THE CONTRIBUTIONS OF NIGERIAN ARTISTS AND ART EDUCATORS TO THE DEVELOPMENT OF ART EDUCATION IN NIGERIA

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B.A.(Fine Arts); Grad Cert. Educ
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2000

DECLARATON

I, MAMZA, Musa Palnam, hereby declare that this dissertation titled "The Contributions of selected Nigerian Artists and Art Educators to the Development of Art Education in Nigeria", has been written by me and is a record of my own research work. It has not been presented or accepted in any previous application for a higher degree.

All quotations are distinguished by quotation marks and sources of information are specifically acknowledged.

Mamza Musa Palnam

7/9/2000

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D a t e

CERTIFICATION

This dissertation, entitled: "The Contributions of selected Nigerian Artists and Art Educators to the Development of Art Education in Nigeria", by MAMZA, Musa Palnam meets the regulations governing the award of the degree of Doctor of Philosophy of Ahmadu Bello University, Zaria, Nigeria. It is approved for its contribution to knowledge and litetary presentation.

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DEDICATION

This dissertation is dedicated to my late wife, Zainabu Musa, and my six children: Michael, Mercy, Munagukur, Ijudai, Madu and Nubuwa for their endurance, love and encouragement which have made this work possible.



Mamza Musa Patnam

7/9/2007

Date

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ABSTRACT

THE CONTRIBUTIONS OF NIGERIAN ARTISTS AND ART EDUCATORS TO THE DEVELOPMENT OF ART EDUCATION IN NIGERIA

By

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The development of art education in Nigeria has been a reflection of socio-cultural and political practices; and social and economic changes from traditional times through the colonial era to the contemporary period. Despite the efforts of the artists and art educators, there is inadequate literature on them to enlighten and educate readers about their contributions. Also, there has been no comprehensive study of these artists and art educators, so they remain anonymous in their professional obligations.

The specific objectives of the study were to: determine the contributions of individuals to art administration, art education, professional practice in art, publications in art, and public awareness of art; identify those who have won special awards/honours; and determine the developmental 1evel of art in Nigeria.

A combination of descriptive and historical research methods were used and the two types of instruments used were a questionnaire and an interview guide. Seven selected artists and art educators (Wangboje, Fasuyi, Okeke, Grille, Akolo, Ekeada and Ojo) were sampled, while secondary materials were obtained from books, journal articles, exhibition catalogues files among others.

The major findings showed that:

i. they have made significant contributions to art administration in the country;

ii. they have played a pioneering role in the teaching of art and art education at various levels of education;

iii. they have contributed to professional practice in art through the holding of exhibitions, the organization and participation in art workshops and conferences;

iv. they own private galleries and art training workshops;

v. they have won National and International awards/honours; and

vi. they have contributed to public awareness in art through publications, commissions, and community services among others.

It was concluded that although the colonization of Nigeria and the early efforts of the missionaries saw to it that "educated" Nigerians had no regards for their art and culture, the artists and art educators have made an impact. This has happened in an environment where the educational system has not made an overt effort at cultivating cultural awareness in the elites as well as making them consumers of their own art.

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CHAPTER - ONE

1.0 INTRODUCTION

1.1 The Background of The Study

The historical development of art education dates back to the pre-colonial era when vocational education was largely run on the apprenticeship system. Art formed part of the necessary vocational skills which, according to Fafunwa (1974), were taught to children to sustain life in the traditional system. It was also more of a family oriented educational set-up whereby the father passed his skill to his son through apprenticeship training. Wangboje (1972) identified such training as consisting of observation, imitation and practice. On completion of training, the apprentice/graduate becomes a craftsman and can then set up his own workshop and take on apprentices. It was this traditional method of art education that produced the art which has enabled Nigeria to sustain her great contribution so far to the world community. Observed that "the bold and highly imaginative Nok terra cottas, the bronze and terra cotta heads of Ife, and the famous heads, figurines and plaques from the foundries of the ancient city of Benin bear eloquent testimony to Nigeria's past achievement in the arts. These famous pieces are the works

of traditional artists who did not go through the Western educational system.

However, when the missionaries arrived in the early 1840s, there was an introduction of formal education, which had a religious undertone. To the missionaries, education was only an instrument of religion which aim was to spread the "Word of God". Therefore, the curriculum was accordingly designed to foster Christian teaching and ideals. Akolo (1985) states that traditional art was particularly looked upon with disfavour as the missionaries associated it with "idol worship" and it was a hindrance to Christian evangelism and conversion.

