* masquerade of Okirika Local Government Area shown in Plates L and LI is on a float performing at the Carnival Rivers 2012 Street Parade. Ereso

(2012) opines that an '*Angala'* is a stick found around the mangrove forest. Some of the sticks can be very long in length which is preferred for the masquerade display. Three of the sticks are put on about the same spot for the performance. Two of the sticks are crossed, while the third is without a crossed bar. In the course of its display on a height that is unimaginable, the *Peri- Angala* masquerade tilts and jumps at will from one of the sticks to the other which makes spectators to be apprehensive for fear that the stick might snap. In view of this excitement during its display, spectators troop in, to watch the performance. Spectators begin to question or wonder if actually the masquerader is a human being or a spirit (Plate LI). The symbolism of *Peri-Angala* masquerade is courage, smartness and agility. Persons without these qualities will be unable to take on the challenge of performing this masquerade because, there has been an instance where the angala (wood) snapped and the performance continued because of the agility and smartness of the masquerader who on touching the ground within seconds, continued with his performance with the remaining angala stick. Should the masquerade fail to continue its performance as a result of the fall from such a lofty height, the essence of the masquerade entertaining the spectators would have been defeated. The spectators are really thrilled at the agility of the masquerade.

Port Harcourt Local Government Area



Plate LII: Cross Section of *Owembe* Masquerades, 2012,
Photograph by Emmanuel Wesley Okachi

The *Owembe* masquerade group is one of the groups that represented Rivers state at the Abuja carnival, and also performed at the Rivers State Carnival, 2012.This masquerade group hails from the Ikwerre ethnic group of the State. Owembe literally means ‘‘I don’t have time’’.The masquerades are very quick to finish their performance as the name implies.

Common in their performance are steel machetes and rattles that are tied around their ankles. The machetes are used against the rattles on their legs to synchronise skillfully with the rhythms of the band or drums. The Ikwerre are basically farmers, and are skilled with the use of the machete. The emphasis in the *Pioru* dance lies on the waist, while that of the *Owembe* is on the rattling with the aid of the machetes (Ereso, 2012).

The blue and white attired *Owembe* masquerades depict aquatic forms such as the shark, saw fish, mudskipper and crocodile. They wear head dresses with shark heads, bearing sharp teeth jutting out menacingly to scare any adversary and to subdue their prey. They dance together to the music in choreographic harmony.

Abua/ Odual Local Government Area



Plate LIII: *Ogumadu* Masquerade, 2012,
Photograph by Emmanuel Wesley Okachi.

In plate LIII above is the *Ogumadu* masquerade of the Abua/ Odual LGA holding a white walking stickat the Street parade. The respondent (George, 2012) and Coordinator of Abua/ Odual Local Government Area of the state stated that, the *Ogumadu* masquerade is a member of a masquerade group called '*Ogu*'. According to him over the years '*Ogu*' has been a ceremonial cultural masquerade dance which can be invited to perform during traditional weddings, burial ceremonies and any traditional occasion. George revealed that '*Ogu*' masquerade dance was learnt from 'Ekpeya' people of Rivers State who shared a common boundary, tradition and cultural ties with 'Abua' people before the creation of the Abua/ Odual LGA. More so, '*Ogumadu*' he stated is usually adorned with rich traditional costumes which include, 'kurkurbe'te- an

expensive wrapper in the Rivers' traditional outfit. It is therefore significant, George maintains. Another example is presented in plate LIV below.



Plate LIV: *Ogumadu* Masquerade (Close view), 2012,
Photograph by Emmanuel Wesley Okachi.

Degema Local Government Area



Plate LV: *Ofirima* (Shark) Masquerade, 2012,
Photograph by Emmanuel Wesley Okachi.



Plate LVI: *Ofirima* (Shark) masquerade (A close View),
Photograph by Emmanuel Wesley Okachi.

Ofirima masquerade shown in Plates LV and LVIis usually held in place by some contraption that is concealed from the audience, while the head is covered with

appropriate cloth material or woven raffia. The cloth materials are usually designed or sown with the intention not to blindfold or to suffocate the masquerader.

Just like the Hindu hold a sacredness to the bull, so dothe Degema people uphold the shark fish. The masquerade image is an effigy that is made to revere the spirit of the shark. It is important to add here that these were not seen as art works but receptacles, yet the response that the works presently generate in scholarly discuss are endless. The depiction in the image above is one that shows the shark in gentle mood to, perhaps, evoke the need for inner peace in the minds and hearts of the worshippers. The man carries it with flowery accompaniment that points to the regard accorded the shark as a spiritual receptacle of the people. As earlier pointed out, the importance and place of these in the lives of various people in their societies is fast being eroded by Islam, Christianity and modernisation.



Plate LVII: *Oki* (Saw fish) Masquerade, 2012,
Photograph by Emmanuel Wesley Okachi.

The National Oceanic and Atmospheric Administration- NOAA (2014) states that the Sawfish, like sharks, skates and rays, belong to a group of fish called elasmobranchs, whose skeletons are made of cartilage. Sawfish are actually modified rays with a shark-like body and gill slits on their ventral (abdominal) side. In the same vein, NOAA (2014) asserts that, Sawfish get their name from their rostrum or "saws"- long, flat snouts edged with pairs of teeth which are used to locate, stun, and kill prey.

The sawfish becomes aggressive when provoked. Perhaps, this is the reason why Olu-Fubara concluded that the fish is very wicked. Its nature is reflective of the masquerade performance while on stage. The spectators distance themselves from the arena because of its aggressive nature. According to Olu-Fubara, the mudskipper attaches itself to the sawfish when it is tired of swimming. He concluded by revealing that, the fabric materials on the masquerade are basically used for decoration, for neatness, and to conceal the identity of the masquerader.



Plate LVIIIa: *Sika* (Sting Ray) Masquerade, 2012,
Photograph by Emmanuel Wesley Okachi.



Plate LVIIIb: *Sika*(Sting Ray)Masquerade, (A Close View),
Photograph by Emmanuel Wesley Okachi.

The *Sika* masquerade (Plates LVIIIa and LVIIIb), according to Olu- Fubara, is a fish usually found in the sea bed. When caught with a hook, it is difficult to pull out of the riverbed because it can glue itself to the rivers floor, and if the fisherman is not careful, and it is eventually pulled out, can attack by flogging the person with its tail, hence it is dangerous. Performing this masquerade creates the awareness of the dangerous nature of some ocean creatures or cautions individuals of the wicked nature of the *sika* fish when encounteredin the ocean (Olu- Fubara, 2012).

Gokana Local Government Area



Plate LIX: *Zimko* Masquerade Group, 2012,
Photograph by Emmanuel Wesley Okachi



Plate LX: *Zimko* Masquerades, 2012,
Photograph by Emmanuel Wesley Okachi.

Barimabari (2012) was the coordinator, Gokana Local Governemnt Area at the CARNIRIV 2012. The Local Government Area showcased the *Zimko* and *Koromu* masquerade groups respectively. He stated that these masquerades shown in Plates LIX and LX perform based on the history and tradition of Gokana people, thereby showcasing the community's artistic tradition to the world. He opined that, the *Zimko*

masquerade group is made up of fifteen masquerades. The masquerade festival, he asserted, is celebrated yearly in Biera community in Gokana Local Government Area.

The *Zimko* masquerades of the Gokana from Ogoni ethnic group in Rivers State come in a group of fifteen. As mentioned earlier in the thesis by the informant, five were represented here due to logistic problems associated with the carnival. Each of the five masquerades chosen epitomizes the major groups of the masquerades. This is evidenced in features and diversity of the mask won. The *Zimko* masquerades represent the animistic forces of nature, thus are made to have grotesque forms. Since they were meant for entertainment, these forms were to elicit various forms of responses from the viewer.

The masks won to elicit humour are three and have exaggerated forms. They have no jaw and their red paintedmouths stretch from one ear to the other which give the impression of smiling faces that resemble a mickey-mouse cartoon. They have shorthened fore head and rounded eyes which give a wide-awake expression. They have exaggerated cheek bones which make it difficult for the audience to see when viewed from below.Their noses are disapproportionately shorthened,giving them a conical desposition. On the top of their heads arebird-like forms which rest on the lower margin of the forehead. Just below it is a diadem painted in white.

Four out of the five masquerades are painted in black, with bright white eyes and white diadem. The three conical masks have diadems which vary in size. The mask on the left hand side of the picture in plate LX is wide and rounded, while the others have dot-like diadems. No reason was given for this difference, but it may appear that since it is the first in the row of masquerades, it could be a distinguishing quality of a group leader. It dances with short staggered steps, and teasing demeanor which elicit laughter from the spectators.

The *Zimko* masquerade which evokes fear, is the grotesque one. It does not have exaggerated forms like the conical masks, but a stylized and slightly distorted form which gives it a weird appearance. It has slightly closed and swollen eyelids, a short nose that seems to start and end on the bridge of the nose. The mouth which projects frontally also stretches wide to the end of the backjaw and seperates into two halfs. The two halfs are held together by loose strings which make the mouth flap. Perhaps this flappy motion is provoked through the facial gestures of the wearer. This is done intentionally especially when it gets close to the spectators for the purpose of frighthening them. Besides the machete held by all the masks, this particular mask also carries an abstract object in its left hand which appears to be an ancestral totem.

The third group of masks is the one which evokes awe. Unlike its counterpart described above, it has a benign look and takes the form of an antelop. It has a light brown colour with dark brown stripes which run from the top of the head straight down to the snout and it stands out from the group. It has an open mouth which flaps like a lapping dog. The eyes like its counterparts are buldgy and painted white which gives it a seemingly horrified expression. The horns are carved in naturalistic style and are darker than the rest of the head. This particular mask is a faint reflection of a chiwara mask. The gestures and movements of this particular masquerade carrying a sword is that of dignity and panache.

There are general qualities which run through the three major categories of the *Zimko* masquerades at the carnival. All the five masks are bedecked with raffia, hanging loosely to the shoulders of the wearers who otherwise appear nude right down to the waist. The nudity represents strength, courage and manly valour, and gives insight to the age and nature of the wearer. The well built muscular bodies of the wearers of the *Zimko* masquerades show that the masquerade attire is worn by the youth who by their

nature must show strength and dynamism. The entire masquerades also wear an identical blue and white George fabric. The George fabric is one of the highly valued cloths worn by the South- South and South Eastern ethnic groups in Nigeria, especially the Ogoni, Kalabari, Ijaw, Ikwerre and Etche. While they perform bare-footed, round their waist are worn belts which carry the sheaths or pouch of their swords. The cloth worn starts from the waist down to the knee, and is tied loosely to the side to give room for movement when dancing, jumping or running.

The masquerades have attendants who are also dressed in George wrapper with matching white singlets and dangling stripped head warmers worn by the dignitaries or title holders in some of the ethnic groups in the South –South and South Eastern states. The attendants regulate the activities and excesses of these masquerades.



Plate LXI: *Koromu* Masquerade Group, 2012,
Photograph by Emmanuel Wesley Okachi.

In their response Barimabari (2012) and Barikpowa (2012) the coordinator and leader of *Koromu* masquerade respectively were in agreement that the masquerade group is of the Yege community in ward fourteen (14) of Gokana Local Government Area. Barikpowa (2012) emphasized that the *Koromu* masquerade group is owned by an elderly man who is too old to attend the event. He stated that the group performs during

chieftaincy coronations, burials and cultural festivals. There are back home chiefs and elders that guide and head this group who could not make it to this event due to their age, he stressed. The informant claimed that the group is gender friendly as women are admitted as members, hence they are allowed to attend the group's meetings. He opined that the membership of the group was much more in number, but due to the capacity of the vehicle sent to the group by the Local Government Area Council to convey them to the venue of the event, only few could travel.

The *Koromu* masquerade of Yege people are fifteen in number and are divided into three major groups, the *Aganaga*, the *Yaakooko* and a third group which the respondent couldn't remember as at the time of the interview. The symbolic significance of the entire *Koromu* masquerade to the Yege people is that, they represent the earthly benefactors of the spirit of their ancestors, the reminders of their heroic deeds, the subtle custodians and promoters of the people's culture (Barikpowa, 2012). Each of these fifteen masquerades was made to symbolize one form of an animal or the other, the cow, crocodile, fish, hen, antelop, ecetra: the form may not exactly resemble these animals, but their dance steps mimic the behaviour of the particular animal they represent.

The general characteristics of these masquerades are their small white and black faces covered with cap raffia and mufflers which drop right down to the shoulders, transforming them into neckless and grotesque forms. All of them except three, are adorned with white singlets, shorts and raffia which come down to the thigh and knee. All *koromu* masquerades wear long multicoloured sox which stretch up to the knee. The three that are not adorned with white shorts are the *Aganaga*. They are the elders, and wrapped around them are George wrappers which flow down to the ankle. Like their *Zimko* counterparts, the Yege highly regard the ‘‘George’’ wrappers, and see them as an

adornment of nobility and wealth. They wear coloured long sleeve shirts or sweaters ofblack, yellow, stripped black and red. Since the *Aganaga* are elderly masquerades, their dance steps are calm, graceful, studied and diginified. Members of group that is adorned with the yellow and stripped black and red, performs during marriage and chieftaincy coronation, while the ones that wear black perform during burial of a prominent individual, royal or title holders in the community.

The *Yaakooko* masquerade group represents the youth. The masks worn by them are white incolour with black marks, representing the cornea of the eye, the eyebrow, mustache and beard. Unlike the *Aganaga*, the *Yaakooko* masquerade's dance steps are dynamic, aggressive and athlectic. It is interesting to note that their look and facial marks represent the age and category of the masks. The ones that are small and are devoid of mustache and facial marks, are perhaps the youthful *Yaakooko* while the nameless group which look mature in appearance, have mustache. The *Aganaga* that represent the elderly look aged, have beards and facial marks. They look grotesque and their masks carry dolls on their heads which signifies their position as leaders and the revered custodians of the people's culture and traditions. They also have those who wear white singlets and multicoloured George materials. They play significant roles in checking the excesses of violent masquerades.

The symbolic significance of the stripped red, black and white head warmers is nobility and sacredness. Blue represents royalty, red and yellow represent danger, sacrifice, dynamism and strength, while white represents purity and peace, and the black worn by the elderly represents mortality.

Akwa- Ibom State Community resident in Rivers State

The Akwa Ibom community resident in Rivers State also showcased the *Ekpo* masquerade as reflected in plates LXII and LXIII below.



Plate LXII: *Ekpo Nyoho* Masquerade, 2012,
Photograph by Emmanuel Wesley Okachi.



Plate LXIII: *Ekpo Nyoho* Masquerade, a Close View, 2012,
Photograph by Emmanuel Wesley Okachi.

The Akwa Ibom state contingent at the Carnival Rivers 2012 showcased one of their most popular masquerades called *ekpo*. The ekpo masquerade is performed during the initiation, title-taking or death of any member of the *ekpo* masquerade. Due to the present level of civilisation, Islam and Christianity, reverence for the masquerades has thinned out to just those in the villages and rural areas.

Ikat (2015), Udo (2015) and Idiong (2015) in an interview allude that the *Ekpo Nyoho* is the adult *Ekpo* performed by men (adult) initiates who must belong to the cult. The masquerade, according to the respondents, was used to enforce law and order in the community before the arrival of the colonial masters. The masquerade festival was celebrated during the death of an initiate or between August and November of every year. The costume, according to Ikat (2015), is adapted from the dressing of the chief priest (*mbia idiong*) with the belief that the spirits dress in like manner. The masquerade, they perform, is usually adorned with the *ndam* (raffia), *nkpatat* (palm fronts), *uyayak* (beads) *ayei* (waist dress) which symbolic meaning can only be disclosed to initiates. In most cultures in Nigeria, the fresh palm fronts held by the *ekpo* masquerade depict, caution, danger or a restricted area when it is tied within a portion of land that is in dispute. This perhaps, conveys the sacredness attached to this masquerade by its initiates.

There are variants of *ekpo* masquerade known by the types of mask and custome worn. The one showcased at the carnival is the double faced type which towers high above the masker due to the elongated masks, joined at the topmost part of the wearers head. Dense clusters of raffia which stream from the upper mask to the second and right down to the elbow of the wearer.

The *ekpo* masquerade wears a tight fitted white stained dress with a red band at the sleeves. It carries in its left hand a palm front and a bow in its left. From the waist to the thigh, is a shaggy multicoloured skirt. The thigh down to the foot is bare except for the short rolls of raffia worn at the knee, shin and ankle of both legs. The mask is bare footed, symbolic of the connection of the mask spirit with the elemental forces of the earth.

There are symbolic relevance of colours and images of the *ekpo* masquerade. The double masks represent the duality of existence, life and death, and perhaps man and woman. The dark mask, raffia and blackened body hints of a transformation of man, the wearer of the masquerade to the spirit world. The cutlass held in his right hand represents valour, while the palm frond marks a symbolic connection between the living and the dead. The bow and arrow epitomise mans belligerence in the face of evil forces of the world.

The *ekpo* masquerade has a companion who is decked in white shirt, a George wrapper a black head gear, and around his neck is a fresh palm frond. On his right hand is a stick; on his left is a gong and a multicoloured wrist band. The attendant's duty is to direct and restrain the masquerade from straying off to cause havoc. It is also the duty of the attendant to care for the costume before, during and after each performance.

The Ibo Community resident in Rivers State



Plate LXIV: *Ijele* Masquerade, 2012,
Photograph by Emmanuel Wesley Okachi.



Plate LXV: *Ijele* Masquerade, a Close View, 2012,
Photograph Emmanuel Wesley Okachi.

Nwa-Ikenga (2011) and Alahiya (2008) state that the *Ijele m*asquerade shown in Plates LXIV and LXV which originated from Anambra State is known as the "King of all masquerades." In ancient times, it had 45 masquerades which performed on top of it, which are now represented by 45 figures. It was also used to scare away some of the early missionaries in Igboland. In the same vein, in many communities in Anambra State Alahiya (2008) asserts ''celebrations, burials, ceremonies and other special occasions take place during the dry season to evoke fertility, and bountiful harvest featuring the performance of the *Ijele* masquerade''. The mask is about four metres tall, so large that it takes a hundred men six months of work to prepare the costume and build an outdoor house to hold it before performance (Alahiya, 2008). This assertion is in variance with the researcher's observation at the Abuja National Carnival, 2012, where the Ijele masquerade was built within hours before the commencement of the event. The masquerade, divided into an upper and lower segment by a python at the centre, is constructed of colourful fabric on a skeleton of bamboo sticks and decorated

with figurines and depictions of every aspect of life. The towering masked figure dances with other masquerades, protected by six 'police,' and carrying a mirror with the power to draw in and punish evildoers. The masquerade plays a number of important roles in the community: spiritually, it marks both festive and solemn occasions; politically, it provides an opportunity to reaffirm loyalty to a chief or king; and culturally it provides a popular entertainment as young boys and girls sing and dance to the tunes of Akunechenyi music (Alahiya, 2008).

Artistic Elements in the Rivers State Carnival

Rivers State Carnival was visibly enriched with numerous unique masquerades some of which are analysed above. However, there were still many other artistic elements prevalent in the event. These include, the magnificent and ostentatious carnival floats, theatrical elements such as dance, music and drama. Others include, sculpture, comedy graphic design (Posters and Carnival Brand Logos). Some of these elements are illustrated and discussed below.

Float

The name ''float'' is derived from the first floats which were decorated barges, and were towed along canals with ropes held by parade marchers on the shore. They were first introduced by the churches in the middle ages as mobile stages for religious plays where pageant wagons were used as movable scenery for passion plays (Goldberg, 2015). Built and decorated by artists, the wagons were most noticeable during Corpus Christi (Festival) established in 1264 by Pope Urban IV where 48 wagons would be pulled through the town with each one representing a play in the Corpus Christi cycle (Goldberg, 2015).

At the time of research, floats in the Rivers State carnival had become essential artistic adornments with characteristics like reliability and functionality. The floats took

a lot of effort and time to build because they also served as performance space for carnival artistes. The floats themselves, played an important role in supporting the troupes, who took part in the procession by providing them well decorated mobile platforms in conformity with the theme of the year's event, and accompanying music played by a disc jockey or a live band. Participating Local Government Areas (LGAs) were mandated to build and parade with their respective floats, as exemplified below.



Plate LXVI: Title: Obio/ Akpor LGA Float, Front View,2012.
Photograph by Emmanuel Wesley Okachi.



Plate LXVII: Obio/ Akpor LGA Float, Side View, 2012.
Photograph by Emmanuel Wesley Okachi



Plate LXVIII: Obio/ Akpor LGA Float, Side View, 2012.
Photograph by Emmanuel Wesley Okachi



Plate LXIX: Obio/ Akpor LGA Float, Side View, 2012.
Photograph by Emmanuel Wesley Okachi

Floats in the Carnival Rivers are therefore, a distinct and unavoidable feature. They represent the dynamism, gaiety and lively people of the state. Carnivals without floats will be dull and bereft of the pump and peagentry which characterize such events. They manifest in all shades and manner of vehicular decorations which take the form of portraitures, installations, and animal life such as crocodiles, shark, whale, lion and

peacock, as exemplified in the Obio/Akpor Local Government Area. These animals are perhaps never ramdomly chosen, as perhaps they are of great symbolic importance to the particular ethnic group within the state that displays them. They are either representative of the occupation, bravery totems or life style of the people.