When the British colonized Nigeria in about 1860, the colonial government offered assistance to the missionaries with minimal control. Since colonial government lacked an initial interest in education, the responsibilities were left to the Christian missions. Abernathy, in Wangboje (1995), puts the British attitude in proper perspective when he writes that officials of British colonial government maintained that education was not their concern and to that extent schools were needed only to produce clerks for government and commercial interests. The first school known

to have included art in its curriculum, according to Wangboje (1995), was Hope Waddel Training Institute, Calabar, founded in 1895 by the United Free Church Mission.

Another development that helped art education during its teething period was the change of attitude of the colonial Government to education at the beginning of the twentieth century. Thus, in the early 1920s there was a steady expansion in education at the elementary, secondary and teacher training levels; and the running of schools was no longer the monopoly of missionary bodies. A carefully controlled government sponsored educational system was established in the Northern part of the country. Four types of schools were established: (i) Elementary Schools; (ii) Provincial Schools; (iii) Arts and Crafts Schools; (iv) Teacher Training. These arts and crafts schools were located at Bida, Kano and Bauchi. From the annual report of 1923 by the Director of Education, the schools in which instruction in arts and crafts was given had been looked after by four art inspectors. In addition, Toro and Keffi were other non-Muslim areas where such schools were located in the North.

From available evidence (Wangboje, 1995; Akolo, 1985), the foundation of modern art education in Nigeria was laid

in 1923 as a result of the vision and initiative of a Nigerian Artist, Chief Aina Onabolu (1882 - 1963). As a result of Onabolu's activities in the schools, he was able to persuade the then Director of Education to appoint qualified art educators from the United Kingdon to take teaching positions in secondary schools and Teachers' Colleges in Nigeria from 1927.

What process has the development of art education taken in other countries? What group of individual professionals have contributed to it? What roles have artists and art educationists played in it?

According to Morley (1983), there was no significant public expenditure on art and design education in Britain until 1837 when it was deemed necessary to improve the standard of British art and manufacturers. However, many art teachers had been involved in the promotion of art education this time and still continued thereafter even without government support. In America, similar things happened. Although, formal instruction in public schools started in the first half of the 19th Century, no National organizations of art teachers existed and there were no state laws controlling the teaching of art (Pappas, 1970). Individual teachers taught art as they wished and drawing was even taught as a Science (Eisher, 1972). Also, in

India, one of the British colonies like Nigeria, art was neglected in the educational system (Virmani, 1985). When art was taught only few individuals and schools were engaged in it (Virmani, op cit). It was not until 1964 that the Education Commission's recommendations led to a major break through in the system of education which affected art (Virmani, op cit).

1.2 Statement of the Problem

The purpose of the study is to determine what roles Nigeria artists and art educators have played in the development of art education in Nigeria.

Not much has been written about the Artists/Art Educators' contribution towards the development of art education in Nigeria. Today, there are scattered biographies and brief analyses published in some books on individual artists by Beier (1968), Mount (1973), Oyelola (1977), Fosu (1986) as well as in periodicals such as "New Culture", "The Nucleus" and "Nigeria Magazine". There are also very few books: Okeke (1979), Ugbodaga-Ngu (1983), Jegede (1985), Olorukooba (1990, 1992), Mbahi (1999), where a limited space is given to the study of artists/art educators' life, time and their art works. Unfortunately, in most of the work not much attention has been focussed on

aspects of professional practice, publications, exhibitions, conferences among others to better the whole profession on a National scale.

It should also be noted that mere reading and mere attendance at business and cultural events are not enough to satisfy the need for excellence in art education at either the local or national level. If the art profession and the art education programme is to improve or develop, members (artists and art educators) must be active participants. This means participating in discussions, conducting research, producing works of art and contributing to knowledge and understanding in art. Such information is lacking as one of the teaching materials for art appreciation in the educational system. Also, Mbahi (1990) stated that artist and art educators are anonymous and not popular in the society like their counterparts in other fields of education. Oloidi (1995), also expressed the same view that to appreciate the efforts/contributions of artists and art educators to the development of art education is just like a story of triumph, progress and success.

Based on the preceding discussion, it is evident that not much has been achieved in terms of research on the contributions of artists and art educators to the development of art education in Nigeria. It is pertinent

therefore, to ask certain questions such as: What have art educators done in the development of art education since colonial times? What efforts have been made in curriculum development since independence? What roles have artists and art educators played at each level of development of art education in terms of: (i) awareness of art as a discipline; (ii) philosophy of art and culture; (iii) objectives of art education and curriculum development; (iv) practice of art; (v) art teaching; (vi) implementation of art curriculum; (vii) evaluation of the art programme?

The following research questions are therefore, of relevance to this study: (i) What have the artists and art educators contributed to the development of art education in Nigeria? (ii) What were their early art experiences? (iii) What were their educational backgrounds? (iv) Did their practice art have this impact on school, society, socio-cultural and political lives of the people in the area of study? (v) What does contribution to the development of art education in Nigeria imply?

1.3 Basic Assumptions

The study is based on the following assumptions that:

i. the development of art education in Nigeria was championed by individual artists rather than by governments or organizations;

ii. the government did not give moral support to these artists, and this had an adverse effect on their out-put;

iii. the role of art educators and artists and art education in general education has not been appreciated in the Nigerian society;

iv. it is also assumed that the contributions of individuals to the development of art education have never been quantified; and

v. the materials collected and information gathered from the responses of the artist have high degree of validity and accuracy.

1.4 Objectives of the Study

The main objective of the study is to investigate and document the contributions of artists/art educators to the development of art education in Nigeria. The specific objectives of the study are to:

(a) determine the contribution of the individuals to art administration;

(b) determine the contribution of the individuals to art teaching/education;

(c) determine the contribution of the individuals to professional practices in art (exhibitions, workshops studio among others);

(d) determine the contribution of the individuals to publications in art (books, journal articles, research);

(e) identify the contributions of the artists/art educators to public awareness in art (those who have works in public places, set up gallaries or institutions); and

(f) identify those who have won special awards/honours (National and International).

1.5 The Conceptual Framework

The contributions of the individuals being studied could be in the following areas:

i. the curriculum development process;

ii. the physical or formalistic aspects;

iii. the functional or instrumentalistic aspects;

iv. the expressive aspects of art, and

v. the responsive aspects.

The curriculum development process, as noted by Hannum and Briggs (1982), involves a number of steps. These include identifying the needs of the people; then determining the purpose that matches such needs; select appropriate content; organising the learning experiences, and selecting strategies and idea through some means of verification, implementing the curriculum and having a summative evaluation so as to make further revisions where necessary.

According to Tyler in Akolo (1982), the determination of purpose requires not only a comprehensive philosophy of education but also psychological considerations, sociological analysis of the contemporary society, and integration of the ideas of the essentialists and the progressives. Also, according to Akolo, the development of art education goes through the same process as general education. If these sequences have been considered in the development of art education in Nigeria, the need may arise for one to:

i. identify the participants in the development and at what various levels; and

ii. determine the individual contributions.

Contribution in terms of curriculum development process can be seen, according to Akolo (1982), in many ways. Such ways include:

i. writing the curriculum following some guidelines or philosophy;

ii. trial run of the curriculum;

iii. review of the curriculum (that is the formative evaluation);

iv. implementation of the curriculum; and

v. evaluation of curriculum (that is summative evaluation).

In the process of implementing the curriculum, a contributor may be involved in direct classroom teaching or private support to direct teaching such as: studio experience, organisation of field trips to museums, exhibitions, and research into art materials development.

The physical aspect of art is concerned with the structure of visual form, which is used to convey the concept through the materials. Perception is the basis for this element and involves the unified apprehension of the

external world. The form of art is the shape that it takes. In a similar vein, Read (1970) lists the main principles involved in art as the principle of form and the principle of origination. Form is a function of perception and originality is a function of imagination. Richmond (1988) stated that "the most important formal quality (of art) is the way the work imaginatively combines elements, design and material into a self contained whole that has meaning and aesthetic logic of its own". It presents its own message. This is an aspect where rules of art are taught in the school system.

The functional or instrumental aspect of art is concerned with the physical nature of the world, the way of using it as a means of developing and understanding it. It is through the manipulation of the environment that one is able to control it for personal or social ends. Green (1974), one of the main exponents of design education as fundamental part of art education, states that design is not just about visual style, but is about the total embracing process of decision making that defines form, impact, appearance and effect of man's solutions to human needs. According to him, function is not just structure and physical. The visual function of an object and of the surrounding meets a need in exactly the same way that

physical needs are met. The strength of supporting argument can be felt in Eisner (1970), who identified the contextualist ideology that governs the teaching of art education. The contextualists stress the instrumental value of art in education.

Barret (1970) notes that the expressive aspect of art is concerned with personal reality, concept formation, response to sensation and experience, and the realization of phenomena, symbols, myths, and fantasies. It opperates through sensation, emotion, reminiscence, association and inference. Expression is not a matter of giving vent to feelings, but that it is the transformation of feelings, image or idea into materials. Once transformed, the material becomes a medium of expression. It is the message emotionally or psychologically, which is typical of African arts. Eisner (1988) notes that expressiveness in art is the ability to depict thoughts, feelings and modes through a language of art. The power to state vividly and with feelings exactly what is in the mind is important to any person. It improves daily communication with others and gives one a feeling of confidence and power.