The Obio/Akpor Local Government Area float captured in plates LXVI, LXVII, LXVIII and LXIX is a vehicular truck decoration which takes the form of a bird. At first glance, the eye confronts a colourful mysterious peacock gliding towards the beholder. On close examination the distinguishing features of a peacock are evident on the body of the truck. The small head, long neck and upper wings of the bird covered in blue silk fabric, is mounted on the front roof of the driver and passengers' seat. The blue lower torso of the peacock is decorated with a gold plated fabric which ends in pleats of green silk fabric. This hangs loosely on the rim of the upper windscreen. The windscreen is left bare to give an uninterrupted view to the driver of the float. The bunnet, headlights, chasis, down to the front tyres are covered in jade green fabric decorated with various colours and motifs. Between the two headlights is a circular yellow and blue form which represents the logo of the Local Government Area. On the circular logo is a blue half cicular form with jagged edges which represents industry. In the middle of this form is a structure like an off shore rig, which represents oil and gas industries within the Local Government Area. Below it, is a hoe and cutlass depicted in alternate diagonal position representing farming. Bordering this logo are spiral motifs painted in orange and dark green hues.

The sides of the float have masks, forms and motifs depicted on them. Perhaps the masks are stylized representation of a major component of the logo of the Rivers State Tourism Development Agency (RSTDA). The other stylized floral motifs are used purely for their aesthetic purposes. The striking features of the float are the mask

forms which are represented in low relief and painted with various shades of blue, purple, pink, orange, green and brown. These masks are framed on the lower part of the float with relief form painted in brown and highlighted with gold. Attached to these are multicoloured silk fabric pleats of blue, green, yellow, pink and brown stretching round the float. On the upper sides of the masks to the upper part of the truck, is covered a viridian green cloth with a repeated fish pattern. Above this covering is a model house which perhaps gives further insight into the educational institutions located in the Local Government Area.

Inside the float are huge loud speakers with music playing in high pitch, expressing the mood of the fiesta. Also sighted are human occupants engaging in one activity or the other. On the left hand side of the float are graphic depictions of female figures carrying basins full of various wares and commodities which give vivid insight into commercial activities inherent within the Local Government Area.

Music, Dance and Drama

The Emuoha, Akuku-Toru and Khana Local Government Areas performance presented at the CARNIRIV 2012, incorporated music, dance and drama as described below.



Plate LXXa: Emuoha LGA Dance Troupe, 2012,
Photograph by Emmanuel Wesley Okachi.

Theatrical elements such as music, dance and drama play important roles in cultural festivals. The close relationship between dance and music is based on the fact that both are organized in rhythmic patterns, thus the rhythm of the accompanying music of respective Local Government Area troupes in the Rivers State Carnival, determined the rhythm of the dance which gave emphasis, or helped the respective performers, revelers, tourists and dancers maintain the same beat. The rhythmic pattern of music determines the style of the dramatic quality of dance as inherent in its tempo, beat and dynamics in the Rivers State Carnival as epitomized in the Emohua LGA troupe performance shown in Plate LXXa above.

The male dancers dressed in an orange George wrapper striped with brown, with milk coloured *Etibo* shirts, and each holding a white handkerchief in each hand. They were supported behind by their female counterparts who were also dressed in striped blue wrapper and a brown blouse also with a handkerchief in each hand. At the background were the drummers all male seated, and dressed like the male dancers, while the singers are standing behind the drummers on the same constructed elevated platform.



Plate LXXb: *Agwu or Ogu* Masquerade, 2012,
Photograph by Emmanuel Wesley Okachi.

Responding to the researchers questions Iheanyichukwu (2012), states that the masquerade group as shown in (Plate LXXb) above known as the, "Action Boys Masquerade group" is from the Ndele community of Rivers State. He asserted that, the masquerade group came into being over twenty- seven years ago. According to him, there are more than sixteen masquerades within this group, some of which were *'Ogu'* (Tiger), '*Wokom*' (Cat), *'Eshi'* (Pig), and others whose names he could not remember. The informant was of the view that, the masquerades' display symbolized what could be likened to the wild animals' threat to the community and their eventual elimination by the community hunters. In its theatrical performance, the group imitated hunters shooting and eventually eliminating the carnivorous animals that endangered the lives of domestic animals and humans in the community. The eventual victory of the hunters

in doing away with the wild animals was accompanied with a wild jubilation in the community. The lessons to be drawn from this performance were those on love, unity, care, resilience, victory and bravery of the ethnic groups within the community.

Khana LGA

The *Iserele* dance group of Khana comprised of thirty two (32) young men and women between the age bracket of sixteen(16) and twenty five(25) years. There were six males and twenty female dancers accompanied by six musicians that played the drums, rattles, whistle, wooden and metal gongs. There seem not to be any significant reason for the disproportionate number of male and female dancers, perhaps because of the easy accessibility of the female dancers or the reasoning that women are better dancers.

The female dancers were dressed in multi-coloured dresses of yellow-ochre, viridian green, white and red. The choice of these colours was purely for aesthetic reasons. Their blouses made of yellow fabric which barely coverstheir breasts and upper rib cage, exposed their belly down to their waist line. They were adorned in red double layered beads called *Ise*. Beneath these are short pleated skirts of viridian green, white and dark red which terminate in the middle of their tighs. Their hair plaited in the *"Kpoof-Kpoof"* style, are also bedecked with the beads as the ones on their waist. Only the female leader of the group has extra multi-coloured beads rolled round her forehead as a distinguishing sign. All the female dancers carry handkerchief (*Nkesi*) in both hands, which they swing in different directions as they dance to the rhythm of the music. It is believed that the white handkerchief wades off evil and protects the users during the performance.

The male dancers are dressed in grid-like sap-green costumes which have purple coloured attachements on their chest, worn with three quarter trousers. Unlike their

female counterparts they have no handkerchiefs in their hands. Both the male and female dancers are barefooted.

The *Iserele* dance of the Khana people has no immediate religious or spiritual significance. It is cicular and serves only for entertainment purposes. It expresses joyful emotions, captured in the sensuality of movements, which are uniformly choreographed by all the dancers at the same time. Their hands as if raised in jubilation, are waved to the right and left sides above their heads. The waists and hips are moved and twisted to synchronise with the drum beat, in an overt expression of sensuality, with the male and female dancers facing or backing themselves. Singing and dancing by the members of the *Iserele* dance group are simultaneously chorused. The female leader of the group raises a song which is followed by a harmonious chorus from the other members; the song which is repeated three times announces the arrival of the dance group thus,

"We have just arrived
We just want to let you know
We have just arrived".

The song which is a happy one is sung with smiles and cheerful countenance. The import of this song as the leader of the group disclosed is to engender good neighbourliness, tolerance, kindness, love and understanding in a world that is becoming increasingly infested with prejudice, hate, intolerance, avarice, cultism, violence and all sorts of unpleasant conditions.



Plate LXXI: Khana LGA Dance Troupe, 2012,
Photograph by Emmanuel Wesley Okachi.



Plate LXXII: Khana LGA Dance Troupe, 2012,
Photograph by Emmanuel Wesley Okachi.



Plate LXXIII: Khana LGA Dance Troupe, 2012,
Photograph by Emmanuel Wesley Okachi.

Akuku- Toru Local Government Area

The Akuku-Toru Local Government Area performance presented at the CARNIRIV 2012, were of two aspects: Dance and a Dance-Drama. The dance comprised of five musicians, eleven dancers, three masquerades and three fishermen. The performance commenced with the convergence of the dancers round a prop on the stage represented by a tree as shown in Plates LXXIVa and LXXIVb. They chanted some incantations, invoking the benevolence of the gods, then pranced towards the entrance to the stage to welcome the *Ofirima*and *Alagha* masquerades. The two masquerades were human incarnates of fishes in the sea, with *Ofirima* (shark) as its symbolic leader. The dancers moved towards the drummers to salute them; thus eliciting a more intense playing of the instruments which comprised of the drum, xylophone, wooden gongs and rattles. While the dancers approached the musicians the masquerades stayed back at the center of the stage where they started dancing and spinning in a frenzy strutting about in different directions before joining the dancers in the salutation. The dancers singing and clapping moved to one side after the salutation

welcoming the masquerades led by the *Ofirima* masquerade to the dance floor.The masquerades danced and struted about in different directions displaying some aquatic characteristics associated with their respective masquerade.

The dance drama begins with the entry of the third masquerade; *Oyogbolo*portayed *as a* womaniser(seducer). The *Oyogbolo* masquerade is depicted as a comic character that chases after women on sighting them. Its costumes are made of brown raffia which represents the hair and a hood with two perforations representing the face and eyes. The rest of the body consists of bales of brown, red and cream coloured *Njiri* (George wrapper) which hang loosely to the ankle bedecked with rattles.It has a protruded groin representing the male phallus which jecks homourously as he moves or dances as shown in Plate LXXIXa. In both hands are brooms used as fly whisks that are waved in all directions when he dances. At this point there is a high pitch of singing, dancing and drumming, and the scenery becomes riotous with the entrance of the three fishermen, dressed in white singlets, brown and grey three quarter trousers as shown in Plate LXXVI. They make several futile attempts to catch the fish falling, standing and restrategising on how best to succeed in their next attempt. There is rowdiness everywhere as the *Oyogbolo* masquerade positions its mat strategically to make its own catch. At this point the fishermen also strategically position their fishing net waiting patiently to strike as shown in Plate LXXVI. The right time comes and they throw their net to catch the *Oki* whose Sword fish headdress had just fallen to the ground as shown in Plate LXXVII. Like a fish out of the sea it fights for its life to no avail. When the *Oki* (sword) fish has been captured, the masquerade leaves the arena without its headdress as the fishermen struggle to subdue their catch. There is jubilation by the fishermen, who are now joined by the dancers in carrying their catch above their shoulders as shown in Plate LXXVIIIb.*Oyogbolo* masquerade at this point is challenged to actualize its feat. It

becomes restless, pacing up and down looking in every direction for a lady to actualize its intention. In the course of its search a lady comes dancing into the stage close to the mat where previously it had been positioned. *Oyogbolo* sighting its prey craftly dances close to her. The high point of the drama is when oyogbolo swiftly and in a calculated manner characteristic of a predator, pounces on the lady, lifting and dropping her on the mat and begins to enact the sexual act as depicted in PlateLXXIXb. After this scene, the masquerades, dancers and fishermen dance out of the stage in jubilation, heralding the end of the performance.



Plate LXXIVa: Akuku-Toru LGA (Male Dancers), 2012,
Photograph by Emmanuel Wesley Okachi.



Plate LXXIVb: Akuku-Toru LGA (Male Dancers converging), 2012,
Photograph by Emmanuel Wesley Okachi.



Plate LXXV: Akuku-Toru LGA Masquerades, 2012,
Photograph by Emmanuel Wesley Okachi.



Plate LXXVI: Akuku-Toru LGA Fishermen (two by the Extreme left positioning their fishing net and One by the right handside), 2012,
Photograph by Emmanuel Wesley Okachi.



Plate LXXVII: Akuku-Toru LGA Fishermen about to catch the Oki fish, 2012,Photograph by Emmanuel Wesley Okachi.



Plate LXXVIIIa: Akuku-Toru LGADance Troupe catching the *Oki* fish, 2012, Photograph by Emmanuel Wesley Okachi.



Plate LXXVIIIb: Akuku-Toru LGADance Troupe jubilating after the catch, 2012, Photograph by Emmanuel Wesley Okachi.



Plate LXXIXa: Akuku-Toru LGA Oyogholo Masquerade,2012,
Photograph by Emmanuel Wesley Okachi.



Plate LXXIXb: Akuku-Toru LGA (Oyogholo Micmiking the Sexual Act)2012,
Photograph by Emmanuel Wesley Okachi.

Graphic Design (Posters and Logos)

There were many aspects of the CARNIRIV 2012 which depicted the carnival brands and publicity; these are the brand logos of various events and posters. A logo is a graphic representation or symbol of a company name, trademark and abbreviation often

uniquely designed for ready recognition.The brand logos used in the Carnival Rivers over the years for the purpose of identification and participation are as follows; CARNIRIV (Portharcourt Carnival), Kids Carnival, Ekere: Rhythm of the Trbes, Interntional Aquatic Fiesta (Boat Regatta), International Heritage Parade, World Peace Concert, Black African Festival (BAMFEST) Hosh Jam, Reggae 360, Praise Jam, Garden City Free-Style Parade and CARNIRIV Colloquim. However, two posters and four logos were analysed. They include; CARNIRIV 2012 International Aquatic Fiesta and CARNIRIV Port Harcourt Carnival posters. Others are the Kids Carnival, Ekere: Rhythm of the Tribes, Interntional Aquatic Fiesta (Boat Regatta) and CARNIRIV logos.

CARNIRIV 2012 International Aquatic Fiesta Poster



Plate LXXX: ‘‘CARNIRIV 2012, International Aquatic Fiesta Poster’’, 2012
Photograph by Emmanuel Wesley Okachi.

Graphic design is a creative process that combines art and technology to communicate ideas. Designers can develop their concepts through the combination of

image- based and type based designs (American Institute of Graphic Art, 2014). Images can be incredibly powerful and compelling as a tool of communication. An image conveys not only information but also moods and emotions that represent ideas a client wants communicated. Therefore, visual forms, whether typography or handmade lettering when well crafted on a poster, can arrest the attention of the public.

The poster shown in plate LXXX above advertised the Rivers State International Aquatic Fiesta or Boat Regatta, held annually at the Rivers State Tourist Beach, *Borikiri*. It captures the essence of the message, by the use of relevant dominant images of men paddlers in a canoe at sea. The entire poster, which is about 120cm by 240cm, is dominated by white and blue hues with an appropriate use of letters of varying sizes to communicate the essence of the poster. The CARNIRIV poster shown in plate LXXXI below is dominated by an imposing image of a colourful *Pioru* masquerade of the Ogu/ Bolo Local Government Area. Boldly written in white at the top of the poster is the word CARNIRIV. This was complimented with different sizes of letters used underneath in good proportion. The use of images and typography on both posters are successful as they encapsulate the intended message on the designed posters.

CARNIRIV 2012 Port Harcourt Carnival Poster

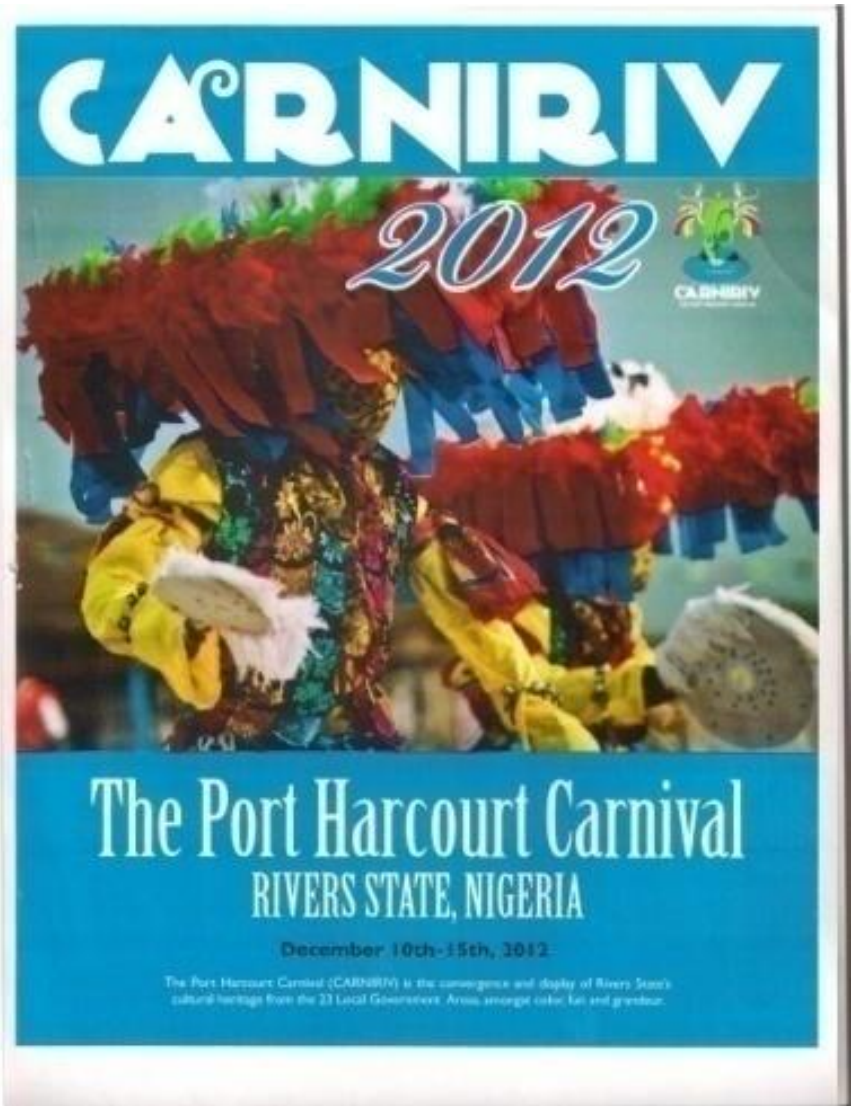


Plate LXXXI: ‘‘CARNIRIV 2012, ‘‘the Port Harcourt Carnival Poster’’, 2012
Photograph: Emmanuel Wesley Okachi.

Kids Carnival Logo

The Kids Carnival logo shown in Plate LXXXIII is a cartoon depiction of a reveling child. The humourous posture in which this kid is depicted shows a dancing happy child with swinging beads on his neck , bangles and tambourine in both hands. The head of the figure is blown out of proportion. The eyes, eye brow, nose, mouth and ears are exaggerated. This dancing figure wears a blue short, a waist band of blue and yellow, and also on the ankles are rattles in blue and yellow. These qualities imbue this

figure with a funny cartoonish semblance. The adoption of the cartoon idiom for this logo may have been informed by the children's love for cartoons. Children are known to have a strong fascination for cartoons and such related subjects.

There are four colours depicted in the Kids Carnival logo; brown, blue, yellow and red with white and black. Brown is used to depict the young body of the child. Red perhaps stands for the rich environment. The red beads signify royalty and the rich cultural tradition of Rivers State. Yellow which stands for the sun symbolises hope for the child;it is luminous and represents the child's bright future. Black used in the logo represents the fertile land and the rich resource 'crude oil', no wonder the State is refered to as the Treasure Base of the Nation. White stands for the purity of a child's heart and the peace in the land.

Kids Carnival Brand Logo



Plate LXXXII: Kids Carnival Brand, 2012,
Source: http://www.carnirivnigeria.com/images/kid%20carnival.png

International Aquatic Fiesta Brand Logo



Plate LXXXIII: International Aquatic Fiesta Carnival Brand, 2012,
Source: http://carnirivnigeria.com/index.php/2013-08-17-12-54-12-/aquatic

The State is revered for its boat regatta display. Being a State dominated by rivers and seas the logo showcases the marine culture of the people. This logo shown inPlate LXXXIIIis based on a cicular design which draws its strength from its use of triple circles with five colours. The first circle represented in dark blue colour containsthe brand name “International Aquatic Fiesta” which is depicted in white. This represents the world and portrays the brand as a global one. The second circle portrays a seascape with waves, a fishlike form, a bright sky and the sun. the sea wave which is turbulent gives insight into the vigourous nature of the boat regatta display. It also situates the State as an essentially riverine environment. The fish form doubles as a fish and boat. The fish represents the fishing occupation of the indigenes of the State. The tail of the fish perhaps the mast of the boat.

Colour as an intrinsic quality of a logo, is used symbolically. Blue is a symbolic representation of the earth and sea and also the official colour of the State. The multi-coloured fish tail stands for the diverse ethnic groups in the State and their occupation. The red colour portrays energy; oil and gas and perhaps the risky nature of the regatta.

The yellow sun reveals the tropical nature of the riverine environment. Green is for agriculture and white stands for peace.

CARNIRIV (The Portharcourt Carnival) Brand Logo



Plate LXXXIV: Carnival Logo, 2012,
Source: http://carnirivnigeria.com/site/the-boat-regatta

The CARNIRIV logo portrays an annual cultural carnival which holds in Portharcourt, Rivers State, Nigeria. The carnival which has been institutionalized as a yearly event starts from a few weeks before Christmas, and lasts for seven days. During this period events which have cultural, philosophical and religious relevance are showcased.

The CARNIRIV logo comprises of a stylised jade green mask cast against a blue background. However, when subjected to a close scrutiny, it reveals a plethora of images.The dominant image of this logo is an assymetrical jade-green mask, which covers more than half of the blue background it is placed upon. The entire mask structure is broken into three basic ovals. The upper part viewed through its left side, resembles a stylized cucumber and has a deeper jade-green colour. The middle part viewed from the right side, is a fine oval shape which contains three major structures; the upper part which shows a radial form represents the right part of the forehead and

eyebrow. The middle part represents the eyelid, while the lower part stands for the eye. The third part of the mask, is another stylised oval shape which houses many forms of the mask namely, a small blue and black eye, a dark green stylized nose, white lips and on the left side, a jade-green cheek which flows into a jaw.

There are other forms that are discernable at a close look of the mask. The forms on the two upper sides of the mask which when seen at a glance look like decorative appendages of the head are actually revelers in their colourful flambouyant costumes. The white forms reveal the faces, hands, torsos and tighs of the dancing revelers. A close examination of these figures reveals a swan. The face stands for the swan's body while the snake-like form makes up for the neck and head. The allusion of a white swan, perhaps, gives an insight into a prestine idyllic terrain which the Rivers people are making efforts to expose to the world through this carnival. It is also an attestation of the beautiful flora and fauna found in the riverine environment within the State.