The responsive aspect, according to Eisner (1988) includes the way art affects society and the way the society affects art. This aspect also was the guidelines to

production or expression in perceiving art. Richmond (1988) conceived of this aspects also in terms of the public responsibility of the artist to community, a responsibility which would demand identification with the ideals of the society. If art is to mean something in any society if must be expressed in a language that is common to the members of that society. The strength of supporting argument can be felt in the comments made by McFee (1980) that, art is concerned directly and constantly with human individuals and groups; and it deals with concrete experiences and their objects; witgh emotions, aspirations, loves and hates. This means the value of the work of art lies solely in the power with which it forms and fixes a certain emotional content and makes it universally accessible. No one will disagree with Reed (1965) who said the artists depends on the community take his tone, his tempo, his intensity from the society of which he is a member. According to him the artists dependence on the community, and community's dependence on the artist's can assume a variety of transformations. This will depend on the way the interrelationship is expressed. All these have effects on the consumption of art by the community. These involve the use of art in urban planning, regional planning, recreation, leisure hours and hobbies, etc.

1.6 Significance of the Study

Every great figure of art education (Wangboje, Fasuyi, Grillo, Akolo, Uche Okeke among others) could be an example of what a student should be or a warning about what he should avoid. Such people could be guide for their own conduct and standard by which to judge the world about them. In understanding their history, a student watches them, thinks about them, responds to them with his feelings, his moral sense is stirred; their deeds and misdeeds, their courage, wisdom or folly, their achievements (good and bad), nourish the growth of his own dawning more sense. It is particularly by means of the biographical approach that history will influence a student's mind and character.

A comparison of reports made by Wangboje (1990), Fatuyi (1990), Olorukooba (1990), Mbahi (1999) and others in the field reveals an increasing need for art educators to re-assess their roles in society and the function of their subject. Artists should improvise, experiment and fashion new tools. The need for this study is more apparent because art educators need to set up conditions of inquiry and self-actualisation allocate enough time for experimentation, exploration, discovery and the inculcation of thoughts and also the need to work closely with various groups to alter the value of art education and its place in the curriculum.

The study reveals the true "architects" of the development of art education. It is reasonable to assume that the findings of this research will contribute to the knowledge and the understanding of activities of art educators and also the importance of art in our educational system. It is hoped that the project would be a good reference material to teachers, students, researchers, policy makers, curriculum planners and administrators.

Also, findings of this research would help in recommending ways that art educators could improve the lot of the communities in which they exist. Not only that, it would serve as a yardstick for all ambitious art educators who may aspire for such achievements in education. Lastly, it is hoped that the issues examined in this research will form a basis to stimulate further research work on related issues.

1.7 Scope and Delimitation

The study was cover intended to all the distinguished artists and art educators who graduated in the 1950s and 1960s and are academically trained. They are citizens of Nigeria where they have spent most of their artistic life. They have played pioneering roles in the area of art education and clearly form part of the history of modern

Nigerian art. It was also limited to the method used; this involves the use of questionnaire and interview schedule.

Due to limited resources (time, money and facilities), the study did not cover all the artists/art educators of the 1950s and 1960s but selected ones. The selected artists and art educators from the different zones are:

i. Yusuf Grillo
ii. J. B. Akolo
iii. S. I. Wangboje
iv. T. A. Fasuyi
v. Uche Okeke
vi. F. N. Ekeada
vii. John Ojo

The findings analysed and conclusions drawn are based upon the data collected and the responses of the subjects in the study.

1.8 Operational Definitions/Nomenclature

Art Education: Implies the education of the individual in creative activities. It is training in the subject matter of art; the studio practices or the productive aspects of art, such as drawing, painting, ceramics, graphics, textile design, theatre arts, industrial

design and so on. It also include the educative process of art history and appreciation of art. It refers to both the traditional apprenticeship system and informal workshops. In this study it is the learning through art activities (making art and responding to art) and getting to be totally involved in art as a way of life and making art a facility of life.

Curriculum: Refers to all the opportunities planned by teachers, educational planners, professional and so on, for pupils for imparting knowledge.

Curriculum Development: Implies the planning of learning opportunities intended to bring about certain desired changes in pupils, and the assessment of the extent to which these changes have taken place.

Nigerian Artist: This is an individual who was trained to be a professional artist, art educator. He/She must be born in Nigeria, trained in Nigeria and an indigene of the Country.

Art Educator: Reference to a professional or art teacher who is widely read and competent in the field of art. He is a person who is familiar with the processes of understanding children and adolescent, psychological

development, especially in relation to their creative growth and should have deep understanding of art and the art of teaching.

Traditional Art Education: Reference to the training of the individual in a traditional method of apprenticeship system. It is the informal education of artists or craftsman or woman in particularly sculpture, music, weaving, blacksmitting, painting and so on. Art was usually practiced as a family trade and the techniques and the secrets of the profession were handed over from elders to the off-springs.

Artist: Reference to the individual trained as a professional in one of the field of Art to be painter, sculptor, graphic designer, ceramist, musician, poet and specialist in related visual arts.

Development: This refers to growth or change or to bring into state of progress from one stage to another through various activities. In this study, development is the process of subtle changes from one stage to another.

Contribution: Reference is to the act of assistance or contribution to something in terms of teaching art,

publications in art activities, curriculum development, exhibitions among others.

Political Life: This refers to the life style in terms of position, status and so on in the society.

Nigeria: In this context of study means the geographical entity addressed as "Federal Republic of Nigeria".

Educational Background: In this context of study, means the educational experience and the training which the individual has gone through in his/her life time.

Art Experiences: Reference to the type of knowledge which the individual goes through in the area of art or any creative expression of the individual.

Development of Art Education: The term refers to the change, growth or advancement to a higher status from one step to the other. For example, traditional, missionaries and contemporary periods are typical development in art education.

CHAPTER - TWO

2.0 REVIEW OF LITERATURE

2.1 Introduction

The chapter is organized in the following sequence:

2.2 the concept of art and art education;

2.3 brief reflection on the history and development of traditional and contemporary arts in Nigeria;

2.4 art education curriculum development in Nigeria;

2.5 roles of art professional organization/ societies/agencies in Nigeria;

2.6 art exhibitions/festivals/conferences in Nigeria;

2.7 development of art education in some countries;

2.7.1 Britain

2.7.2 United States of America

2.7.3 India

2.8 review of related previous studies;

2.9 summary.

2.2 The Concept of Art and Art Education

The concept of art, as viewed and defined through the ages from different perspectives by different individuals due to its nature, is incomplete and open to dispute. Definitions are usually made to fit the hypothesis which follows. The definitions reviewed by the researcher are not exceptions. It fits the conceptual frame work of the research.

McFee and Degge (1980) describe art as "all those human made things that are done purposefully with some attempt to enrich the message, or enhance the object or structure to effect a qualitative and content awareness in the viewer"(P.23). In a similar vein, Gaitskell and Hurwitz (1975) said that art is a form of expression, giving order to a human being's reaction to the environment. In his own view, Dewey, in Eisner (1972), perceives the concept as an attitude of spirit; a state of mind and expression of inner feelings. Thus, Art involves the development of the physical, mental, spiritual, intellectual and creative ability of a man.

Barret (1979) sees art as a process rather than an artifact. It is something which can be defined only by describing its main facets. The facets are: (1) the conceptual elements, (2) the operational elements, and (3)

the synthetic elements. The conceptual element is the aspect of art which is concerned with personal reality, concept formation, response to sensation and experience, and the realisation of phenomena, symbols, myths and fantasies. It operates through sensation, emotion, reminiscence, association and inference. The operational element is concerned with the physical nature of the world, the way of using it as means of developing and understanding it. It is through the manipulation of the environment that one is able to control it for personal or social ends. The synthetic element is concerned with the structure or visual form which is used to convey the concept through the materials. Perception is the basis for this element and it involves the unified apprehension of the external world. The form of art is the shape that it takes. Each of these facets is not in itself art. Certain artists will emphasize one aspect but it is not possible to create an art form without the use of the element reflexively.

Art is both a means of expressing ideas in unique ways and also incorporating emotional feelings. This is sometimes termed expressiveness in art, that is, ability to depict thoughts, feelings and modes through a language of arts. Thus, art is used to maintain the values, attitudes and sense of reality from one generation to another. It is

used to give character, identity and status to groups of people, individuals, institutions through mutually understood symbols and styles of architecture and costumes.

It is in acceptance of the view that art means different things to different people that Read (1970), maintains that the answer to the question of what art should be is never to everybody's satisfaction. In summary, therefore, art is the means through which an individual expresses himself/herself. The expression, being personal, may take different forms to arrive at an effective communication.

In art education, as in all areas of school system today, there is this problem of defining ends as well as means. It is important and essential to realize that art education is not a new field. In order to understand what art education is today, it would be useful to examine some of the developments which have occurred in its history.