The forms projecting from the waist and the heads of these revelers stand for the flambouyance and variety of the costumes displayed during the carnival.The radial form seen on the right eyebrow of the mask represents sunshine and the beauty of the Rivers State environment. Behind the lower portion of the mask is a silhouette form of a canoe with two figures however the one by the right hand side seems to be paddling while the figure by the left is standing in the canoe about to cast a fishing net in the river. This indicates the dorminant occupation of the people of Rivers State which is fishing.

EKERE: Rhythm of the Tribes



Plate LXXXV: Ekere: Rhythm of the Tribes Carnival Brand, 2012,
Source: http://www.carnirivnigeria.com/images/ekere.png

The Ekere logo pictured in Plate LXXXV above has a single motif of a wooden gong with its drum sticks crossed behind to form an "X" sign which terminates below in a rectangular form with a motto "Rhythm of the Tribes". The logo encapsulates the essence of the Rivers State carnival spirit, the diversity of its artistic heritage through the media of dance, masquerade display and drama.

The wooden gong logo when viewed holistically is a horizontal mask with the two drum sticks representing the horns on the upper part of the head, a neck and shoulder on the lower part. The two black rectangular forms on either sides of the gong take the place of the mask's eyes, while the two inverted triangular motif in the middle of the mask make up the forehead, the bridge of the nose and the mouth. The two dark triangular motifs in the left and right sides,represent the two ears. The repeated dots and linear patterns on the mask are perhaps compressed reflection of the body decorations

and costumes of the twenty three (23) Local Government Areas that participated at the carnival.

The colours of the Ekere logo are based on a restricted pallet of black, dark sap green and yellow ochre. Black is an earth colour which acts as a veritable link between the entire ethnic groups participating in the carnival. The sap green colour stands for the agricultural wealth of the State, aquatic life and the oil and gas industry. The yellow ochre is symbolic of the colours, pomp and pageantry in the cultural fiesta.

Comedy



Plate LXXXVI: Oyibo I, 2012,
Photograph by Emmanuel Wesley Okachi.

Comedy as an art makes use of humour as a driving force. The aim therefore is to elicit laughter from the audience through entertainment when properly delivered. Oyibo I, shown in Plate LXXXVI, is one of such comedians. From the street parade to the carnival venue, Oyibo amused his audience with his unusual dance steps and

gestures that kept his viewers glued and in expectation. His dress sense shown in plates LXXXVI above and LXXXVII below in itself, attracted comments and attention from tourists, revelers and passersby. Oyibo, who was dark in complexion, was clad with a multi coloured (yellow, red and blue) trouser, with a black pair of canvas to match. In his grasp are two white handkerchiefs which complement his white and red coloured cap, an oversized pair of sunglasses that equally compliment his painted moustache and side beards. Coming in contact with Oyibo the first time, gives one the impression of sighting a clown.

Plate LXXXVIII below portrays Oyibo II on stage at the main bowl of the Liberation Stadium, Elekahia. He was geared up in a three- quarter- sized pair of trousers, waist coat, striped sucks, hand gloves, cap and his usual white sunglasses, which is in contrast with the brown long sleeve shirt, black pair of shoes and an orange coloured rope tie which he wore.



Plate LXXXVII: Oyibo II, 2012,
Photograph by Emmanuel Wesley Okachi.

Sculptures

Sculpture, as a predominant form of art among Africans, functioned in a social and religious context. Due to globalization however, African sculptures have begun to be used as avenues to elucidate contemporary statements. In the same vein, Ajibade et al (2011) lay credence to the above assertion when they note that ‘‘for as Africa changed or ruptured into cash economies driven by western ideals, previous self- contained cultural patterns and commodities acculturated to fit the new frames dictated by the imperatives of globalisation’’.

The floats in the Rivers State Carnival were used to advertise products, project cultural images like sculptures and activities akin to some Local Government Areas. These sculptures were predominantly mounted on mobile floats of Local Government Areas or were incorporated as part of the floats. These included, Omuma, (plates LXXXVIIIa and b, Abual/ Odual Plate LXXXIX), Ahoada West (Plate XC), Akuku Toru LGAs (Plate XCI), Ahoada East (Plate XCII) and Okirika Local Government Areas (Plates XCIIIa and b).

Omuma Local Government Area



Plate LXXXVIII: Omuma LGA Sculpture, 2012,
Photograph by Emmanuel Wesley Okachi.



Plate LXXXVIXa: Omuma LGA Sculpture, 2012,
Photograph by Emmanuel Wesley Okachi.

Sculptures shown in Plates LXXXVIII and LXXXVIXaof the Omuma Local Government Area represent a huge mask and two figures in a wrestling posture. The huge mask which derives its form from the structure of the truck is used for the Local Government Area float. The float mask is made of stuffed silk and dyed fabrics of orange, sap green, purple, pink and lavender colours. The mask appears to be a royal type which headdress is a crown of orange and green colour. The entire face is covered with a spotted purple and white cloth. The eye is represented as yellow ochre and encircled with white rope. The cornea of the eye is depicted as a small black dot, painted directly. The eye brow is made of a purple velvet material stained with faint white spots. The mask has a long prominent nose which stretches from the upper windscreen of the truck to the front of the bunnet. The two mud guards of the Mac-truck used act as its well developed jaws. The stuffed deep-pink mouth is seen in the area between the head lights, while the chin is shaped with a green, orange and yellow stuffed fabric. The tooth is a plain white cardboard paper which also doubles as a poster of the Local Government Area.

Another sculpture showcased by the Local Governemnt Area is a composition of two elongated figures engaged in a wrestling contest as represented in plate LXXXVIXa. Wrestling is an age long tradition of most of the ethnic groups in the State, especially the Omuma, Etche, Ikwerre and Ahoada Local Government Areas. These ethnic groups place high premium on physical strength, valour, heroism, courage and fearlessness. The Omuma people are of the belief that, for a man to be successful and respected amongst his peers and society, he must not be effeminate but physically strong and brave. Such a man is tested in a wrestling contest with one of his peers or kins men.

The heads of these figures are modelled in a naturalistic manner. The amatures are made of mild steel rods and wrapped in brown silk cloth to give the feeling of a human skin. The skin is further partinated with white paint to give the impression of a real wrestler whose body is embellished with white chalk before the wrestling bout. The figures are dressed in short George wrappers tied loosely around the waist. As in a real contest, they are watched by spectators who are real human beings, dressed in sleeveless Tee-shirts and wrappers, as they form a ring round these sculptures that are on the Local Government Area float.

The Abua/ Odual Local Government Area sculpture shown in Plate LXXXIXb captures a well dressed woman in a seated posture awaiting costumers to purchase from her a basin full of fruits, while the Ahoada West Local Government Area sculpture portrayed in Plate XC showcases a man on his way home with some farm produce tied to the carrier of his bicycle. Securely tied on the left handle of his bicycle, is a hoe while he firmly holds the right handle of his bicycle. The Ahoada East Local Government Area sculpture Plate XCI depicts two wrestlers in a fierce context. The Akuku-Toru

Local Governemnt Area sculpture Plate XCII depicts a man in Kalabari traditional attire in a celebration mode.

Abua/Odual Local Government Area



Plate LXXXIXb: Abua/ Odual LGA Sculpture, 2012,
Photograph by Emmanuel Wesley Okachi.

Ahoada West Local Government Area



Plate XC: Ahoada West LGA Sculpture, 2012,
Photograph by Emmanuel Wesley Okachi.

Ahoada East Local Government Area



Plate XCI: Ahoada East LGA Sculpture, 2012,
Photograph by Emmanuel Wesley Okachi.

Akuku Toru Local Government Area



Plate XCII: Akuku Toru LGA Sculpture, 2012,
Photograph by Emmanuel Wesley Okachi.

Okirika Local Government Area



Plate XCIII: Okirika LGAFloat , 2012,
Photograph by Emmanuel Wesley Okachi.

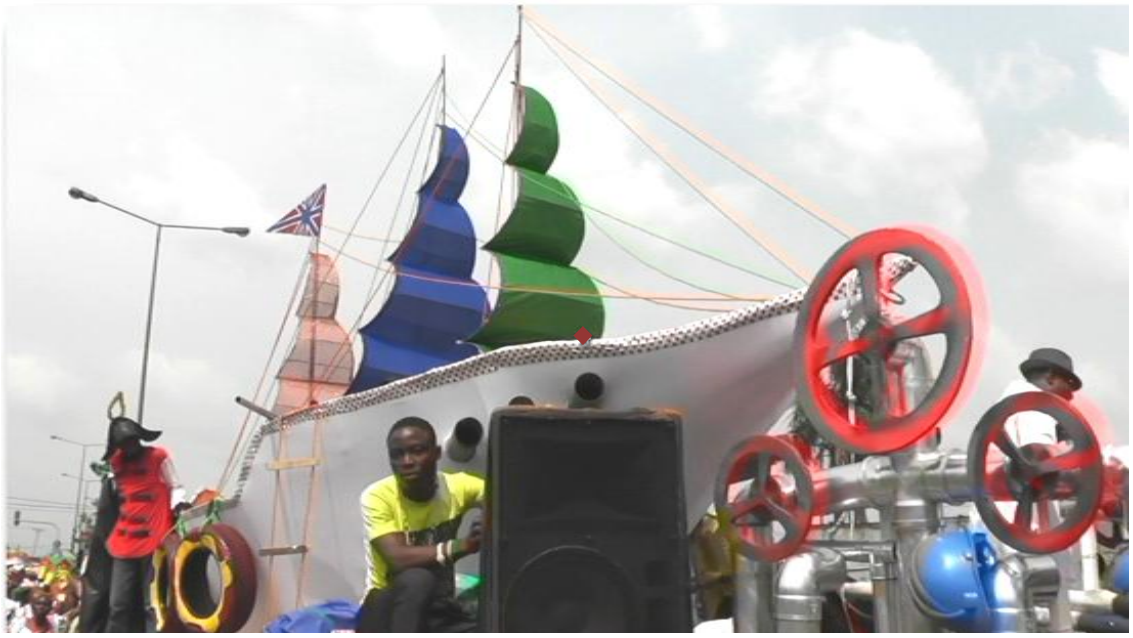


Plate XCIV: Okirika LGA Sculpture, 2012,
Photograph by Emmanuel Wesley Okachi.

Though the Okirika float shown in Plate XCIIIis devoid of decoration frontally, it possessesa feature of interest. It is one of the Local Government floats on which a gun boat is built as shown in Plate XCIV. It is covered with white fabric, which derived its

shape from amatures of mild steel rods. There are three sails and masts of pink, blue and green colours. The masts have ridges as if in a turbulent storm.

On one of the masts projects the British Union Jack which gives a sense of history and the experience of the Okirika people. As a riverine community, it may be a reminder of the interaction of the people with the erstwhile colonial masters. A man can be sighted standing at the extreme left of the gunboat dressed in black hat, red shirt and black trousers perhaps dressed like a pirate. The imagery of a pirate may not put across a positive message. It could perhaps give a hint of the deceit and unscrupulous exploits of the colonialist. Such exploits can still be seen and felt in the crude oil exploration activities of some multinational companies in the entire Niger Delta region of the south – south in Nigeria.

The gun boat has six guns conspicuously projecting from the front sides which make a clear statement of the nature of crude oil exploration and exploitation in the region. There are other prominent sculptural forms which include crude oil well heads and pipelines painted in black, silver and red. Other features that can be seen are protective helmets hanging on the constructed well-heads and pipelines made of mild steel pipes. The rigs and well- heads are a bold statement of the rich reserve of oil and gas in Okirika Local Governemnt Area in particular and Rivers State in general.

Analysis of Responses

The Rivers State Carnival was attended by the twenty three Local Government Areas that make up the State. Each of the Local Government Areacontingents was led by a Coordinator and Leader of the Masquerade group. In some cases where the LGA presented more than one Masquerade group it was led by two leaders,each leading a masquerade group as is in the case of Khana Local Government Area. Questionnaires were administered to thirteen (13) Masquerade Groups out of the Sixteen (16) identified

at the carnival village. Each Masquerade Group that represented an LGA was given twenty copies of the questionnaires to fill. A total number of two hundred and forty eight completed questionnaires were returned out of two hundred and sixty that were administered. The Local Government Areas are; Ikwerre (17); Khana (14); Oyigbo (17); Emuoha (20); Gokana (20); Tai (20); Bonny (20); Okirika (20); Abua/Odual (20); Ahoada East (20); Degema (20); Asari Toru (20); and Port Harcourt (20).

The following are the responses in percentages to the questionnaires:

Question 1

What is the historical overview of masquerading in the Rivers State Carnival?

a.good knowledge (10%) b. fair knowledge (20%) c. do not know (70%).

Question 2

What is the significance of masquerades in the Rivers State Carnival?

a. tourism (40%) b. unity (10%)c. entertainment (50.0%) d. do not know(0%).

Question 3

What are the artistic elements in the Rivers State Carnival?

a. posters/logos (5%) b. floats (55%) c. masquerades/sculptures (35%) d. do not know(5%).

Question 4

How can the Masquerades in the Rivers State carnival be described?

a. good Knowledge (2%) b. fair knowledge (8%) c. do not know(90%).

Question 5

How many community masquerade groups participate in the carnival?

a. 8-15 LGA (10%) b. 16-23 LGA (80%) c. Don't know (10%).

Question 6

What are the policies and legislative frame work backing the Rivers State Carnival?

a.good knowledge (0.0%) b. fair knowledge (0.0%) c. do not know (100%).

CHAPTER FIVE

SUMMARY, FINDINGS, CONCLUSION AND RECOMMENDATIONS

Introduction

The research identified, documented and appreciated subject matters related to ‘‘Rural Tourism Morphology: An Examination of Masquerades and Artistic Elements in the Rivers State Carnival’’. The documentation and describtion of masquerades and artistic elements in the Rivers State carnivalmotivated the research.It listed masquerades and artistic elements in the Rivers State carnival. It reviewed some masquerades in Africa, Nigeria and Rivers State, Tourism, Cultural Tourism, Rural Tourism and Sustainable Development.The Rivers State carnival commenced in 1988. The research reviewed a series of methods adopted by authors while conducting researches. These methods recommended that works of art should be subjected to description, interpretations and analysis. The research therefore benefited from field trips, observations and interviews leading to a descriptive documentation of the image and form of the works understudied. Based on the field work, the following findings are presented on the basis of which conclusions and recommendations are drawn.

Summary

Rural Tourism Morphology ideation was an investigation into the relationship and significance of the events and activities in the Rivers State Carnival. This is what Deliss (1995) refers to as “Cross Current”, Eco (1976) in Irvine (2005) perceives as “Symbolic Relationships” and Cesare (2007) as Unlocking the aesthetic Space for enjoyment and entertainment”. This idea, as embedded in the theorization and methodological procedure of the study was hinged on the objectives of the study.

On the level of theory, Saussure’s Semiotic Theory of “Sign” was used as the major theory for the realization of this research. The outcome reveals that the ‘sign’is

the form (Culture), 'signifier' the context (Carnival), the 'signified' content (Artistic elements) and the 'signification' the interpretation of the area of study.

Sign:(Form: Culture)

Nations of the world have begun to take to cultural tourism as a means of seeking alternative ways to improving their economies due largely to the economic meltdown and uncertainty. Culture ('sign') therefore becomes a main 'pull factor' which influences visitors' initial decision to travel to destinations in different parts of the world. Thus, in most regions of the world, particularly in Europe and North America, cultural attractions have become important in the development of tourism. At the global level, cultural attractions are usually perceived as being icons of important streams of global culture (Richards, 2001). Nevertheless, the diverse indigenous Rivers State cultures can be perceived as having a latent comparative advantage in the development of cultural tourism because they possess unique cultural and nature based attractions.It is not in doubt therefore, that the sign displayed by the culture and traditions of the various ethnic groups that participated in the carnival have revealed the context within which the content such as the artistic elements (masquerades, dance, drama, comedy, music, sculptures and floats) and branded events took center stage.

Signifier:(Context: Carnival)

The 'Form' which the 'Sign' takes in Saussure's definition becomes the culture and traditions of Rivers State. In planning the carnival, various branded events are showcased. Branding of the various events in Carnival Rivers becomes a means of creating unique names and images for the respective events. This is used as a theme, campaign and advertising strategy which have attracted visitors and tourists to the celebration. Branding is used to identify not only the elements that cannot be expressed in words, such as Logos and Posters, but also to distinguish each branded event

(product) in Carnival Rivers as packaged by the Rivers State Tourism Development Agency (producer).

Signified:(Content: Artistic Elements)

The content which the signified represents asinherent in the Carnival celebration, are the artistic elements in the Rivers State carnival. This is showcased through Masquerade performances or brands such as "Ekere: Rhytm of the Tribes" by the organizers of the event. As an art, Masquerade encapsulates, sculpture, drama, dance, music and entertainment, during its performance. Masquerade therefore becomes a medium of communication. The masquerade performance creates a dialogue between the viewers, as he or she tries to make meaning or translate the message the masquerade is trying to pass on. Masquerade becomes the signified as it engages its audience in conversation in various ways.This promotes an interactive view of art as a communicative medium According to Ododo (2015), ''In Africa, masquerade performance, integrates flamboyant and expressive use of costumes, drumming, songs, acrobatic displays, dance and mime into some amount of dramatization that emphasizes a keen sense of artistry''. Other artistic elements in the carnival include; Reggae 360, CARNIRIV Praise Jam, Hosh Jam, World Peace Concert, Garden City Heritage Parade, International Heritage Parade, CARNIRIV Colloquium, International Aquatic Fiesta, Kids Carnival, and Ekere: Rhythm of the Tribes.

Signification:(Interpretation)

The relationship between the signifier and the signified refers to the interpretation and significance of the carnival as indicated by the respondents in carrying out the study. The analogy of the carnival dialectics, permit the researcher to view the interpretation of this study from various angles.

Tourism:

The study revealed that Carnival Rivers has the potential to generate a vast amount of tourism when they cater for out-of-region visitors, grants, or sponsorships, of a direct or indirect intent. The Rivers State Government now supports and promotes the events as part of its strategies for economic development, nation building and cultural tourism. The events in turn are seen as important tool for attracting visitors and building image within different communities. It also provides an opportunity for the local communities to develop and share their culture, which creates a sense of values and beliefs held by the individuals in a local community, and provide opportunity for members of the local community to exchange experiences and information. CARNIRIV provides the tourists the opportunity to see how the local communities celebrate their culture, and how this affects the community development. It also helps the visitors to interact with the host community and help tourists and visitors to enjoy and meet their leisure needs.

Today CARNIRIV has become an important platform for marketing and promoting the State andthe Country to the world. This is because cultural activities held in the event, are geared towards creating a good image for the State, in order to attract investment, infrastructural development and job creation. Respondents were of the opinion that the celebration has encouraged Tourism, Unity, Peaceful and Harmonious coexistence amongst the indigenes of the State. As tourists and visitors grease the celebration in their numbers, the economic activities during the period are enhanced.

Art and Entertainment:

The masquerades and artistic elements such as dance, music, comedy, floats, brand logos, posters, drama and sculpture have been described. The event promotes a

level of interaction with the revelers and audience, which leads to spectators' participation. As they relish the culture and traditions of the participating LGA's during the weeklong event leaving an indelible memory in their minds, the art (Masquerade performance), becomes an avenue used for entertaining the spectators.

Findings

The following findings are hereby presented in summary:

Historical Overview of Masquerading in the Rivers State Carnival

The commencement of the Rivers State Cultural Carnival ''CARNIRIV'', as it was known, was an inherited idea which was implemented by the then Military Governor, Group Captain Ernest Adeleye in 1988. The Honourable Tonye Oyibo Graham-Douglas, the then Commissioner of Youth, Sports and Culture, alluded to the fact that staging the carnival, will bring a new awareness of ''our cultural values and potentials as a vehicle for establishing a VIRILE TOURISM INDUSTRY both in Rivers State and the nation as a whole''. Culture has always been a veritable instrument for national cohesion, inter communal harmony and peaceful interaction in all nations of the world. Described as the oldest carnival in Nigeria, CARNIRIV suffered a long period of lull after its maiden edition until its revival in 2008 by the administration of His Excellency, Chibuike Rotimi Ameachi (Itayemi, 2013). By 2012 the carnival was in its fifth consecutive season since 2008, according to Imegwu (2012), the Honourable Commissioner for Culture and Tourism, Rivers State. The innuagural event was hosted in Aggrey Road in Port Harcourt as the venue was devoid of masquerades or masquerade performances.Masquerades began to perform in the Rivers State Carnival from 2008, according to Ereso (2012), while responding to an interview by the researcher through telephone in May 20, 2015.

Significance of Masquerades in the Rivers State Carnival

In some local communities, masquerades performed in accordance with local calendars such as during festivals as New Yam festivals, burial rites and other socio-cultural gatherings. They were adorned in colourful regalia made of wood and other fabric materials (Ogbonna, 2009). They became revered depending on the locality, as they became important spiritual elements of society, which depicted replica images of deities and important ancestral relatives. In these societies in the past, masquerades played important roles of keeping law and order, as they were primarily used as unbiased law enforcement agents. The respondents Ugiomoh (2012) and Ereso (2012) were of the view that Masquerades in the Rivers State Carnival, basically played entertainment roles such as, dancing, acrobatic displays and other extraordinary feats (as exemplified in the performance of *Peri-Angala* masquerade) as against their cultural significance and roles in their respective localities. The Rivers State Carnival, had become an avenue used by the State Government to unify the indigenes of the State, used in opening up another vista for stake holders, companies and organizations to invest(in cultural and eco-tourism) in the State.