In the traditional society, trades such as blacksmithing, pottery and weaving are restricted to certain families. The trades were handed down from generation to generation. It is in these kinds of trades that apprenticeship system (a traditional form of art education) was mostly used. In the apprenticeship, a student is

attached to a master who had a full disciplinary control over the student. The educative content of apprenticeship training places emphasis on the learning process, the learning of skill is based on observation and imitation. The importance of the training of "hand and mind" was already recognized since the time of the traditional form of art education. Plato in Read (1958) expressed it when he said; "...we must make art the basis of education because it can operate in childhood, during the sleep of reasoning, and when reason does come, art will have prepared a path for her, and she will be greeted as a friend..."(P.25). Art is an important aspect of education in child development.

Art education has in the past years been increasingly concerned with the development of the individual, though one would want to argue that the cultural education of the individual affects his/her behaviour as a member of society. Baynes (1989) however made the point that in art education, to educate the individual as an individual he/she must first be seen clearly as a member of society. Art education has been affected by what people believed to be important social needs. The real point of all this is, of course, the proposition that education in art must equip the individual with the experience, the knowledge and the criteria necessary if art is to play a proper part in the individuals

world. This involves the significance of art to oneself and its significance as an element of social communication (Field, 1972).

Art education is a field of study which makes use of many disciplines and is seen as making considerable contributions to the overall development of society. What *are these significant contributions? According to* Encyclopedia of Educational Research (1981), Art Education can "... to some extent... provide... understanding, guidance and assistance in self-evaluation, and encouragement to do independent work, develop critical judgement, and some responsibility" (P.66). Also, Read (1970) sees the purpose of education as to preserve the organic wholeness of man and his mental faculties, so that he passes from childhood to manhood, from savagery to civilization. He nevertheless retains the unity of consciousness which is the only source of social harmony and individual happiness.

Read's version of the concept of art education, developed in his book, "Education Through Art", was based on Plato's ideas that art should form the basis of education. Read emphasized that the most important function of education is concerned with the psychological orientation, and for this reason, the education of the aesthetic

sensibility is of fundamental importance. It is this concept of art - a traditional one - which governs to a great extent, the art programme in the school system.

Today, there are two aspects of art education: (1) the education of the producer, and (2) the education of the consumer. The education of the producer is the training of the individual in the creative activities or the subject matter of art (the studio practices or the productive aspects of art) such as drawing, painting, ceramics, sculpture, textile design and so on. The second aspects is the educative process. This is education in the teaching and learning of art. This is sometimes called "art methods" in higher institutions where art education is offered as a teaching subject. It could be seen as "education in art" as Eisner and Ecker (1966) put it. It essentially involves the appreciation of art, the study of the philosophy of teaching and the psychological aspect of art.

More specifically, Read, in Eisner (1972) talks about the arts as means of educating. He continually emphasizes "the importance" of the subject to education and the incompleteness of education without it. Suleiman (1984) viewed art education at the various levels of education of an individual to discriminate in his/her verbal visual perceptions, sensation and expression. He further

emphasizes that through art education, thought, feelings, and perception are organized into an expression that communicates these thoughts to someone else. According to Lawenfeld and Britain (1975), the organization of words, we call prose or poetry, the organization of tones we call music, the organization of lines, shapes, colour and form make up art (visual arts). Depending on which level of education, the ultimate aim of an artist/art educator is the cultivation of these seemingly abstract qualities in the individual. Thus, there is the elementary school type of art education, the secondary school type or the college and tertiary type. While training in art emphasizes skill or technique in one or more areas of art, those in art education emphasize factual knowledge in the practice of art and education.

2.3 Brief Reflection on the History and Development of Traditional and Contemporary Art Education in Nigeria

From available evidences, the traditional method of art education was based on the apprenticeship system. Wangboje (1995) identified such training as where the learner is indentured to the master craftsman for an agreed period of time. The educational content of apprenticeship places emphasis on the training process. Just as in the formal system, the master evaluates on the basis of performances on

specific tasks involved. Okeke (1979) perceived the traditional craftsman, by the very nature of his work, as an important member of a community. His art was used to express internal solidarity, values, religious beliefs and philosophy.

In the traditional Nigerian society, art skills are inherent. It was an ascribed status. The apprentice was given training in the same way he was expected to train others for the family trade cycle to grow or continue. Although the works of the family guild were done collectively, there was room for individual and original innovations. It is through these traditional methods of education that Nigeria has produced the arts which are regarded as her greatest contribution to world culture. Some of these art works are Nok terra cottas, the bronze and terrà cotta heads of Ife, the famous heads, figurines and plaques from the foundries of the ancient city of Benin among others.