Artistic Elements in the Rivers State Carnival

The Artistic Elements in the Rivers State Carnival include carnival floats, Posters, Carnival Brand Logos and theatrical elements such as dance, music and drama. Others include sculptures and comedy.On the whole thirty masquerades identified in the CARNIRIV 2012 were documented and described.

Community Masquerade Groups represented in the carnival

The Community Masquerade Groups represented at the carnival were made up of groups from Twenty three Local Government Areas within the State and two support

Masquerade Groups.Out of these, contact was made with only eighteen Local Government Area Masquerade Groups which are presented below:

i. **Asari –Toru LGA**, Fiyasiri and Owu-Akongoba Masquerades.

ii. **Port Harcourt LGA**, Omeneli Lala Cultural Masquerade Dance of Elekahia, Rebisi.

iii. **Degema LGA**, Ikoli Masquerade Group.

iv. **Ahoada East LGA,** Nwigor, Nwala, Kolobi and Ajah Masquerades.

v. **Oyibo LGA**, Okonko and Ekpe Cultural Society of Oyibo.

vi. **Khana LGA,** Karikpo Masquerade Dance Group.

vii. **Gokana LGA,** Koromuu and Zimko Masquerade Groups of Yeghe.

viii. **Abua/ Odual**, Oghu Egbu Kele, Oni, Okiki and Ekiepu Dance Groups.

ix. **Okirika LGA**. Ibiawo (cult) Masquerade Group.

x. **Bonny LGA,** Ikili (sea crab) Masquerade Group.

xi. **Tai LGA**, Nluwalo, Kparakua, Nkanutete and Nbiudam Masquerade Groups

xii. **Ikwerre LGA,** Eriomenenali Dancing Group of Ubima.

xiii. **Emohua LGA**, Amanganga of Omudioga, Okorosi, Ozurumba and Ogbusiruzo Action Boys Masquerade Group of Ndele.

xiv. **Ogu/Bolo LGA,** Pioru and Peri-Angala Masquerade Groups.

xv. **Opobo/ Nkoro LGA.** Nwatam Dancing / Masquerade Group.

xvi. **Akuku-Toru LGA,** Fiyasiri Masquerade Group.

xvii. **Andoni LGA,** Namanati Masquerade Group

xviii. **Omuma LGA,** Dancing/Masquerade Group

xix. Rivers State Akwa Ibom Community Masquerade group, and

xx. Rivers State Igbo Community Masquerade Group.

Policies and Legislative Frame Work Backing the Rivers State Carnival

A legislative framework or policy gives authenticity and guide to an activity or activities. It is the promulgation of a set of rules to give order, direction or regulate an organization's method of achieving its purpose. This, according to Inegwu (2012), has not been put in place or enacted regarding the Rivers State Carnival.Furthermore, the lack of adequate statistical unit to investigate the annual impact or contributions of the carnival on the local economy of the state at this period will no doubt affect the planning of subsequent carnivals.In view of the prize often awarded to the best contingents or groups by the state government, masquerade groups compete fiercely for these prizes without commensurate effort geared towards promotion of the essence of the cultural milieu of the event.

Conclusion

In concluding, it is therefore safe to state that the Rivers State Carnival has been used over the years as a means of communicating or advertising the inherent numerous and great tourist potentials of the State to stakeholders and investors. It has also been used in educating foreigners or non indigenes about the masquerade culture within the State.

The researcher concludes that the Rivers State Carnival which started in 1988 could, according to respondents (Local Government Area leaders, Coordinators, Masquerade and Troupe leaders, and Government officials), be an avenue for empowering the populace. It could also provide social amenities and infrastructural development; become a unifying factor; bring about peaceful coexistence amongst the indigenes; and expose the numerous unknown traditions, customs and traditions of the people of the State to visitors and tourists alike.

Recommendations

For the Rivers State carnival to remain competitive and sustainable, based on the findings, the following recommendations are proffered:

Historical Overview of Masquerading in the Rivers State Carnival

There should be a deliberate policy by the Rivers State Tourism Development Agency to engage researchers to document all aspects of the carnival for posterity.

Artistic Elements in the Rivers State Carnival

Further studies should be carried out in the areas of design elements and costumes in the carnival by a Graphic and Textile artists.

Community Masquerade Groups represented in the carnival

The Rivers State Ministry of Culture and Tourism, and Rivers State Tourism Development Agency should ensure that Local Government Areas should on annual basis showcase different masquerade groups.

Promulgation of Policies and Legislative Frame Work

Sequel to the findings, it is vital for the State to promulgate laws or policies that will give direction to this tourism prototype, which should be based on sustainability, in fostering economic, social and cultural development for the citizens. This should be geared towards generating the commitment of all stakeholders and actors to preserve the culture, cultural processes and tourism within the State.

Development of a Statistical Data-Base

The immense yearly contribution or impact of the State's carnival on the social, economic and recreational values in the State can be achieved through statistical data which could be used to conduct researches or studies. This will enable the Agency/Ministry to assess its performance on a yearly basis. It will also encourage achieving yearly targets through a well defined work plan. In the same vein, the

establishment of a statistical unit will encourage yearly survey approval of the event to investigate, statistically, areas of strength, weakness, threats and opportunities for development based on expert knowledge. It will reveal inherent potentials in wealth and job creation, development of infrastructure, provision of social amenities, community participation and the relevance of the carnival in interconnecting cultures.

The Historian's Corner

Story telling is a part and parcel of African oral tradition. It is a platform where elders of a given community hand down cultural traditions through narratives to the younger generation. Spencer in Harding (2002) notes that ''…it can, therefore, be said that story telling in Africa has generally been regarded by scholars as a narrative art form akin to the novel of western literal traditions, whose orality lends it certain measure of dramaturgy''.

Among the ethnic groups in Rivers State, storytelling takes the form of a historical narrative of the given community. Whether it is narrated, chanted, dramatised or sung, it reveals elements of origin and traditional events remembered through time – experiences of successive ancestral generations and prescriptions that have grown out of the experiences. Smart in Harding (2002), states that ''story telling is a living spoken document''. It is in this regard that this study recommends THE HISTORIAN'S CORNER. The Historians Corner, as recommended in this study, is the use of a community's elder, who is knowledgeable in the history and events within the community. This will serve as an innovative and educative approach during the period of the event that will enlighten tourists and visitors on the origin and background information of the various participating community masquerades. This will perhaps, create better understanding of the masquerades, enrich experience and memories, as the tourists will return home with a new view and perception of the event or masquerade

festivals. The Historian's Corner has a huge potential to be a competitive tourism product that can attract visitors, and in particular, sustain the Rivers State Carnival, and encourage academic researches.

Rivers State Network for Rural Tourism

In order to come up with the above stated network, the study benefitted from the European Network of village Tourism (2008) and the Nigerian Tourism Development Corporation (NTDC) Decree of 1992, Section 10 in Ndu (2012) which was remodeled to suit the area of study by the researcher.

The NTDC decree of 1992, section 10 was promulgated, according to Ndu (2012), because of the realization that, every LGA in Nigeria has enviable tourism potentials which, ifproperly developed, could be immensely beneficial and would no doubt help bring economic developments to the people, state and nation.The NTDC decree stipulates that,

(1) There is hereby established for each Local Government Area of a State, a committee to be known as the Local Government Area Committee in this Decree referred to as the Local Government Area Committee.
(2) The Local Government Area Committee shall consist of,
(a) The Chairman of the Local Government Council as Chairman;
(b) The Councilor charged with responsibility for matters relating to tourism;
(c) A representative from the State Ministry charged with the responsibility for matters relating to tourism;
(d) A traditional ruler;
(e) Three persons who by reason of their ability, experience or specialized knowledge are capable of making useful contributions to the development of tourism; and
(f) The Divisional Police officer in the Local Government Area.
(3) The Local Government Committee shall, subject to the control of the Tourism Board and the Corporation, have responsibility for,
(a) Recommending to the Tourism Board, projects for development as tourist attractions;
(b) Advising on each matter relating to tourism within the Local Government Area;
(c) Preserving and maintaining monuments and museums in their areas of jurisdiction; and
(d) Providing and sustaining communal interests in tourism.

Although the twenty three local government areas that make up Rivers State can be grouped under the Upland and Coastal (riverine) areas, they share a lot in common, both in cultural and social village characteristics. In order to stem the limitations that most of these Local Government Areas face which are caused by decrease in economic activities, and the consequent increase in unemployment and underemployment, as well as migration of rural dwellers to cities (urban areas) leading to depopulation and poverty of the rural areas, it is necessary to promote initiatives that promote and contribute towards the sustainable development of these rural communities. In spite of the constraints, these communities showcase strong potential in marketing the richness of their cultural festivals. It is in this context, that the Rivers State Network of Rural Tourism, as suggested by this study, should be developed using masquerade festivals as a catalyst for integration and sustainability. This will lead to partnership working approach which will be based on a solid networking system not only at the State, but also at the community and local government levels. This will not only give rise to the development of collaboration, through intensive exchanges of experiences, it will also consolidate existing cooperation, friendship; enhance security, encourage the dissemination of outcomes of most vital experiences in each community/cluster in terms of sustainable development. It will also give rise to the development of quality management of local products situated or based on cultural tourism which will create support for promotional publicity.

This will finally result in the creation of a Rivers State Network of rural tourism ready to function by its own means, mobilizing tourists or visitors interested in rural tourism, based on the authentic traditions and festivals, which will serve as a vehicle for the dissemination of good practices in sustainable development. It willalso comprise of experiences based on different rural or local cultures and realities.

Rural Tourism in Rivers State

In the words of late Dr. Ignatius Atigbi in Ndu (2012):

> …the modern trend towards tourism development is the discovery of folklores, dancing, tradition, culture and art. On the continental basis, Africa which is still undiscovered and of which the world still has a superficial and at most times, distorted image stands to benefit from the development of this phenomenon.

The point cannot be overemphasized that, it is in the local communities that the overwhelming quantum of the natural tourism endowments, attractions and potentials are found. The quest for Sustainable Tourism Development, therefore, according to Ndu (2012), must start from the local community levels to the wards, to the Local Councils and then the State. Furthermore, the author posits that the natural course for tourism development, as far as human experience goes, is from bottom up (from local communities to the State). Ndu's position might not be far from the fact that tourism is consumed at the point of production where tourists spend their money, thereby opening an opportunity for local businesses of all sorts to thrive, allowing local communities to benefit from the informal economy, by selling goods and services directly to the visitors.

The researcher recommends that, the State Government should endeavour to locate this festival (carnival) in the rural areas. This is because, the benefits that are expected to accrue from this singular decision are enormous as indicated in the responses of the respondents from the interview conducted by the researcher.

Proposed Rivers State Network for Rural Tourism Organogram

This study proposes an approach to Cultural Sustainable Development Network Organogram (CSDNO) from the State level (Ministry of Culture and Tourism) to the Local Government Areas (LGAs), to the respective towns that make up the Local Government Areas, and the division of the Local Government Areas into four clusters,

as captured below. This will further encourage and cement harmonious relationship, sustainability, unity and the joint financing of the masquerade festivals in the rural areas. These clusters as recommended below, have been formulated in view of the respective Local Government Area's geographical proximity to one another.

Clusters:

Cluster: 1	**Cluster: 2**	**Cluster: 3**	**Cluster: 4**
AHOADA WEST	PHALGA	OGU/BOLO	ASARI-TORU
AHOADA EAST	OBIO/AKPOR	OKIRIKA	AKUKU-TORU
ABUA/ODUAL	IKWERRE	ELEME	DEGEMA
OGBA/EGBEMA/NDONI	OMUMA	TAI	BONNY
EMUOHA	ETCHE	GOKANA	OPOBO/NKORO
	OYIBO	KHANA	ANDONI

Conceptualizing Intergrated Rural Tourism in Rivers State

Intergrated Rural Tourism is forged, according to Saxen and IIbery (2007), through the construction of networks that enable actors to jointly develop resources such as local traditions, art forms, celebrations, experiences, enterprenuership, and knowledge. The term network is used in its broadest sense to describe the dynamic social relationships which actors form in order to achieve tourism- related goals. Such networks embrace a range of formal and informal structures, from loose groupings to like-minded individuals to highly formalized fora of organizations supported by paid staff and financial resources (Saxena in Saxena and IIbery, 2008).

The formal and informal structures in this study refer to the existing Organogram as captured in Figure 4 below (formal) and the Community Approach to Cultural Sustainable Development Network Structure in Figure 5 of the Proposed Rivers State Network for Rural Tourism Organogram. Networks as suggested will enable actors to search for, obtain and share resources, engage in cooperative actions for mutual benefit, develop collective vision, diffuse ideas, and mobilize resources. This in

turn can appeal to inward investors, increase in pride, and counter negative perceptions (Sexane and IIbery, 2008).

Intergrated Rural Tourism can therefore, be conceptualized as a matching of networks of local (Town Chiefs, Community Development Committees, Village Chiefs/ Heads and Masquerade Groups) and external actors (Rivers State Minitry of Culture and Tourism, Rivers State Tourism Development Agency and other Stakeholders). However, it is advisable that networks that contribute to Intergrated Rural Tourism development should embed economic actions within the local, social and political practices and at the same time enable local products and services to disembed inorder to reach markets further afield as suggested by Sexane and IIbery, 2008.

Existing Organogram



Figure 4: Rivers State Network for Rural Tourism Organogram in Use

Recommended Organogram

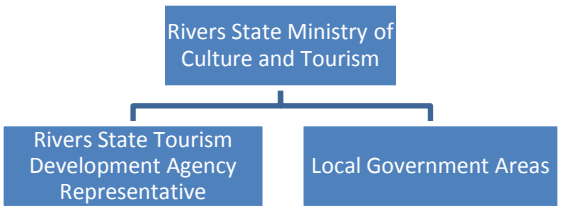
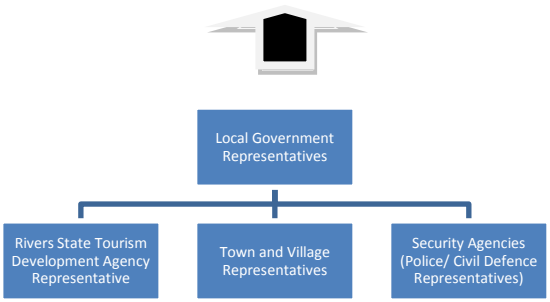
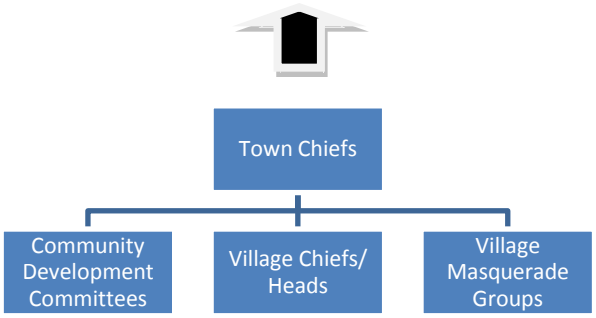


Figure 5: Proposed Rivers State Network for Rural Tourism Organogram

STATE APPROACH TO CULTURAL SUSTAINABLE DEVELOPMNT NETWORK STRUCTURE



LOCAL GOVERNMENTAPPROACH TO CULTURAL SUSTAINABLE DEVELOPMNT NETWORK STRUCTURE



COMMUNITY APPROACH TO CULTURAL SUSTAINABLE DEVELOPMNT NETWORK STRUCTURE

Original Contributions to Knowledge

The study has:

1. brought to light numerous masquerades from their local origins that were undocumented,
2. established that traditions and values associated with the masquerade festivals are panacea to national development,
3. established that, one major setback militating against the rapid development of the carnival is the lack of a statistical data base,
4. established that there is no Policy or Legislative Framework backing the carnival,
5. confirmed that, masquerades, floats, comedy, dance, music, sculptures, posters, logos and drama are the artistic elements in Rivers State Carnival.

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Interviewed Persons

Prof. Rasaki Ojo Bakare was one of the Adjudicators to the Rivers state carnival 2012, Artistic Director and the Chief Executive Officer Abuja National Carnival and a Professor of Theatre Aesthetics and Choreography at the Federal University, Oye- Ekiti, Department of Theatre Arts. Interview conducted at the Elekahia Stadium, venue of Carnival Rivers 2012 on December 11, 2012.

Honourable Edward Pepple is the Chairman Bonny Local Government Area of Rivers State, Nigeria, interview conducted at the Elekahia Stadium, venue of Carnival Rivers on December 11, 2012.

Mr. Kalada K. Ereso is an Assistant Director, Rivers State Council of Arts and Culture and one of the masquerade group coordinators to the 2012 Abuja National Carnival, Nigeria.

Ras. Ezekiel Nangibo is the Agency Coordinator mandated to coordinate the Okirika, Eleme and Ogu/Bolo Local Government Area's at the Carnival Rivers 2012, conducted at the Elekahia Stadium, venue of Carnival Rivers on December 11, 2012.

Mrs. Blessing Amadi. Representative of De'de- De'de Masquerade Group of Eleme Local Government Area being interviewed by the Researcher at the Carnival Rivers 2012 conducted at the Elekahia Stadium, venue of on December 11, 2012.

Prof. Frank Ugiomoh, A Professor of Art History and Theory, Department of Fine and Applied Arts University of Port Harcourt, Choba.

Letam Letam Sunday, is the Leader of Karikpo Masquerade Group of Khana LGA at the Carnival Rivers, 2012, conducted at the Elekahia Stadium, venue of Carnival Rivers on December 11, 2012.

Mr. Davidson George is the Group Leader of Abua/ Odual LGA contingent at the Carnival Rivers 2012. The interview by the Researcher was conducted at the Elekahia Stadium, venue of Carnival Rivers 2012 on December 11, 2012.

Mr. Tamunobere Oporo is the Coordinator of Abua/Odual Local Government Area to Carnival, 2012. The interview was conducted at the Elekahia Stadium, venue of Carnival Rivers 2012 on December 11, 2012.

Hon. Iheanyichukwu Egbu is the Adviser on Culture and Tourism to the Emohua Local Government Chairman. The interview by the Researcher was conducted at the Elekahia Stadium, venue of Carnival Rivers 2012 on December 11, 2012

Hon. Iyaye Adoki Iyaye is the Vice Chairman and Leader of the Ogu/Bolo LGA to Carnival 2012. The interview by the Researcher was conducted at the Elekahia Stadium, venue of Carnival Rivers 2012 on December 11, 2012.

Hon. Ezebalike Utula Uriah is the Leader of Ahoada East Local Government Area to Carnival, 2012. The interview was conducted at the Elekahia Stadium, venue of Carnival Rivers 2012 on December 11, 2012.

Mr. Tamunokuro Olu- Fubara, Coordinator Degema Local Government Area interviewed by the Researcher at Carnival Rivers 2012, conducted at the Elekahia Stadium, venue of Carnival Rivers on December 11, 2012.

Mr. Monday Mpigi Group Leader, Tai LGA interviewed by the Researcher at the Carnival Rivers, The interview was conducted at the Elekahia Stadium, venue of Carnival Rivers 2012 on December 11, 2012.

Mr. Oyebuchi Amadi Group Leader, Port Harcourt LGA being interviewed by the Researcher at the Carnival Rivers,The interview was conducted at the Elekahia Stadium, venue of Carnival Rivers 2012 on December 11, 2012.

Mr. Barima Bari Coordinator Gokana LGA being interviewed by the Researcher at the Carnival Rivers conducted at the Elekahia Stadium, venue of Carnival Rivers on December 11, 2012.

Mr.Bari Kpow Leader Koromu masquerade group of Gokana Local Government Area interviewed by the Researcher at the Carnival Rivers, conducted at the Elekahia Stadium, venue of Carnival Rivers on December 11, 2012.

Mr. Justice Amiso (Group Leader) Okirika LGA interviewed by the Researcher at the Carnival Rivers 2012, conducted at the Elekahia Stadium, venue of Carnival Rivers on December 11, 2012.

Mr. George Ajo Leaders of Asari- Toru LGA interviewed by the Researcher at the Carnival Rivers, 2012, conducted at the Elekahia Stadium, venue of Carnival Rivers on December 11, 2012.

Mrs Roseline Agbani Pedro .Coordinator of Asari-Toru interviewed by the Researcher at the Carnival Rivers, 2012, conducted at the Elekahia Stadium, venue of Carnival Rivers on December 11, 2012.

Miss Effeffiong Effiong Etim, the Proprietor Mma Effiom Entertainment Group of Cross River State.Interviewed at the Eagle Square, Abuja on the 24th of November, 2012.

Dr. Imegwu Nabbs (2013), Honourable Commissioner for the Ministry of Culture and Tourism, Rivers State, interviewed on January 7, 2013 in his office at the Rivers State Secretariat, Port Harcourt.