It is an acknowledged fact that a traditional form of art teaching existed before Islam and Christianity were introduced into the country. The Muslim communities in Northern Nigeria had Koranic education for moral and religious training, while the Christian Missionary Societies which arrived in the 1840s established schools for the

development of formal Western type of education which tended to alienate the people of Nigeria from their culture/way of life. Wangboje (1995) refers to this as a total religious cultural conversion, and as a product and reflection of European evangelical theory of the nineteenth century. To the missionaries, education was only an instrument of religion which aim was to spread the "Word of God" and the curriculum was accordingly designed to enhance faster Christian teachings and ideals. Akolo (1982), observed that conversion of the local people would have to be both from the traditional religion (which gave impetus to, and motivated most of the artistic creation) and the whole way of life which was intertwined with it and supported it. Traditional art was particularly looked upon with disfavour as the missionaries associated it with "idol worship" and it was a hindrance to Christian evangelism cohesion. According to Akolo (op cit) there was widespread evidence of direct and often deliberate attempt to destroy or suppress the indigenous arts.

When the British colonized Nigeria at about 1860, their government offered assistance to the missionaries with minimal control. The colonial government lacked an initial interest in education which resulted in the shifting of such responsibilities to the Christian missions. Wangboje (1995)

noted that the first school known to have included art in its curriculum was the Hope Waddel Training Institute, Calabar, which was founded in 1895, by the United Free Church Mission for the purpose of training teachers and pastors, in order to provide qualified personnel for the effective administration of Church and State. Only practical arts such as carpentry, tailoring, printing and metal work were taught.

Graham (1966) reported that in the Northern part of Nigeria education was started late. The first elementary school was opened in 1909 by the Colonial Government for sons of Chiefs and Mallams. This was called Hans Vischer's Nassarawa School. Reports on Education Department, Northern Province between 1913 to 1933 state that the Vocational Section of this school later became the Kano Technical School for teaching native arts and crafts including tanning and brick-making. Similar schools were opened in Sokoto and Katsina. In addition, Toro and Keffi were other non-Muslim areas where such schools were located.

According to Wangboje (1995), the foundation of modern art education in Nigeria was laid in 1923 by a Nigerian Artist called Chief Aina Onabolu (1882 - 1963). Three years earlier, he had gone to the United Kingdom and France to study the European Sciences of painting, perspective,

anatomy and other specializations and auxiliary disciplines which characterise European art education. Upon graduation with a Diploma in Fine Arts (London and Paris) he returned to Nigeria to start his teaching career which spanned a period of forty years.

In the light of contemporary art education in Nigeria, Onabolu's achievements as an artist and an art educator are spectacular. He rightly deserves the title, "Father of Nigerian Art". Wangboje (op cit) noted that one of the important achievements of Onabolu was his success in persuading the then Director of Education to allow qualified art teachers from the United Kingdom to take up teaching positions in Secondary Schools and Teacher Training Institutions in Nigeria. When Kenneth C. Murray arrived in Nigeria in 1927, he recognised arts and crafts as the basic tool of education. He believed arts and crafts should became an important part of the curriculum. In a series of short articles reviewing Nigerian arts and crafts, Murray held the view that arts and crafts have both artistic and social significance supported by a strong tradition. He also noted that under modern conditions, Nigerian art could not stand still and its continued existence and survival would depend on the respect, admiration and support of the people themselves.

After 8 years of inadequate report by the government, Murray's activities shifted to the preservation of Nigerian art. He saw the urgent need for museum establishments to house and preserve Nigeria's antiquities. Murray had many years of service as the Superintendent of Education in charge of arts and crafts, Surveyor of Antiquities and Museum Director in that order. However, with his belief in the fact that a knowledge of local arts and crafts was basic and that a study of them could form the basis of a true contemporary Nigerian art education, Murray carried his crusade to several parts of Nigeria. He was most successful in the former Eastern Region of Nigeria where he trained a number of Nigerian artists and art teachers notably at the Government College, Umuahia. Among the artists trained under Murray were Ben Enwonwu, C. C. Ibeto, Uthman Ibrahim, D. L. K. Nnanchy, J. O. Ugoji and A. P. Umana.

When government created the position of Federal Arts Adviser within the Ministry of Education in 1948, Ben Enwonwu was the first to be appointed. However, Enwonwu appeared to have had considerable difficulty in carrying out his assignment. According to Fasuyi (1973), his duties embraced all secondary and tertiary institutions throughout Nigeria as well as the giving of assistance to young

Nigerian artists. So, he did not use his position to the full advantage for the advancement of the cause of art education in Nigeria. He was more successful at carrying out a number of art commissions, some of which were of international importance to Nigeria.