Mr. Ereso Kalada Kerry is an Assistant Director of the Rivers State Council of Arts and Culture. The interview by the Researcher was conducted in his office in Port Harcourt on January 9, 2013

Mr. Godknows Enwukweri of Enwukweri Compound of Rumusokuru Village in Emohua LGA, interviewed on September 12, 2013

Bar. Emmanuel Uchendu. Uchendu's compound of Mgbu-Eto` of Emohua LGA, interviewed on September 12, 2013

Dr. Dappa Godwin, Senior Lecturer, Department of Political Science, Federal University, Lafia, Nasarawa State.Interviewd on March, 2013

Mr. Udo Samuel, interviewd on February 10, 2015 in the Department of Fine Arts, Ahmadu Bello University, Zaria.

Mr.Evans Womodu (2015) interviewed on February 23, 2015 in the Kashim Ibrahim Library, Ahmadu Bello University, Zaria.

Mrs. Ikat Udo Dominic (2015) interviewed on March 16, 2015 in her residence at Cemetery Road, Sabon Gari, Zaria.

Mr. Idiong Emah (2015) interviewed on March 15, 2015 at the Department of Fine Arts Annex complex, Ahmadu Bello University, Zaria.

Professor Ahmed Rufai Saliu (2015) interviewed on April 9, 2015 at the Department of Fine Arts, Ahmadu Bello University, Zaria.

Appendix I:

REQUEST LETTER FOR A RESEARCH INTERVIEW

December 12, 2012
The Honourable commissioner of Culture and Tourism
Rivers State Secretariat Complex,
Port Harcourt
Sir,
REQUEST FOR A RESEARCH INTERVIEW

I am a Post Graduate student of Ahmadu Bello University, Zaria , undertaking my Doctor of Philosophy Research in Art History with bias in '' Rural Tourism Morphology: The critical Examination of the Symbolism of Masquerades in Rivers State Carnival''.

Being desirous of examining your Ministry's perspective on the Topic of Study which is in tandem with your yearly event, "The Rivers State Carnival''. The study seeks to investigate amongst other issues, the symbolism and changing roles of masquerades in Carnivals, its contributions to tourism development, rural tourism and community development, cultural heritage tourism in Nigeria and its contribution to culture and national development, types and masquerade groups, origin of carnivals and stakeholders perspective on carnival celebration. The findings could provide implications for the Nigerian government, States already hosting carnival celebrations and those that are yet to key into this noble idea.

This research was borne out of my participation as an Adjudicator in 2009 Abuja Carnival where I represented my Head of Department, Prof. A. R. SalIu. This research is basically for academic purpose. As the Chief Executive of the Ministry of Culture and Tourism in Rivers State your opinions are very valuable to this research. This interaction is billed to last for an hour and with your kind permission the interview will be recorded both in audio and visual means. You may also consider to with your kind permission avail me with relevant available literatures on tourism development and the Rivers State Carnival since its inception.

You may wish to please contact my supervisors Prof. Jacob J. Jari (08035920228 or 07059911088), Prof. Ahmed A. Saliu (08023738635) of Department of Fine Arts and Prof. Jenks Okwori (08037037442) of the Department of Theatre and Performing Arts if you may have any question or concerns regarding the research please Your participation in an interview to drive this study will be most appreciated, please.
Please, be assured of my esteemed regards.



Emmanuel Wesley Okachi
Phd/ENV.DES/2392/2010-2011
Lecturer: Sculpture section
08055559223, emmawesly2009@gmail.com

Appendix II:

EVIDENCE OF RECIEPT OF REQUEST LETTER FOR A RESEARCH INTERVIEW BY THE HONOURABLE COMMISSIONER OF CULTURE AND TOURISM'S OFFICE

December 12, 2012

The Honourable commissioner of Culture and Tourism

Rivers State Secretariat Complex,

Port Harcourt

Sir,

REQUEST FOR A RESEARCH INTERVIEW

I am a Post Graduate student of Ahmadu Bello University, Zaria , undertaking my Doctor of Philosophy Research in Art History with bias in " Rural Tourism Morphology: The critical Examination of the Symbolism of Masquerades in Rivers State Carnival".

Being desirous of examining your Ministry's perspective on the Topic of Study which is in tandem with your yearly event, "The Rivers State Carnival". The study seeks to investigate amongst other issues, the symbolism and changing roles of masquerades in Carnivals, its contributions to tourism development, rural tourism and community development, cultural heritage tourism in Nigeria and its contribution to culture and national development, types and masquerade groups, origin of carnivals and stakeholders perspective on carnival celebration. The findings could provide implications for the Nigerian government, States already hosting carnival celebrations and those that are yet to key into this noble idea.

This research was borne out of my participation as an Adjudicator in 2009 Abuja Carnival where I represented my Head of Department, Prof. A. R. Sallu. This research is basically for academic purpose. As the Chief Executive of the Ministry of Culture and Tourism in Rivers State your opinions are very valuable to this research. This interaction is billed to last for an hour and with your kind permission the interview will be recorded both in audio and visual means. You may also consider to with your kind permission avail me with relevant available literatures on tourism development and the Rivers State Carnival since its inception.

You may wish to please contact my supervisors Prof. Jacob J. Jari (08035920228 or 07059911088), Prof. Ahmed A. Saliu (08023738635) of Department of Fine Arts and Prof. Jenks Okwori (08037037442) of the Department of Theatre and Performing Arts if you may have any question or concerns regarding the research please

Your participation in an interview to drive this study will be most appreciated, please

Please, be assured of my esteemed regards.

Emmanuel Wesley Okachi

Phd/ENV.DES/2392/2010-2011

Senior Lecturer: Sculpture section

08055559223, emmawesly2009@gmail.com

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Appendix III:

REQUEST FOR PERMISSION TO CONDUCT MY FIELD STUDY

December 8, 2012
Dr, Sam Dede
Director General,
Rivers State Tourism Development Agency,
Port Harcourt
Sir,
REQUEST FOR PERMISSION TO CONDUCT MY FIELD STUDY

I am a Post Graduate student of Ahmadu Bello University, Zaria , undertaking my Doctor of Philosophy Research in Art History with bias in Rural Tourism Morphology: Symbolism of Masquerades in Rivers State Carnival''.

Being desirous of undertaking my field work on the Topic of Study which is in tandem with your yearly event, "The Rivers State Carnival'', the study seeks to investigate amongst other issues, the symbolism and changing roles of masquerades in Carnivals, its contributions to tourism development, rural tourism and community development, cultural heritage tourism in Rivers State and its contribution to culture and national development, types and masquerade groups, origin of carnivals and stakeholders perspective on carnival celebration. The findings could provide implications for the State government, States already hosting carnival celebrations and those that are yet to key into this noble idea.

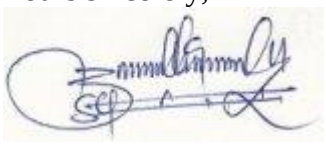
This research was borne out of my participation as an Adjudicator in the 2009 Abuja Carnival where I represented my Head of Department, Prof. A. R. SalIu. The research is basically for academic purpose. As the Director General of the Agency in charge of organizing the event, I wish to please, request your kind permission to gain access to interview the masquerade groups, please. In the same vein avail me with your available literatures (past and recent), to assist me in driving this study.

You may wish to please contact my supervisors Prof. Jacob J. Jari (08035920228 or 07059911088), Prof. Ahmed A. Saliu (08023738635) of Department of Fine Arts and Prof. Jenks Okwori (08037037442) of the Department of Theatre and Performing Arts if you may have any question or concerns regarding my request or research please

Your kind consideration of my request in driving this study will be most appreciated, please.

Please, be assured of my esteemed regards.

Yours sincerely,



Emmanuel Wesley Okachi
Phd/ENV.DES/2392/2010-2011
Lecturer: Sculpture section

Appendix IV:

REQUEST FOR A RESEARCH INTERVIEW

December 14, 2012
Dr. Sam Dede
Director General,
Rivers State Tourism Development Agency,
Port Harcourt
Sir,
REQUEST FOR A RESEARCH INTERVIEW

I am a Postgraduate student of Ahmadu Bello University, Zaria, undertaking my Doctor of Philosophy Research in Art History with bias in Rural Tourism Morphology: A Critical Examination of Masquerades in the Rivers State Carnival.

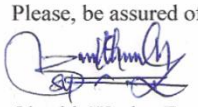
Being desirous of examining your Agency's perspective on the Topic of Study which is in tandem with your yearly event, ''The Rivers State Carnival''. the study seeks to investigate amongst other issues, the symbolism and changing roles of masquerades in carnivals, its contributions to Tourism Development, Rural Tourism and Community Development, Types of Masquerades and Masquerade groups, planning and Policies guiding the Rivers State carnival, stakeholders perspective on the carnival celebration and infrastructural development if decentralised to rural areas and its impact on wealth and job creation. The findings could provide implications for the Nigerian government, states already hosting carnival celebrations and those that are yet to key into this noble idea.

This research is basically for Academic purpose which is borne out of the desire to develop our rural areas. As the Chief Executive of the Rivers State Tourism Development Agency, your opinions are very valuable to this research. This interaction is billed to last for an hour and with your kind permission the interview will be recorded both in audio and visual means. You may also consider to with your kind permission to avail me with relevant available literatures on tourism development and documents on the workings of your Agency in preparing for the yearly event.

You may wish to please, contact my supervisors, Prof. Jacob Jat Jari (08035920228 or 07059911088), Prof. Ahmed R. Saliu (08023738635) of the Department of Fine Arts and Prof. Jenks Okwori (08037037442) of the Department of Theatre and Performing Arts if you may have any question or concerns regarding the research please.

Your participation in an interview to drive this study will be most appreciated please.

Please, be assured of my esteemed regards.



Okachi, Wesley Emmanuel

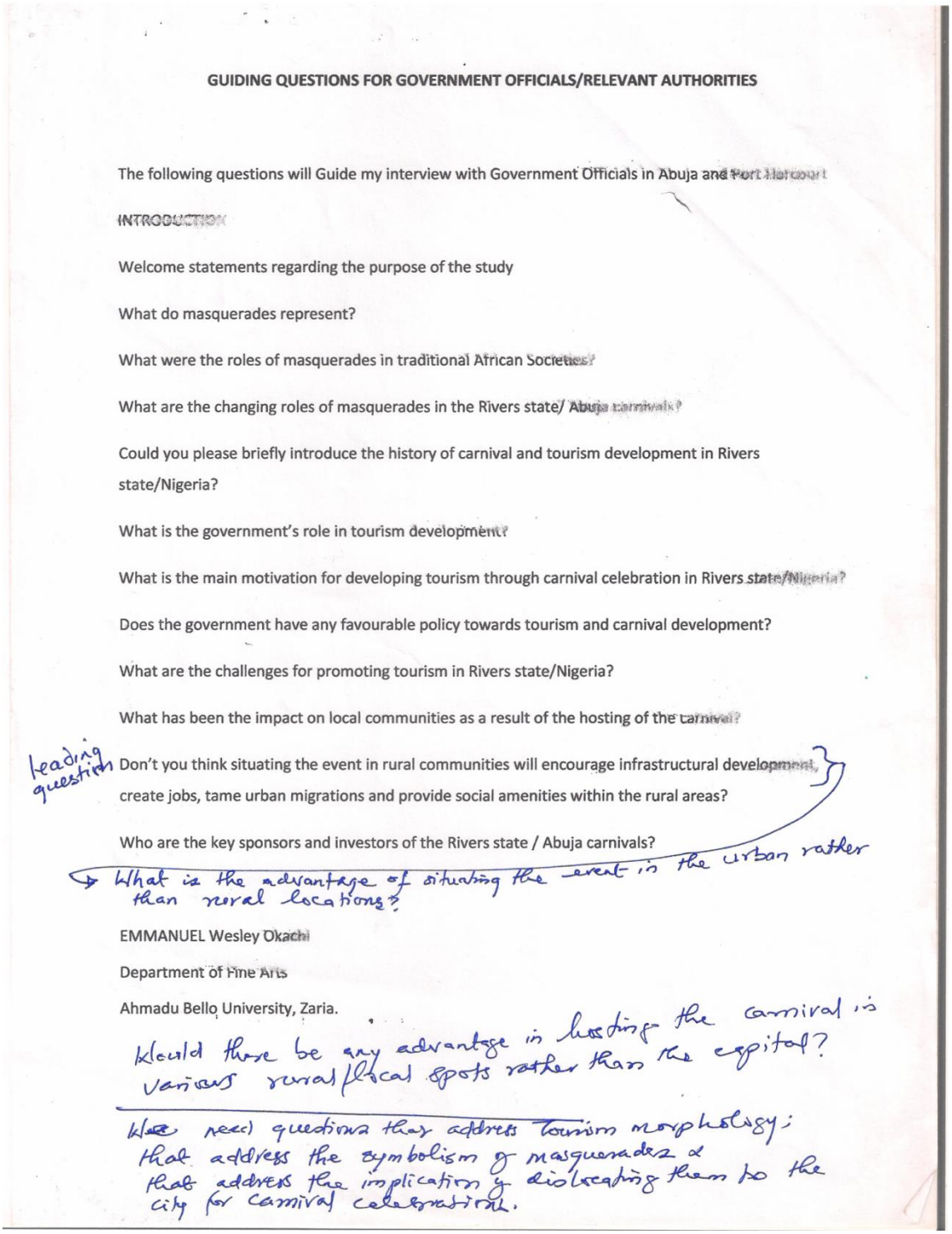
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Appendix V:

VETTED GUIDING QUESTIONS FOR GOVERNMENT OFFICIALS/RELEVANT AUTHORITIES BY SUPERVISORS



GUIDING QUESTIONS FOR GOVERNMENT OFFICIALS/RELEVANT AUTHORITIES

The following questions will Guide my interview with Government Officials in Abuja and Port Harcourt

INTRODUCTION

Welcome statements regarding the purpose of the study

What do masquerades represent?

What were the roles of masquerades in traditional African Societies?

What are the changing roles of masquerades in the Rivers state/ Abuja carnivals?

Could you please briefly introduce the history of carnival and tourism development in Rivers state/Nigeria?

What is the government's role in tourism development?

What is the main motivation for developing tourism through carnival celebration in Rivers state/Nigeria?

Does the government have any favourable policy towards tourism and carnival development?

What are the challenges for promoting tourism in Rivers state/Nigeria?

What has been the impact on local communities as a result of the hosting of the carnival?

leading questions Don't you think situating the event in rural communities will encourage infrastructural development, create jobs, tame urban migrations and provide social amenities within the rural areas?

Who are the key sponsors and investors of the Rivers state / Abuja carnivals?

What is the advantage of situating the event in the urban rather than rural locations?

EMMANUEL Wesley Okachi

Department of Fine Arts

Ahmadu Bello University, Zaria.

Should there be any advantage in hosting the carnival in various rural/local spots rather than the capital?

Here need questions that address tourism morphology; that address the symbolism of masquerades & that address the implication of dislocating them to the city for carnival celebrations.

Appendix VI:

VETTED INTERVIEW LETTER BY SUPERVISORS

Prof. Ojo Rogkare Kazaki

The Director General, 080-35991172

Abuja Carnival 080-28849039

Sir,

REQUEST FOR A RESEARCH INTERVIEW

I am a Post Graduate student of Ahmadu Bello University, Zaria , undertaking my Doctor of Philosophy Research in Art History with bias in "The Symbolism of Masquerades in Rivers State Carnival".

Being desirous of examining your Agencies perspective on the Topic of Study which is in tandem with your yearly event; "The Abuja carnival". The study seeks to investigate amongst other issues, the symbolism and changing roles of masquerades in Carnivals, its contributions to tourism development, rural tourism and community development, cultural heritage tourism in Nigeria and its contribution to culture and national development, types and masquerade groups, origin of carnivals and stakeholders perspective on carnival celebration. The findings could provide implications for the Nigerian government, States already hosting carnival celebrations and those that are yet to key into this noble idea.

This research was borne out of my participation as an Adjudicator in your 2009 annual celebration where I represented my Head of Department, Prof. A. R. Sallu. The research is basically for academic purpose. As the Chief Executive of the Abuja Carnival your opinions are very valuable to this research. This interaction is billed to last for an hour and with your kind permission the interview will be recorded both in audio and visual means. You may also consider to with your kind permission appoint me into your masquerade committee as this will enable me have a direct contact with the masquerade groups, please.

You may wish to please contact my supervisors Prof. Jacob J. Jari (08035920228 or 07059911088), Prof. Ahmed A. Saliu (08023738635) of Department of Fine Arts and Prof. Jenks Okwori (08037037442) of the Department of Theatre and Performing Arts if you may have any question or concerns regarding the session/research please

Your participation in an interview to drive this study will be most appreciated, please

Please, be assured of my esteemed regards.

Yours sincerely

Emmanuel Wesley Okachi

Phd/ENV.DES/2392/2010-2011

Sculpture section

Appendix VII:

GUIDING QUESTIONS FOR GOVERNMENT OFFICIALS/RELEVANT AUTHORITIES

The following questions will Guide my interview with Government Officials in Abuja and Port Harcourt

INTRODUCTION

Welcome statements regarding the purpose of the study

What do masquerades represent?

What were the roles of masquerades in traditional African Societies?

What the changing roles are of masquerades in the Rivers state/ Abuja carnivals?

Could you please briefly introduce the history of carnival and tourism development in Rivers state/Nigeria?

What is the government's role in tourism development?

What is the main motivation for developing tourism through carnival celebration in Rivers state/Nigeria?

Does the government have any favourable policy towards tourism and carnival development?

What are the challenges for promoting tourism in Rivers state/Nigeria?

What has been the impact on local communities as a result of the hosting of the carnival?

Don't you think situating the event in rural communities will encourage infrastructural development, create jobs, tame urban migrations and provide social amenities within the rural areas?

Who are the key sponsors and investors of the Rivers state?

Thank you

EMMANUEL Wesley Okachi
Department of Fine Arts
Ahmadu Bello University, Zaria.

Appendix VIII:

INTERVIEW QUESTIONS FOR MASQUERADE GROUPS

INTRODUCTION

Welcome statements regarding the purpose of the study

Which State / Local government area do you represent?

What is the name of your masquerade and how many are there in your group?

Can you enlighten me on the origin of this masquerade and masquerade group?

What do you think the masquerade(s) symbolize?

Can you interpret/ describe the masquerades outfits?

At what period/season do you stage this masquerade performance in your Local Government Area/ Community?

Where there preliminary meetings with government officials before the event?

What is your impression of the carnival?

How many times have you participated in this carnival?

How can this masquerade carnival be sustained?

Do you think this carnival is attracting visitors/ Tourists?

Don't you think situating the event in rural communities will encourage infrastructural development, create jobs, tame urban migrations and provide social amenities within the rural areas?

Who are the key sponsors of your masquerade group to the Rivers state / Abuja carnivals?

EMMANUEL Wesley Okachi
Department of Fine Arts
Ahmadu Bello University, Zaria.

Appendix IX:

Responses to Interviews and Questionnaires

In order to carry out the interviews successfully, the researcher notified the respondents through writing, some were met physically to book appointments while the leaders and coordinators of various masquerade groups were interviewed at the respective venues of the event.Oral interview with the respondents involved a face-to-face discussion. The researcher used video and tape recorder and other relevant materials like jotter for the interview. Leading to the interview, the researcher prepared questions on the key issues to be investigated. Questions for the interview were designed in such a way that they were open ended, and to suit the particular information akin to the respondent being interviewed.

Dr. Nabbs Imegwu

Dr. Nabbs Imegwu is the Rivers State Honourable Commissioner for Ministry of Culture and Tourism. Being the force behind the mix of culture and tourism in the state, his desire to key into the benefits of global tourism, through a deliberate repackaging of the yearly carnival to further reengineer development, grows inside him with intimidating effects. He expressed desires to strategically locate, simulate and stimulate attraction for the carnival through the use of the rich cultural heritage of the state and her growing resources from both the marine and the rain forest to attract visitors and tourists.

Since the key essence of carnival, according to Dr. Imegwu, is to spin economic activities of the state, his approach towards this great height is then to make the local area form the matrix of what constitutes the total package of what in turn becomes a buffer or the body of its presentation at the state level, hence the centre piece of the

state's presentation is galvanized through cultural inputs from the Local Government Areas.

The Honourable Commissioner lamented on the state's lack of legislation on tourism, despite its over 5o years scope of an embodiment of collective policy of tourism in the state. He however, stated his resolve to key together inputs from stakeholders which will be used to formulate the total tourism legislation. He stresses the fact that masquerades enrich the carnival's contents, hence are part of what compliments the entire events of the carnival.

On the economic aspect of the city, the commissioner reiterated that it is at such occasion of carnival celebration that the micro economy peaks up while at the same time full of optimism on other aspects of the state economy awaiting full attention.

Hon. Egbu Iheanyichukwu (Leader Emuoha Local Government Area)

Hon. Egbu Iheanyichukwuis the Adviser on Culture and Tourism for the Emuoha Local Government Area of the state. He confirmed his local government's presence at the carnival when he stated that the council was out to showcase its culture, as culture is the total way of life of every person, an individual or community or any place that he or she resides. He further stated that the year's carnival was unique in the sense that, every ethnic group or Local Government Area wanted to showcase her respective culture to the fullest, so that at the end the visitors and tourists alike will know that there is something called African culture.

Hon. Iheanyichukwu spent time illuminating on the masquerades on parade at the carnival that, their masquerade is called, "Action Boys/ Display" and that they hailed from Ndele in Emuoha Local Government Area. That, the masquerades came into being over twenty five years ago. According to him, there were three masquerades within the group namely, Tiger, Lion and the Bush Pig. Within this group, there were

more than sixteen masquerades, these include 'Ogu' (Lion), 'Wokom' (Cat), 'Eshi' (Pig) and other masquerades he said he was not able to mention as he could not recall their names.The masquerades according to the informant, symbolize what can be likened to the wild animals' threat and their eventual killing by the hunters to depict victory. In its theatrical performance, it mimics' a group of hunters shooting and eventually killing these carnivorous animals that endanger the lives of both domestic animals and humans in the community. The eventual victory of these hunters is accompanied with a wild jubilation in the community. The essence of this performance is to send to the outside world the resilience and bravery of the ethnic groups within the Local Government Area. He stated that the recent performances were a modernized version of what it used to be in the olden days, and that back in the community, the masquerade festival is held every 1st and 2nd January of every year.

He went further to say that, he was of the view that the carnival should not only be hosted in Port Harcourt, but should be held in the rural areas to attract the building of some infrastructures in the rural communities within the state. That, it will also go a long way in carrying rural dwellers along, as well as creating jobs, curbing rural urban migration. Beyond this, that Rivers State's carnival is very spectacular, unique and a cause of happiness to people because of the total ambience of the event. That in its totality, according to Iheanyichukwu, the benefits of the carnival is to create unity, togetherness, employment and engage the youths in other worthy ventures, thereby taking to good conduct rather than the vises that are inimical to the progress of the state.

Mrs. Blessing Amadi (Leader Eleme Local Government Area)

Mrs. Blessing Amadi hails from the Eleme Local Government Area of the state and a representative of the 'Dede- Dede' Masquerade Group was interviewed on December 11, 2012. She explained that the group ha two masquerades namely, Pioru

and Fish masquerades both from the 'Alesa Eleme' community. Mrs. Amadi claimed that the group's chairman, leader and founder, Obelle Ngia, during his youthful days through his gyrating skills, introduced the masquerade group twenty two years ago. Thus, the group celebrates the masquerade annually in the month of December.Celebrating the event back in the community according to the informant, will bring about required social amenities which would cause persons residing in the community to be happy with the government of the day. She stressed that, the Rivers State Carnival has become a yearly event, and has been getting better on yearly basis. Regrettably, Blessing posited that, some of the people who had keyed into the carnival's idea or event were not being taken care of by the government, and that it was her opinion that it should be otherwise since the people had continued to participate in the event annually when called upon. She extolled the benefits of the celebration as one that engages the youths into different ventures, an avenue for relaxation and challenges for the groups to come up with better performance every time the carnival holds.

Mr. Oyebuchi Amadi (Leader Port Harcourt Local Government Area)

Mr. Oyebuchi Amadi represents Port Harcourt Local Government Area of the state. who was interviewed on December 11, 2012, during the Canival Rivers, 2012 at the main bowl of the Liberation Stadium, In his own appraisal, the masquerade originated from the Elekahia community, and thus the name of the masquerade group is, 'Omeneli LaLa' cultural masquerade dance of Elekahia Rebisi- made up of seven masquerades among which are 'Doro', 'Ofirima', 'Imbeku' and 'Ohiom'. The masquerade group according to Mr. Amadi, was founded in the year 2010, and that for the past three years, the group has been a part of the carnival.

Affirming the benefit of the masquerades' performance, Mr Amadi was of the opinion that the festival gives room to bringing people together, meaning bringing about

communal unity. More importantly, he stated that, hosting the festival in their respective communities would certainly bring about job and wealth creation and infrastructural development. According to him the group celebrates annually from December 25th to 31st. The Rivers state carnival unites the entire people of the state, he asserts.

Ras. Ezekeil Nangibo (Coordinator, Eleme, Okirika, and Ogu/Bolo Local Government Areas).

Ras. Ezekeil Nangibo is the leader of Eleme, Okirika and Ogu/Bolo local Government Areas in the state. He stated that his local government's masquerades include, 'Ocheure', 'Dede-Dede', 'Nfia', 'Owu- Ekehu' and 'Osinchere'(fattening room women) dance group. The groups, from the three Local Government Areas, according to the informant, were a cluster or a unit that would be judged accordingly by the adjudicators of the event. Therefore, they were of different communities put together to form a group under him.

Nangibo went further to say that, the masquerade groups represent the culture of the people, as most of them perform annually for entertainment and historical reasons. The 'Osinchere' dance group, according to him, is basically a women group-they depict wealth and happiness, he stressed.

Concerning the origin of the masquerades, the informant said it was far beyond what he could explain, as the origin could be said to be from his great, great grand fathers. He gave the 'Nfia' and 'Dede-Dede' as instances of masquerades that bring good fortune. He stated further that their performance heralds' expectedly good omen or fortune, good luck, love and fairness to or in the community.

Amongst the benefits of the carnival event, Ras Nangibo was of the opinion that the people's cultures are been reinvigorated, reinvented, awakened, resuscitated and revisited, which was in the past, affected negatively because of the advent of

Christianity. He claimed that today the hidden aspects of their cultures have been frantically made known by the discovery of new masquerade groups. Therefore, hosting the event in their local communities will certainly create the needed infrastructure, jobs, wealth and engage their youths into meaningful small and medium scale ventures. In his clear words, the Rivers State Carnival is opening up a new way of thinking, especially for the teaming youths towards self-employment, opening up vistas of consciousness, abilities and possibilities. He concludes by praying that the government would extend the gesture to benefit local communities.

Mr. George Davidson (Leader Abua/Odual Local Government Area).

In eulogizing the importance of the Ogumadu masquerade, Mr. George who was interviewed on December 11, 2012, stated that the carnival was a platform to showcase their traditional and cultural values; therefore it was not a misplaced effort coming to participate under the festival platform. The informant opined that the essence of carnival was to basically find where the people can sell or perhaps showcase their culture to the international community in order to attract tourists to the state as well as exchange cultural and traditional values.He added that, locating the performances at their local communities, will definitely bring about infrastructural development; create wealth and jobs and social amenities to the rural areas. The local government, according to him, on a yearly basis celebrates the 'Abulga' carnival which is a smaller version of what we are doing here today, he pointed out. Mr. Davidson concluded by stressing that the move would create jobs, engage people and attract visitors to the Local Government Area.

Monday Mpigi (Leader Tai Local Government Area).

Monday Mpigi coordinates the masquerade affairs of the Tai Local Government Area of the Rivers State. He explained that the name of the masquerade is, '*Noa'lo*', and that it is used in the celebrating of the New Yam Festivals and to also usher in the New Year. That the masquerade symbolizes the old to the new-representing the tradition their people practiced in the olden days. The faces of the masquerades are used to depict the faces of the elders and things that happen in the neighborhood.

Importantly enough that the masquerade depicts how the 'Tai' people lived their lives before now. It also symbolizes peace, reconciliation, and hope, he added. That the mask is decorated basically with raffia which depicts sacredness or prohibition as the case may be. He goes further to add that there are about ten masquerades in the group and some of their names are, '*Nbiudom'*, '*Kparakwaa'* and so on and so forth. He pointed to the two standing near the researcher and added that they are called '*Noalo* and '*Kparakwaa'* and did not grant the researcher permission to either snap or record the masquerade perhaps due to the secrecy and sanctity attached to these masquerades.

He attests to the fact that hosting the carnival in the city would assist in creating awareness on the culture of the people as well as attract tourists and bring about infrastructural development, wealth and job creation if celebrated in the local communities. During the new yam festival, he says people travel down for the event from Port Harcourt to relish and admire the masquerades' attired in their various costumes. In so doing, friendship amongst individuals is cultivated, items are sold, and awareness is created about the culture of the people. This can enable visitors to acquire properties within the local community, he said with emphasis.

Finally, he prays that the Rivers State Carnival continues, because it has brought about peace which was overtaken before now by militancy and restiveness, thus social

life was at its lowest ebb and this has changed since the inception of this administration, Mpigi noted.

Mr. Justice Amiso (Leader Okirika Local Government Area).

Mr. Justice Amisois the masquerade group leader from Okirika Local Government Area in the state. In his words, he said they were there in Rivers State Carnival to showcase their cultural heritage. That there are twenty-one masquerades in their group and these include, famous *'Pioru'* of '*Ibaka',* '*Seki- dnewo'* masquerade group of '*Bolomabiri'* and '*Ibiawo'* cultural group; all of which hail from 'Okirika' LGA.

That they have in the group the '*Pioru',* '*Seki-diawo', 'Ibiawo'* and '*Ekule'* masquerade. He stressed that the *'Ekule'* masquerade group is based in Port Harcourt and that the '*Pioru*' masquerade came into being in the 1920s by their grand fathers which the youths have continued with the tradition. This is applicable to '*Sekidenwo'* and '*Ibiawo*' cultural groups, and they are all indigenous masquerade groups, the 'Ibiawo' cultural groups came into existence in 1985 by the youths, the *Seki-denwo* in 1995 and the Famous *Pioru* cultural group in 1980 and each group has seven masquerades. That the masquerades are performed during the Christmas and Easter periods of the year or through invitation, he added with flirting arrogance. He goes further to state that hosting the event in their local community could attract visitors, create jobs, wealth and infrastructural amenities but it does not follow that all the youths will want to be part of the event or be members of the group, he warned. The '*Ogwein',* '*Piriangala'* and '*Pioru'* has always represented the state at the Abuja Carnival and has continued to win prizes for the state, the event will be incomplete without these masquerades, he declared.

Mr. Tamunokuro Olu- Fubara (Leader of Degema Local Government Area).

Mr. Tamunokuro Olu- Fubara from Tombia kingdom is the leader of the masquerades group from Degema Local Government Area. He says that he brought with him to the carnival four masquerades, they include, the '*Oki', 'Ofirima', 'Sika'* and the '*Gariboli or Ikoli'* which is the crab. That the masquerades originated from the era of their four-fathers who were predominantly fisher-men. That it was during their trade of fishing, that they came in contact with the aquatic life (fishes etc) thus began to imitate the style and are today infused into their entertainment which has ultimately become a part of their culture.

He narrated how back home they use to celebrate the masquerades annually, in December from 24th to 26th or 30th to 1st of the preceding year. That the masquerades serve as an entertainment to the indigene and visitors in their community, thereby creating the awareness of the culture of the 'Degema' people. He goes further to say that in view of the fact that the different communities in the state are endowed with a rich culture, celebrating the event in their communities will lead to easy identification of the various respective of the cultures of their communities. Thus, hosting the celebration in their communities will certainly attract visitors or tourists, provide needed social amenities and infrastructure to their communities. In the same vein, he is of the belief that since they are blessed with different talents like, drumming, dancing, etc and especially considering the fact that not all of them can read and write; through these show therefore these individuals can be gainfully employed, he added.

Mr. Gomlo Barimabari (Coordinator of Gokana Local Government Area).

Mr. Gomlo Barimabaricoordinates the **'***Zimko'* and '*Koromu'* masquerade groupsfrom Gokana Local Government Area and the leader of Zimko masquerade group tp CARNIRIV 2012. He says the masquerades' performance is based on the

history of their tradition; depicting or showcasing their cultural values to the world and that there are about fifteen masquerades in each of the masquerade group. That, the masquerades festivals are celebrated once every year. The '*Koromu'* masquerade, he says is of the '*Yege*' community, while the '*Zimko'* is of the *'Biera'* community.

He paints one of the benefits of showcasing the performance as one that teaches or inculcates in the younger generation their traditional values and culture. Mr. Gomlo informed the researcher that it is the state government who shoulders the responsibility of hosting the event yearly.

He goes further to say that performing the act of masquerading gives room for the display of the individual's talents by those who engage in them and through the display of these talents; they can achieve greater things in life in the future, traveling to places they would not have ordinarily dreamt of or can be chosen to represent the state in other festivals. He commends the state government for hosting this year's event. When carnival commences, youths back in the community are very happy to participate in the event and it is quite encouraging, he retorted.

Mr. Barikpowa Ene (Leader of Koromu masquerade Group of Gokana Local Government Area).

In the same vein, Mr. Barikpowa Ene, a leader of the '*Koromu'* masquerade group says that the '*Koromu'* masquerade is from ward fourteen of 'Gokana' LGA and is performed during chieftaincy coronations, burials and cultural festivals. Also, that they are much more in number than the number at this year's event. But that the vehicle sent to them by the LGA posed a limiting factor on the number masquerades to be showcased at the event. That back home are chiefs and elders that guide and head the group could not make it to the event, and that what makes the group outstanding is its

gender friendliness-women also attend the meetings of the masquerade group back home, he echoed with pride.

Mr.Monday Mpigi (Coordinator of Tai Local Government Area).

Hosting this carnival in the city will assist in creating awareness of the culture of the people. But it can equally attract tourists and infrastructural development, wealth and job creation if celebrated in our local communities. During the new yam festival people travel down to the event from Port Harcourt to relish and admire the masquerades attired in their various costumes. In so doing friendship amongst individuals are cultivated, items are sold, and awareness is created about the culture of the people. This can enable visitors to acquire properties within the local community. The Rivers State carnival should be continued because it has brought about peace which was overtaken before now by militancy and restiveness and social life was at its lowest ebb which has changed since the inception of this administration he stressed.

Hon. Edward Pepple (Chairman Bonny Local Government Area).

The chairman Bonny Local Government Area told the researcher that the masquerade they have is named, '*Ikoli- Owu'*, meaning the 'crab masquerade' and are twenty-one in number. That the festival holds every year in August, locally known as *Fongu* in the local calendar, is the period the fishermen come back home to rest and join in the celebration of the festival. Coming from a riverine-area, the chairman says that the masquerades' significance lies in showcasing part of the aquatic life inherent in the area.

Importantly enough that, the carnival has been very wonderful since its commencement which brings everybody together signifying unity, peace and has attracted visitors; even indigenes, making them travel back home to see or be part of the event which has encouraged tourism, commerce etc. He stressed further that in River

State, he is aware that virtually all the LGA's masquerades partake in the yearly events, specifically the carnival in Bonny which starts from the 20th to the 26th of every year and that usually, it is the clubs and groups who performed in the carnival back in the LGA that are showcased in the Rivers State Carnival.

Hon. Adoki Iyaye (Vice Chairman Ogu/ Bolo Local Government Area).

Hon. Adoki Iyaye is the Vice Chairman of Ogu/Bolo Local Government Area, as well as the coordinator Ogu/Bolo carnival committee. He points out to the researcher that the name of the masquerade group is, *'Sleleso'* Masquerade, made up of three different masquerade, the '*Pioru', 'Amala', 'Ogwein'* and '*Agiji- Owu'* which have been in existence since the time of their forefathers and till date the masquerades are still a part of the culture of the people habiting the area under study. The chairman recalled the history of how their forefathers, being predominantly fishermen came in contact with the birds and fishes while carrying out their trade, observed their actions and imitated them. In those days our forefathers he asserted, understood and communicated with these birds and fish species in their languages and enacted their observations into performance for the people during festivals.

Furthermore, he stated that the masquerade festival is celebrated during the December period since they are fishermen; they find time during the season to take a break, merry and relax and it also serves as a part of their recreation. That celebrating the carnival in Ogu/Bolo will give opportunity for visitors and tourist to come into the community to recreate, which at the long run will beef up the micro economic activities of the area within the period. Hon. Adoki specifies that their culture needs to be celebrated especially those ones that can be presented anywhere in the world or can match any international standard. More so, that Rivers State Carnival through where they promote their heritage is getting bigger and bigger every year, as well as getting

international recognition. That it is healthy because it has become an avenue where they showcase their culture and extend invitation to the outside world. He added that the event also creates employment, dissuades people from going into negative social vises. He appealed and encouraged the private sectors, to partner with the Locla Government Area, and join the groups to promote and package their activities through investing in them, because in every rural community in the state there are very rich cultures that await being promoted. The intensity of the required capital seems much for the Local Government Areas or state government to shoulder, he added.

Prof. Rasaq Bakare (An Adjudicator to the Rivers State Carnival, 2012).

Prof. Rasaq Bakare was one of the adjudicators of the Rivers State Carnival. In his own contribution, he expressed that the Rivers State Carnival is great and beautiful, even though the activities were just starting that evening with the 'Ekere Rhythms of the Tribes'- that is the cultural performances. The respondant enthused that with what he had seen so far, the participants, tourists and the visitors were in for a great time in Port Harcourt.

Prof Bakare was of the opinion that like the state, each local government should take the bull by the horn and begin to organize festival celebrations. He said that it would attract the tourist to go down to the grass root of the Nigeria communities and know what truly lies in existence for the very first time. He attested to the fact that he knows that in some states, some local government areas are already into festival organization. That, that is why it is very important to strengthen our local government's system, for most of the local governments in the states simply cannot take up such projects now because of their weakness when it comes to autonomy and their finances. So, this is one of the reasons why we need to strengthen them so that they can be strong

enough to organize festivals like what is happening right now, so as to make tourism a big business at the local government level, he pleaded.

Mr. Kalada K. Ereso (Assistant Director, Rivers State Council for Art and Culture)

Mr. Ereso (2012) explained that masquerades were used in the era of our forefathers to entertain, police, resolve disputes in our communities etc. They originated from the art of mask carving. by our forefathers and were used to mediate between them and their ancestors. Carving of masks during that period was based on strength of a person like a warrior whom was represented through the mask. Masks were also depicted in the images of animals and fishes. Animals such as lion, tigers, leopards, elephants, while aquatic animals and reptiles like hippopotamus and boa conscriptor and fishes such as whale, shark, saw fish are known to poses great strength so were carved and libated upon to gain their strength which led gradually to putting them on for performances. (kalada 2012).

There are three Masquerades from Okirika in the group, namely the Ogwein , Peri-angala and the Pioru Masquerades.

Pioru masquerade: The *Pioru* masquerade is from the main Okirika and is also found in Ogu/Bolo LGA because the later was carved out of the former, so both LGAs do have a lot in common in terms of culture. The *Pioru* masquerade has a very small face, a long beak, depicting a fisher bird often seen around the mangrove forest or riverine area.

The origin of *Pioru* Masquerade: Before now the hunters observed that there are certain types of birds that usually come together when they want to feast or eat. In the process at intervals they shake their bodies perhaps to push out flies. So there is a constant shaking or movement of the body by these birds while feeding and at the slightest external movement around them they react by jumping. They are very smart

birds. So this is what was carried or used by the players of this masquerade during their performance. Pioru is a very smart masquerade because its dance steps are copied to reflect the restlessness or unstable nature of the bird. During their performance what is regular or constant is the wriggling of the waist depicting the unsteady nature of the bird. Mr. kalada when asked was unable to remember the English name of the bird.

Although there are some masquerades that are scheduled to perform at a particular season or period of the year especially when it has to do with rituals like appeasing the gods, new yam festivals and initiations. The Pioru masquerades do not have a specific time set aside for their performance. During festive periods *pioru* masquerades perform, they can be invited to perform in occasions by individuals or groups and as an indigenous masquerade group they can equally be invited to entertain the chiefs during their gatherings hence this masquerade is not strictly restricted to a particular time or period of the year to perform.

On the changing roles of masquerades which is as a result of situating these carnival festivals away from their original habitats can not in any way totally affect the masquerades such that it will lose its value. As a case study the *Ogwein* masquerade for instance when hosted in the local community is better felt because they are very conversant with the terrain and the numbers of masquerades are more than when they are taken to perform outside the community because of the financial implication. Secondly, there would have been one or two things they would have done in terms of having sufficient time to showcase their display or performance if in the local community arena. This is contrary to what obtains at the state or national levels where the masquerade groups are given a time ambit for their performance thereby restricting them from showcasing completely their respective performances. The *Pioru*

masquerade is performed in most of the riverine communities and some upland communities like Eleme in Rivers State due to their interest in the masquerade.

In domiciling the festival in the rural community he asserted that in his home town Okirika there has been occasions when the carnival was organized. Respective compounds that make up the community expectedly displays with their unique masquerades that are specifically owned by the compound. Opportunities such as this do enable the respective compounds to showcase their masquerades which ordinarily would not have been, especially at the state or national levels.

The decentralization of the Rivers carnival all depends on the leadership of the culture and tourism ministry's decision to implement or the leadership of our local government areas. It is actually going to be very helpful to the local communities and the youths that are will participate in the event.

The Abuja National Carnival and the Carnival Rivers are means used to reawaken perhaps the Local Government Leadership to key into the tourism business. The first national festival in Nigeria was the Festival of Arts and Culture (FESTAC 77), held under the military administration of General Olusegun Aremu Obasanjo where Rivers state came out tops.

With the advent of this event at the national level it then becomes imperative for local communities to key into this noble course by availing them the opportunity to resuscitate or revamp various masquerade groups or family masquerades that had been neglected overtime to avoid our culture or respective masquerades going extinct. There are numerous number of masquerades in Okirika for instance that are no more showcased during events such as this either due to funding or the death of those knowledgeable in the act of masquerading.

Most states in the country has began to key into hosting carnivals prominent amongst them are the carnival Rivers, Carnival Calabar, Enugu Carnival, Eyo masquerade festival in Lagos state etc. With this consciously gradually building to its crescendo most states will have no choice but to commence the hosting of this event in their respective states. This will probably lead to having the Local Government Areas to resuscitating their respective cultural festivals within their domain and bring about the rebirth of abandoned festivals which will give room for variety. In the same vein this will lead to enriching the carnivals, assist the Local Government Areas in getting acquainted with their various cultural dance groups cultural artifacts and masquerades.

The benefits of revamping these events through various dance and masquerade groups are enormous. Stories have it that instructions can be given, values like morals and ethics are taught and transmitted to the spectators or younger generation in the course of these performances in our local communities. This brings about peace, unity and morally upright individuals in the society because they are consistently reminded of their role in the community through these media. While it will economically empower the youths in the respective local communities thereby engaging them into meaningful ventures.

The hosting of this carnival in our rural areas will like I have enumerated create wealth, jobs, stem urban migration, and curb youth restiveness in our communities or states because the youths will be properly and positively engaged. So the LGA's leadership should strive to engage the youths through the organization of carnivals. The benefits that accrue through the hosting of this event are numerous and unquantifiable. It becomes an avenue for unity, peaceful coexistence, and builds love among various participating families and compounds.

Prof. Frank Ugiomoh (Lecturer, University of Port Harcourt, Choba)

A Professor of Art History and Theory, in the Department of Fine Arts and Design University of Port Harcourt, Choba asserts that masquerades are part of the human inclination to mime and imitate. However, it cannot determine when in history they began to play a dominant role in culture. The metaphor about the masquerade is that ‘‘I am not myself’’. So it is a tragic essence of perpetual denial of self, and in that regard we want to realise that it seeks its authority from that anonymity itself, which then confirms that probably can be seen as a spiritual or a metaphysical presence in human communities in such a way that they are seen to be harbingers of some messages, social coordination, temperance and often times representation of the gods

Above all there are masquerades used for entertainment, induction of the ancestors to the world beyond and ritual enactment. So we find ourselves going back to Margret Trowel who actually classified African art in three spheres namely, the art of ritual display, man regarding art and spirit regarding art. If you look at these three categorisation in which the African art can be found masquerades perform in all of them, if we talk about man regarding art we will probably be looking at entertainment; in spirit regarding art we will be looking at inducting an ancestor to the world beyond and in ritual display; cleansing the community or society depending on what they are needed for. Taken for whatever it is the ‘‘masquerade is an idealistic construction by man to actually see man leaving beyond the realm of the human person to the spiritual realm.

The carnival is human because human as a social being and animal is one that seeks to enact its actions of what i will call a cluster of human persons. So in many human societies, humans have always come together in a variety of ways to celebrate and to do things that are communal or have lethargically relevance in the sense of

gathering together. Be that as it may i am aware that the carnival tradition in Europe is a recent reinvention. And that reinvention for social gathering or otherwise is opined to have its origin from Africa by some people. Furthermore, they are of the view that the slave tradition from Africa to the West actually initiated it. One of the finest carnivals we have had, the Brazilian (Rio de jenairo) carnival started simplistically in a way of agreeing to celebrate. If you take a look at the picture of the first carnival in Mexico it was very simple, people wearing a white shirts and white knickers to commemorate the gathering together.

Over the years it has developed into what one can call a monumental artistic performance that actually has become an earth or human moving thing. Therefore the carnival tradition is originally African because the Africans within a given setting of the masquerading social construction are persons who normally do not live within their own enclosure just by themselves. Everything is celebrated, from the naming of a child to the unavailing of anything in the society is celebrated that is where we find the epic nature that the masquerade eventually assumed being part of. So the origin of the carnival is African because any performance or celebration by an African is always an outdoor, unlike the West where eight (8) months of the year they are all locked indoors because of an inhospitable weather. So in generating carnivals in the West generally they had to adopt what they borrowed from the West Indies or the Latin American countries that has an infusion of the African spirit in it. So definitely we will conclude that the origin of the carnival is African and it remains African.

You would want to realise that the city has not been segregated from a normal African community just because of a particular space or locality has metamorphosed from a gathering of a few people or clusters into a city . A city is an expansion of what probably was a few persons owing to some social dynamics, economic or political

populations in these places we call cities have come to such explosive point that we now ascribe to them something extraordinary than what might be called the rural environment.

Even in our recent history we realise that so many states capitals were simply hamlets in those days but because they had the opportunity of becoming state capitals they became cities in a given sense. The definition of a city is simply a cluster of many towns or settlements or many communities that have distinct names. So we say that this has become a city, metropolis or a cosmopolitan place. But this is actually the place where you should take masquerades to because you don't want them to lose their past.

Tthe masquerades we find in the carnivals are simply what i call a reinvention of what used to be a social reenactment or performance, so that we can be able to continue to live with our past having left the rural environment he stressed. The rural environments are coming under serious attack from reenacting what we call the traditional or indigenous forms of entertainment. This is because people today are mistaking the masquerading performance and traditions as being devilish, unchristian etc. So you find them losing patronage more than any other thing. So if we get them over to the carnival environment (the city) it actually becomes a medium to sustain such traditions that have so many values from being chattelic to entertaining, because this is what we call performance art, because in the Western world what Africans relish in is what has now been converted into again performance. In Africa we are engaged in performance once again and thinking that its origin is the West. So it is all an expansion of an ambience of human entertainment and the ways of achieving past time engagement.

The masquerade didn't have one particular function. In most societies or communities we had diverse masquerades like the *okorosha* masquerade of the eastern

Nigeria of Orlu, Imo, Afikpo etc, it was one masquerade that was of a social control, meant to control the vices at the same token the ijele had different functions. They were not merely art forms that were targeted at one particular dimension or view. Like i said if you look at Trowels view of man regarding, spirit regarding and art of ritual display, they all have different purposes. So we cannot pin down the masquerade as having a cultural, social didactic function purely. Even the gelede mask of the Yoruba can perform under any guise of these three. So the central thing beyond and encompassing in all of these is the centrality of entertainment. In some masquerades that we see as engineering what we call social order, like in Agenebode my home town, we have a night group called Ekweawa they come out at night they wear masks, if you are found of quarrelling in your society they come out at night to caution you, failure to abide by their reprimand as a member of the community will attract a sanction on you when they visit you the second time.

The symbolism of masquerades in carnivals in the cities is purely entertainment because they now can be reduced to what we now call man regarding art. Even if they had some social meaning and functions in so far they are brought into carnivals, they now assume a different metaphoric relationship against its former. For instance, it's just like bringing the ijele masquerade to the Abuja International Carnival it now becomes symbolic not in the frame in which it is in the community.

You must realise that the work of art is so dynamic you do not minimise its capabilities to fit into any social context or construction because it can assume any form, so masquerades do not have any fixed function, content or construction. Masquerades are just like any work of art because the context in which it is situated defines how it is interpreted and related with.

The decentralization of these carnivals to rural communities will not be of any benefit to the rural communities in the sense that we want to bring or reenact the rural and what is our identity that can always be lost in the city to the city. That is the idea behind the carnivals situated in the cities.

The argument that carnivals will bring about development if situated in the rural communities, we shouldn't rely on carnivals for the development of our rural areas. Some rural areas have things that are even more dynamic that can attract people there. Some rural areas maintain the masquerading tradition that is annual as a way of ritual to itself without the carnival celebration.

All we need actually is a vibrant cultural policy that advertises all sorts of festivities that are of masquerading origin or cultural origin in all the nook and crannies of the country. So that anytime they want to perform people have the calendar of the events, and they attend or be part of these festivals that they are interested in at their own chosen time instead of transposing. Because when you are transposing into the rural community it may not easily be absolved by the rural community. For instance if you are asking people to leave to Eket probably for a carnival what are the recreation industries that can actually absolve the number of people that can go there, and what railing infrastructure do you have , if people or visitors want to leave from Port Harcourt, Calabar or Uyo to be part of the event. So the cities with real sprawling entertainment and tourist industries (hotels etc) remains the place because we do not want to cope with our past haven transformed the city into mega polis that are of European models and standard.

The state governments are only trying to simply make sure that the hospitality industry in their environment gets a boost or gets the attention it deserves more so when we realise today that tourism in most cities of the world has become the second largest

earner of foreign reserve. After all the tourist is simply the man who thinks that what another has to offer is enticing and that he must leave to visit that place. So the tourist is that individual who leaves his domain to go and see what others have which he doesn't have. And the more you put in the entertaining dimension to it the better. That is why we bring in masquerades to perform in the carnival. And give or allow the people some sense of recreation but beyond that there is nothing else.

The policies that are to be put in place to attract tourist are many. Like i have said if we have a comprehensive record or rooster of our cultural festivities, ceremonies, and masquerade performances across the country and it is well advertised in the web that is Nigeria people will decide to come when they want to. According to Emmanuel Kant ‘‘a work of art is a racial leveler ‘’ because it is one action or activity engaged by the human being that obliterates racial and social lines because the art work is always there as an enticer.

When one talks about originality or authenticity of this event or locations, those who want original thing are probably the art historians and the anthropologists, but the visitor who has come for sight seeing and entertainment, even if he or she is giving the original he or she will feel distracted. All he or she needs to see is chorography, movement, colour or anything that can excite the human person or a feel of being entertained.

In view of this assumption, the work of art is constantly being reinvented always. It never assumes one form, if an art work assumes one form then it is a failure because the disposition like I told somebody, the way i use an object as a cultural tool today will be different from the way the younger generation will apply or use it in the future or time to come, that is what makes my age and theirs different, because if we insist on using cultural tools the way they have always been used then we will be in

trouble. That is why Gardermar says that tradition necessarily does not mean a static reference to a thing, rather it implicates the dynamics of change, because in that change that is constantly on, regarding a particular thing you will now begin to appreciate the miles that thing has gone over the years.

The Kanu-tete masquerade which was showcased in the Abuja International Carnival some time ago was simply invented in Rivers State by the Ogonies on the premise that a disfigured face like the cartoon will always create fun. They then had a masquerade called En-Kanu', a deformed face of an old woman. Over the years it was abandoned and then the cartoon image from contemporary newspapers brought back the idea of the En-Kanu. Instead of calling it En-Kanu they now found a way of making sure that the En-Kanu is made in twenty, fifty, forty number of persons with that deformed face so they now renamed it En-Kanutete. So from En-Kanutete you will find the original masquerading form had a deformed structure on the face. But modern En-Kanutete now is ekpoish calabar type masquerade, so from the same rural environment is undergoing some kind of metamorphosis. So that is an example of a reinvention and retooling of this whole idea of what we call masquerades.

To sustain the Rivers State carnival, the informant stated that the organisers should ensure that there isn't a repetition of the previous years performances in the preceding years event if not visitors and tourists alike will begin to lose interest. What makes a carnival thick is its dynamic leaps over the years depending on what is available in culture and the community not necessarily going back thinking that you are reenacting tradition. Rather you are only enacting a presence and a now, but actually the work of art in a carnival is a display of the remnant of self as an art work, to showcase the extent one has progressed in a civilization. Expectedly there will be a difference the way one is featured on the televisions and websites because I have imbibed new

identities that has never been part of me. And there must be a way those new identities will feature in the package of the new carnival that is what keeps or sustains it , it is not that you are reenacting culture.

Responses to Questions at the Abuja National Carnival 2012

Mr. Ernest Akuta (Team Leader, Imo State)

The name of our masquerade group is Ekeleke International group from Ofekata Orodo in Mba-itoli, Local Government Area. The group performs during the new yam festival from the months of May to July and January 2nd of every year. The masquerade signifies unity, peace and progress.

Mazi Iheanyi Iwuozor (Team Leader)

The name of our masquerade group is Okorosha masquerade from Okwu- Oba, Umuahii autonomous community in Obi- Mbieri towm in Mbaitoli Local Government Area of Imo state. This masquerade is an indigenous one which has continued to exist from generation to generation. The masquerade symbolises unity, cultural orientation and is used for entertainment. The period of the year we celebrate our festival is from December 22nd – 31st and 4th of January of the preceding year. The Abuja National carnival is has exposed the group to national limelight and has become a basis for national integration.

Mr. Kalada K. Ereso (Coordinator: Rivers State Troup to Abuja Carnival 2012).

The name of the masquerades in our group includes Owembe from Portharcourt Local Government Area, Ogwein from Bonny Local Government Area and Pioru from Okirika Local Government Area. The Ogwein and Pioru represents the aquatic nature of its habitat, and is celebrated at ceremonies or festivals while the Owenmbe is an upland masquerade which is performed during the new yam festival, coronation or at every end of the year,

The group has been attending the Abuja National Carnival from the inception which has helped in the promotion of the various cultures from the states of the federation and it is also a source or an avenue used to awaken the city dwellers of their indeginous cultures.

Hon. John Egwuonwu (Team Leader; Anambra State)

The Onowu group showcased here today originated as a result of the formation of town unions. The group is from Ukpo Local Government Area of Anambra state they serve as the traditional prime minister and cabinet speaker. Our festival is held on Onwa- ise or in our traditional calendar which is the month of September every year. The group intercedes if there is a disagreement between organisations, clans or compounds, with the aim of settling the dispute. The group is made up of Adama, Ogolo and Awdu, ikenga Ukwu, Father Abraham, Ajukwu and Otu-Odu Umueri The Onowu symbolises royalty and leadership

Mr. Joseph Okpani (Team Leader; Ebonyi State)

The group is made up of Chilgara and Uburu masquerades. These masquerades are celebrated back in our community from August to September during the new yam festival. They symbolise peaceful coexistence, policing and entertainment. Abuja International Carnival is a source of unity and friendship.

Effeffiong Effiong Etim (Representative of the Mma-Effiom Entertainment Theater,Calabar, Cross River State)

Mma-Effiom is an entertainment theater group from Calabar. The paraded twenty two masquerades at the Carnival Abuja in Eagle Square, Abuja in 2012. Most significant are the twelve (12) Ekpe masquerades that were showcased. The Ekpe masquerade symbolises authority, power and royalty. The outfit of this masquerade can be divided into two units, these include, the head and body. The body is further

subdivided into, the waist, right hand, left hand and forehead according to the respondent. On the head (*itam ekot)* are decorations; prominent is an ostrich feather which symbolizes royalty. The Ekpe masquerade according to her is usually concealed with the raffia (*nyaya)* of various colours, found on their waist *(mboboh*), right and left wrists of the hand respectively.

Appendix X:

Research Questionnaire

Rural tourism morphology: A Critical Examination of the Symbolism of Masquerades

in Rivers State Carnival

A Doctor of philosophy Research in Art History byEmmanuel Wesley Okachi

Department of Fine Arts, Ahmadu Bello University, Zaria

Research Questionnaire

Name / phone no. of team leader/participant? ----------

Which LGA do you represent? ----------

What is the name of your community's masquerade? ----------

What are the symbolisms of your community's masquerade? ----------

What is the origin of your community's masquerade? ----------

What period of the year is the masquerade festival held in your community? --------

Question 1

What is the historical overview of masquerading in the Rivers State Carnival?

a.good knowledge ( ) b. fair knowledge ( ) c. do not know ( ).

Question 2

What is the significance of masquerades in the Rivers State Carnival?

a. tourism ( ) b. unity ( ) c. entertainment ( ) d. do not know ( ).

Question 3

What are the artistic elements in the Rivers State Carnival?

a. posters/logos ( ) b. floats ( ) c. masquerades/sculptures ( ).

d. do not know ( ).

Question 4

How can the Masquerades in the Rivers State carnival be described?

a. good Knowledge ( ) b. fair knowledge ( ) c. do not know ( ).

Question 5

How many community masquerade groups participate in the carnival?

a. 8-15 LGA ( ) b. 16-22 LGA ( ) c. Don't know ( ).

Question 6

What are the policies and legislative frame work backing the Rivers State Carnival?

a.good knowledge ( ) b. fair knowledge ( ) c. do not know ( ).

Thank you

Appendix XI

CARNIRIV Brand Logos and CARNIRIV Innuagural Memorial





Hosh Jam



Reggae 360



World Peace Concert



Garden City Heritage Parade



Rivers State Tourism Development Agency







CARNIRIV Colloquium



CARNIRIV Innuagural Epitaph (Opposite View).



Theme: CARNIRIV Innuagural Epitaph, Habitat: Aggrey Road, Town Portharcourt, Artist: Unknown, Year: 1988

Appendix XII

CARNIRIV 2012 Programme of Events (Back Cover)

Appendix XIII

CARNIRIV 2012 Programme of Events (Front Cover)



Appendix XIV

FIELD WORK INTERVIEWS

Interview with the Government officials, Masquerade Group Coordinators and Leaders at the Carnival Rivers (CARNIRIV) 2012



Plates XCIV: Mr. George Ajo Leaders of Asari- Toru LGA being interviewed by the Researcher at the Rivers State Carnival 2012



Plate XCV: Mrs Roseline Agbani Pedro .Coordinator of Asari-Toru being interviewed by the Researcher at the Rivers State Carnival 2012



Plate XCVI: Hon. Adoki Iyaye (Vice Chairman Ogu/Bolo LGA and Leader) being interviewed by the Researcher at the Carnival Rivers 2012



Plate XCVII: Hon. Edward Pepple. Chairman Bonny LGA being interviewed by the Researcher at the Carnival at the Rivers State Carnival 2012



Plate XCVIII: Mr. Barima Bari (Coordinator Gokana LGA) being interviewed by the Researcher at the Carnival Rivers 2012



Plate XCIX: Mr. Bari Kpow (Leader Koromu masquerade group) of Gokana LGA being interviewed by the Researcher at the Carnival Rivers 2012



Plate C: Mr.George Davidson (Group Cordinator) Abua/ Odua LGA being interviewed by the Researcher at the Carnival Rivers 2012



Plate CI: Mr. Justice Amiso (Group Leader) Okirika LGA being interviewed by the Researcher at the Carnival Rivers 2012



Plate CII: Mr. Monday Mpigi (Group Leader) Tai LGA being interviewed by the Researcher at the Carnival Rivers 2012



Plate CIII: Mr. Oyebuchi Amadi (Group Leader) Port Harcourt LGA being interviewed by the Researcher at the Carnival Rivers 2012



Plate CIV: Ras. Ezekiel Nangibo (Coordinator) of Eleme, Okirika and Ogu/ Bolo LGA's being interviewed the Researcher at the Carnival Rivers 2012



Plate CV: Mrs. Blessing Amadi. (Representative of De'de- De'de masquerade group of Eleme LGA) being interviewed by the Researcher at the Carnival Rivers 2012



Plate CVI: Hon. Egbu Iheanyichukwu (Adviser on Culture and Tourism to the Emohua Local Government Chairman) being interviewed by the Researcher at the Carnival Rivers 2012



Plate CVII: Mr. Tamunokuro Olu- Fubara (Coordinator) Degema LGA being interviewed by the Researcher at the Carnival Rivers 2012



Pate CVIII: Prince Bonnyface E. Akawor, Leader Oyigbo LGA being interviewed by the Researcher at the Carnival Rivers 2012.

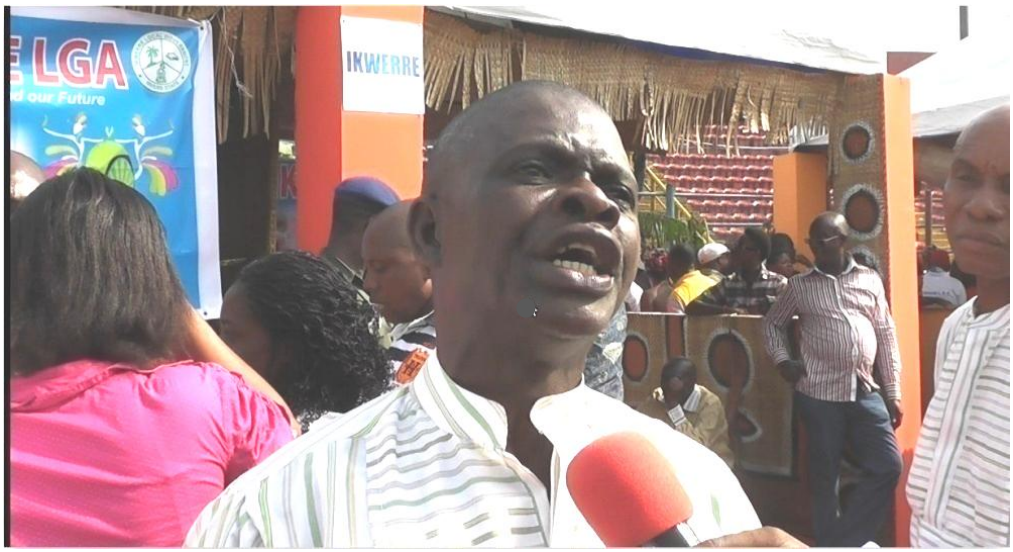


Plate CIX: Mr. Ameachi Isaac Leader Ikwerre LGA being interviewed by the Researcher at the Carnival Rivers 2012



Plate CX: Leader Etche LGA being interviewed by the Researcher at the Carnival Rivers 2012



Plate CXI: Mr. Isieke Uriah Leader Andoni LGA being interviewed by the Researcher at the Carnival Rivers 2012



Plate CXII: Hon. Ezebalike Utula, Leader Ahoada East LGA being interviewed by the Researcher at the Carnival Rivers 2012



Plate CXIII: MR. Eni Tamunobere Oporu, Leader Abua/ Odual LGA being interviewed by the Researcher at the Carnival Rivers 2012



Plate CXIV: Prof.Rasaki Ojo Bakare. Adjudicator to Rivers state Carnival and Artistic Director and the Chief Executive Officer Abuja National Carnival being interviewed by the Researcher at the Carnival Rivers 2012



Plate CXV: Prof. Frank Ugiomoh, Professor of Art History and Theory, Department of Fine Arts and Design, University of Port Harcourt, Choba, interviewed the Researcher on December 17, 2012



Plate CXVI: Dr. Nabbs Imegwu. Hon. Commissioner of Culture and Tourism, Rivers State being interviewed by the Researcher in his office in Port Harcourt on January 7, 2013



Plate CXVII: Mr. Kalada K. Ereso (Asst. Director, Rivers State Council of Arts and Culture) being interviewed by the Researcher in his office in Port Harcourt on January 9, 2013



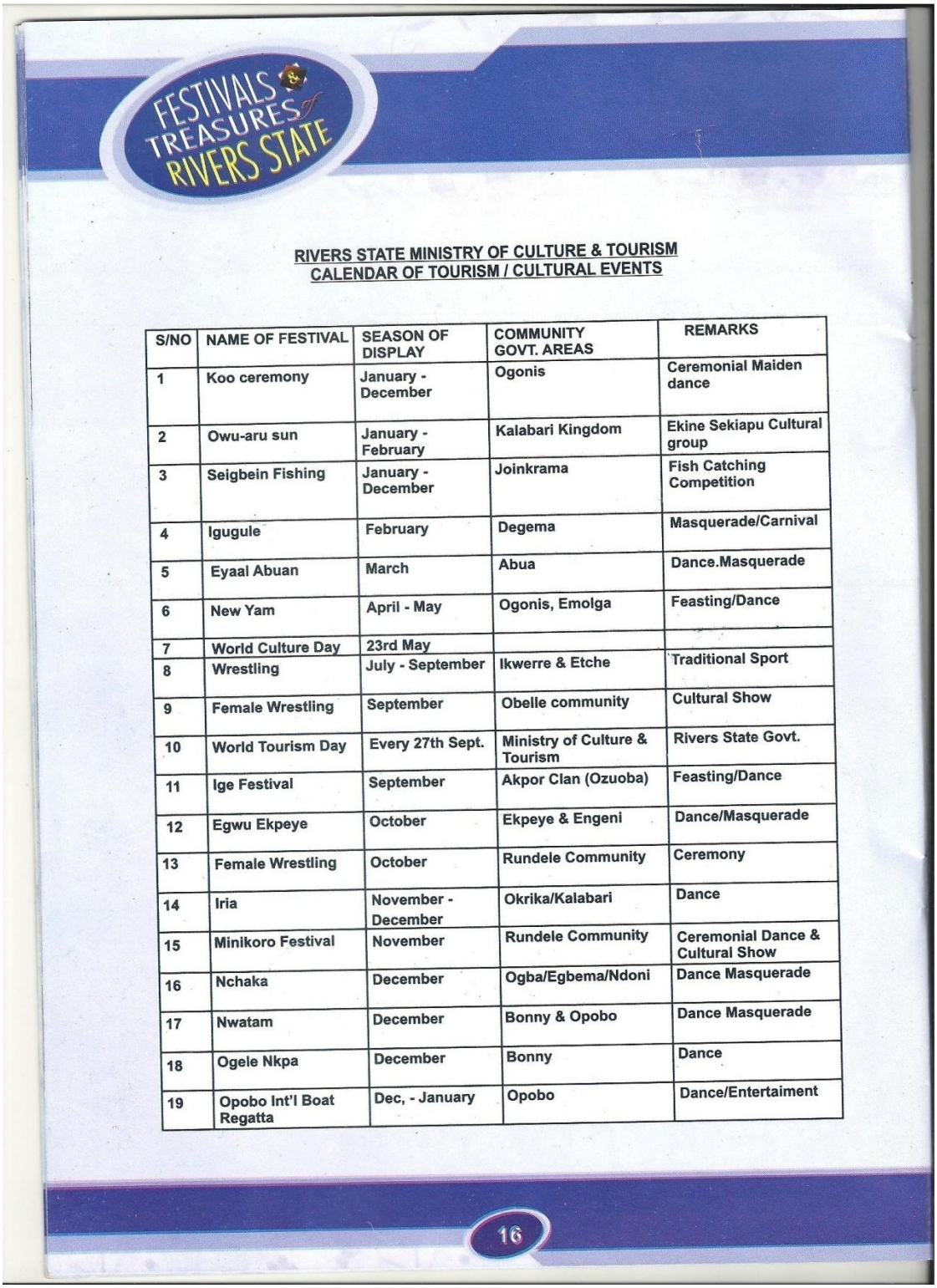
lateCXVIII: Mr. Godknows Enwukweri of Enwukweri Compound of Rumusokuru Village in Emohua LGA being interviewed by the Researcher on September 12, 2013



Plate CXIX: Barrister Emmanuel Uchendu. Uchendu's compound of Mgbu Eto of Emohua LGA being interviewed by the Researcher on September 12, 2013

Appendix XV:

Rivers State Ministry of Culture and Tourism's Calendar of Tourism/ Cultural Events



FESTIVALS & TREASURES of RIVERS STATE

RIVERS STATE MINISTRY OF CULTURE & TOURISM
CALENDAR OF TOURISM / CULTURAL EVENTS

S/NO	NAME OF FESTIVAL	SEASON OF DISPLAY	COMMUNITY GOVT. AREAS	REMARKS
1	Koo ceremony	January - December	Ogonis	Ceremonial Maiden dance
2	Owu-aru sun	January - February	Kalabari Kingdom	Ekine Sekiapu Cultural group
3	Seigbein Fishing	January - December	Joinkrama	Fish Catching Competition
4	Igugule	February	Degema	Masquerade/Carnival
5	Eyaal Abuan	March	Abua	Dance.Masquerade
6	New Yam	April - May	Ogonis, Emolga	Feasting/Dance
7	World Culture Day	23rd May		
8	Wrestling	July - September	Ikwerre & Etche	Traditional Sport
9	Female Wrestling	September	Obelle community	Cultural Show
10	World Tourism Day	Every 27th Sept.	Ministry of Culture & Tourism	Rivers State Govt.
11	Ige Festival	September	Akpor Clan (Ozuoba)	Feasting/Dance
12	Egwu Ekpeye	October	Ekpeye & Engeni	Dance/Masquerade
13	Female Wrestling	October	Rundele Community	Ceremony
14	Iria	November - December	Okrika/Kalabari	Dance
15	Minikoro Festival	November	Rundele Community	Ceremonial Dance & Cultural Show
16	Nchaka	December	Ogba/Egbema/Ndoni	Dance Masquerade
17	Nwatam	December	Bonny & Opobo	Dance Masquerade
18	Ogele Nkpa	December	Bonny	Dance
19	Opobo Int'l Boat Regatta	Dec, - January	Opobo	Dance/Entertaiment

16

Source: Festivals and Treasures of Rivers State, (2010) p.16.

Appendix XVI:

Interviewed Masquerade Group Leaders at the Abuja National Carnival 2012

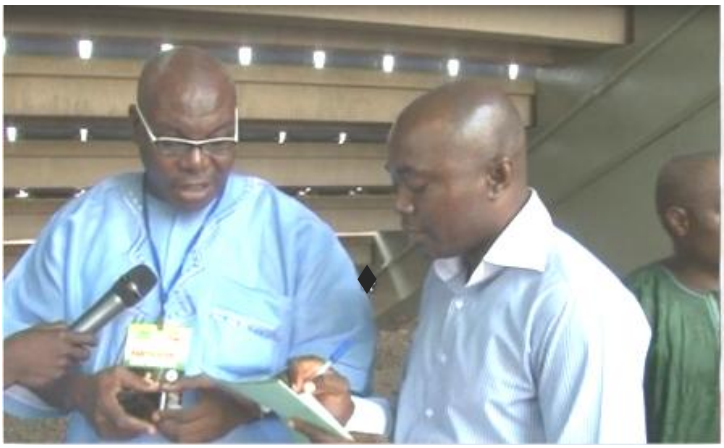


Plate CXX: Mr. Fonke Ete coordinator Akwa Ibom State Troupe being interviewed by the Researcher at the Abuja Carnival 2012



Plate CXXI: Bayelsa State Representative being interviewed by the Researcher at the Abuja Carnival 2012



Plate CXXII: Mal. Alhassan Jiya Niger State Leader being interviewed by the Researcher at the Abuja Carnival 2012



Plate CXXIII: Mal. M. K. Baba, Niger State coordinator being interviewed by the Researcher at the Abuja Carnival 2012



Plate CXXIV: Mr.Ereso Kalada Kerry (Leader, Rivers State Troupe) being interviewed by the Researcher at the Abuja Carnival 2012



Plate CXXV: Hon. John Egwuonwu (Leader, Anambra state being interviewed by the Researcher at the Abuja Carnival 2012



Plate CXXVI: Mr. Joseph Okpani (Leader, Ebonyi State) being interviewed by the Researcher at the Abuja Carnival 2012



Plate CXXVII: Mr. Patrick Ukwu (Leader Kogi State Troupe) being interviewed by the Researcher at the Abuja Carnival 2012

Appendix XVII:

Carnival Calabar Interviewed Persons



Plate CXXVIII: Elder. Mrs. Ndisong Nsadisong, Senior Special Assistant on Culture and Heritage to the Governor of Cross Rivers State being interviewed by the Researcher at the Carnival Calabar 2012



Plate CXXVIX: Hon. Gabb Onah, Chairman Carnival Commission Cross Rivers State being interviewed by the Researcher at the Carnival Calabar 2012



Plate CXXX: Prince. A. A. Elela. Leader Ondo State and Coordinator of the South West Region Masquerade Groups being interviewed by the Researcher at the Carnival Calabar, 2012



Plate CXXXI: Kale Osele Cultural Group of Ondo State at the Carnival Calabar, 2012



Plate CXXXII: Kale Osele Cultural Group of Ondo State at the Street parade at the Carnival Calabar, 2012



Plate CXXXIII: Mr. Austin Otahagwa Leader, Edo State Masquerade Group being interviewed by the Researcher at the Carnival Calabar, 2012



Plate CXXXIV: Leader, Ndebe Otanatim Dance Troupe being interviewed by the Researcher at the Carnival Calabar, 2012



Plate CXXXV: Ikom Okosora LGA cultural Troupe at the Carnival Calabar, 2012



Plate CXXXVI: Monikim Masquerade of Ikom Okosora LGA at the Carnival Calabar, 2012



Plate CXXXVII: Ivie masquerade of Edo State at the Carnival Calabar, 2012



Plate CXXXVIII: Obseri Masquerade of Edo State at the Carnival Calabar, 2012






Plates CXXXIX, CXL and CXLI: Egungun Aba Masquerades of Ekiti State at the Street Paradeat the Carnival Calabar, 2012





Plates, CXLII and CXLIII: Egungun Aba Masquerades of Ekiti State at the Street Parade at the Carnival Calabar, 2012

Appendix XVIII:

SOME LOCAL GOVERNMENT AREA MASQUERADES AT THE CARNIRIV

2012

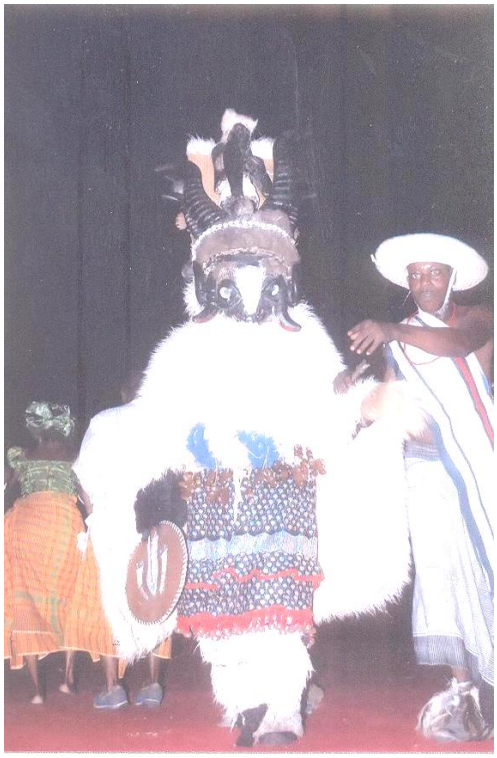


Plate CXLIV: Nmanwu masquerade of Isiokpo of Ikwerre Masquerade group at the Liberation Stadium, Elikahia, Venue of Carnival Rivers 2012 2012

Ogu/Bolo LGA



Plate CXLV: Ikoli/ Pioru masquerades (at the left hand side) of Ogu/Bolo LGA on Street Parade at the Carnival Rivers 2012.

Port Harcourt Local Government Area



Plate CXLVI: Ohiom Masquerade (Left) of Port Harcourt LGA performing on stage at the Main Bowl of the Liberation Stadium, Elekahia at the Carnival Rivers, 2012

Bonny Local Government Area



Plate CXLVII: Ikili (Crab) Masquerade group of Bonny LGA at the Main Bowl of the Liberation Stadium, Elekahia, Venue of Carnival Rivers 2012



Plate CXLVIII: Ikili (Crab) Masquerade of Bonny LGA at the Main Bowl of the Liberation Stadium, Elekahia, Venue of Carnival Rivers 2012



Plate CXLIX: Hon. Edward Pepple (second from left), Chairman of the LGA and other officials pose with the Ikili masquerade group before their performance at the Main Bowl of the Liberation Stadium, Elekahia, Venue of Carnival Rivers 2012

Degema Local Government Area



Plate CL: Ikoli Masquerade of Degema LGA displayed for a snapshot by the researcher at the Main Bowl of the Liberation Stadium, Elekahia at the Carnival Rivers2012



Plate CLI: Ikoli (Crab) Masquerade of Degema LGA performing on stage at the Main Bowl of the Liberation Stadium, Elekahia at the Carnival Rivers 2012

Emohua Local Government Area

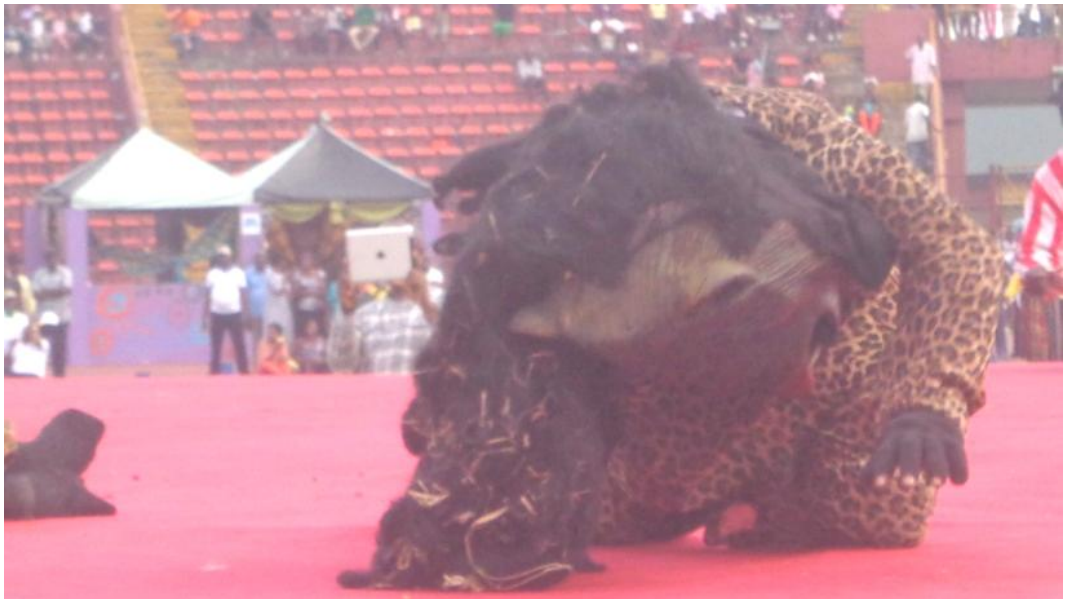


Plate CLII: *Eshi* (Pig) Masquerade of Emohua LGA performing on stage at the Main Bowl of the Liberation Stadium, Elekahia at the Carnival Rivers, 2012.

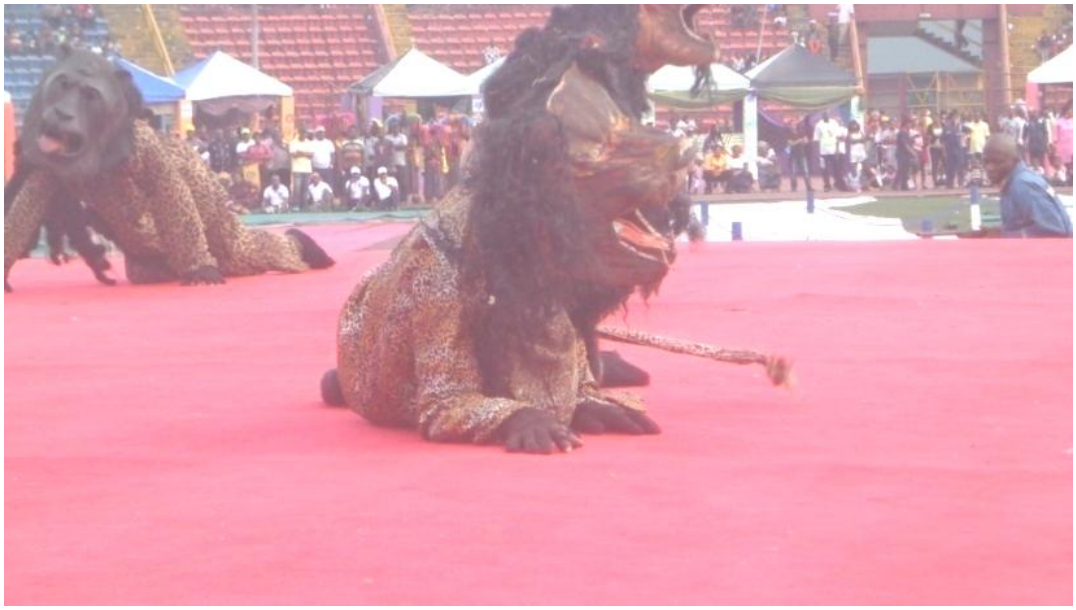


Plate CLIII: Wokom (Cat, extreme left) Masquerade of Emohua LGA performing on stage at the Main Bowl of the Liberation Stadium, Elekahia at the Carnival Rivers, 2012.

Akwa Ibom Community masquerade



Plate CLIV: *Ekon* masquerade of the Akwa Ibom Community resident in Rivers State, 2012, Photograph: Emmanuel Wesley Okachi.

Appendix XIX:

Research Assistants at the Abuja National Carnival, Carnival Rivers and Carnival Calabar

Abuja National Carnival



Plate CLV: Mr. Balaogun Biodun (Deputy Director Programme) and the Researcher in his NTA Abuja Head Quarters office



Plate CLVI: Mr. Emmanuel Anrihi. News Department, NTA Abuja Headquarters and the Researcher in Oluwatosin Atere's office in January 2013.



Plate CLVII: Miss Oluwatosin Atere and the researcher at the NTA Abuja office (Information Communication Technology Department) in January 2013

Research Assistant (Carnival Calabar, Cross Rivers State; December, 2012)



Plate CLVIII: Mr. Saviour Asuquo, private camera man at the Carnival Calabar 2012

Research Assistants (Carnival Rivers; Rivers State, Nigeria) December 2012



Plate CLIX: Mr. Obinna Elemuo. Programmes Department, Camera Unit, NTA Channel 10, Port Harcourt.

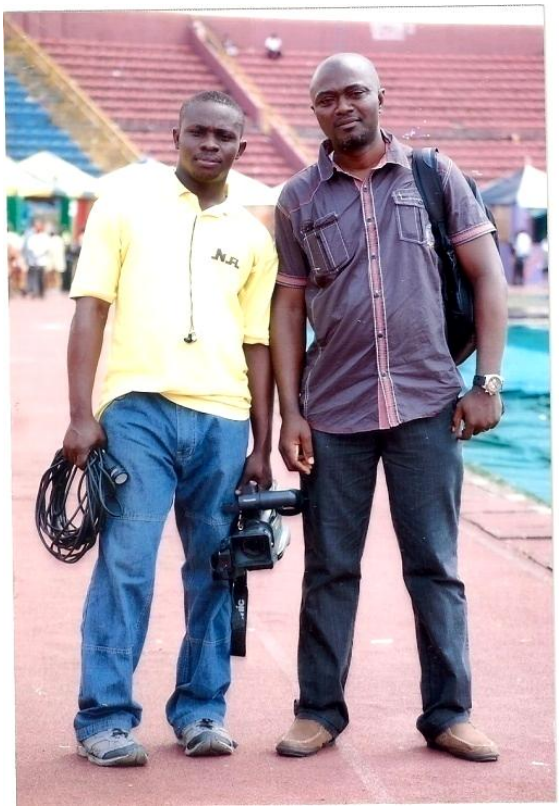


Plate CLX: Mr. Abiye Soberekon. Programmes Department, Camera Unit, NTA Channel 10, Port Harcourt and the Researcher in December 2012.

Appendix: XX

Publications

Emmanuel, W.O (2015)Artistic Elements in the Rivers State Carnival: An Emblemic Attraction for Tourism Promotion.JORIND 13(1), June, ISSN 1596-8303. www.transcampus.org/journal;www.ajol.info/journals/jorind, Federal University of Technology, Owerri,pp.90-100

Emmanuel, W. O. (2015) The Relevance of Masquerades Festivals and Tourism in National Development. The Journal of Arts and Ideas (J.A.I), Vol. 23, June, ISSN 1118-7328,Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, pp. 21-40