Another pioneer of art education in Nigeria was Akinola Lasekan. Lasekan like Onabolu, was motivated by the desire to master academic techniques as a way of understanding the impact of Western culture and as a way of challenging the supremacy of the white man (Wangboje, 1995). He belonged to the category of artists who believed that traditional art has little or nothing to offer them. A feature of his work as well as that of Onabolu was a tendency to achieve photographic realism. He taught art for many years at the Universities of Nigeria and Ile-Ife.

Madam Clara Etso Ugbodaga-Ngu, who is not only the first lady artist but the first Nigerian lecturer at a tertiary institution, was educated in England. On her return to Nigeria in 1955 she taught at the Nigerian College of Arts, Science and Technology in Zaria. She later taught at the Institute of Education, Ibadan and at the University of Benin, before she retired from active teaching in 1985. She has participated in a number of exhibitions.

According to Fafunwa (1974) and Fagbemi (1988), Yaba College which was opened in 1934 initially offered courses in Medical subjects but later extended this to cover Engineering, Agriculture and Teacher Training. The College offered was mainly vocational programmes which led to the award of the College Diploma. In 1945, the Commission on Higher Education in West Africa recommended that Yaba Higher College be converted into a Technical Institute. A ten-year technical education plan published in 1946 incorporated the commission's recommendations which included the establishment of handicraft centre for training in the manual arts, trade centres for the training of skilled craftsmen and technical institutes for the training of technicians.

Wangboje (1995) and Akolo (1984) noted that the 1950s witnessed the establishment of the first post-secondary art training institute in Nigeria. In addition to the Department of Art and Printing at Yaba College of Technology, another major leap in formal art education in Nigeria was recorded as a result of the establishment in 1953 of a Department of Fine Arts at the Ibadan branch of the Nigerian College of Arts, Science and Technology which two years later (1955), was transferred to the Zaria branch

of the College, now Ahmadu Bello University, Zaria (Wangboje, op cit). According to Wangboje (1995) and Adetoro (1990) the Zaria branch of the College of Arts, Science and Technology admitted in 1955 its first batch of seventeen diploma Students, out of which only six including one 1953 student graduated with Diploma in Fine Arts in June 1959. Adetoro (op cit) highlighted the contributions of some of its graduates to the educational, technological and cultural growth of this country as being remarkable. The graduates have made their mark as: studio artists and designers; and academicians: such as lecturers, professors and University administrators such as Vice-Chancellors; rectors and provosts; principals and teachers of higher institutions as well as other positions such as Ambassadors. Also, many of the graduates are cultural officers, proprietors of galleries/studio and company directors and a host of others. Prominent among them today are: Timothy Fasuyi, Irein Wangboje, Yusuf Grillo, Adamu Baikie, Jimo Akolo, Uche Okeke, Bruce Onabrakpeya, Salihu Suleiman, Gbolahan Lawal, and A. O. Alao who are in the first group of Alumni. The second group of alumni are: Rowland Abiodun, Clary Nelson Cole, Uwa Udensi, Sheriff Salako, Abiodun Shodeinde, Yomi Adetoro, C. Okeke, Lucas Bentu, Derry Yakubu, Kolade Oshinowo, David Dale, Shina Yusuf, Ben Ake,

Tunde Okusi, Tony Urhobo and Dele Jegede. There are other groups which this study does not cover.

Since independence in 1960, formal art education has recorded phenomenal growth particularly in the number of tertiary institutions offering art courses. Wangboje (1995) noted this growth as very remarkable. From a mere handful of institutions offering art course in the early 1960s, the figure has risen to about forty (that is, Universities, Polytechnics and Colleges of Education) awarding degrees, diplomas and certificates. Among them are art schools established in Abraka, Auchi, Benin City, Enugu, Ondo, Owerri, Port Harcourt, Lagos, Maiduguri, Calabar, Uyo and Ilorin in the late 1970s and early 1980. They have not only made art education more accessible, but also allowed outlets for expressing the aesthetic values and images of Nigerian culture. In addition to the growing institutions, there are also informal workshops such as those organised at Oshogbo and Ife (Ori Olokun) to train artists not privileged to have received formal training in the institutions offering art courses. Other informal workshops are: New Culture Studios in Ibadan, Asele Institute in Nimo. The inauguration of the National Gallery of Modern Art and establishment of many exhibition centres gave an additional boost to aspiring artists and art educators.

The formulation of the National Policy on Education characterized by the 6-3-3-4 system of education which came into force in 1982 is not only a major landmark in the landscape of educational planning and development in Nigeria, but also for the development of art education nationwide. According to the policy, art, for the first time, became a core subject in the school curriculum particularly in the Junior Secondary Schools throughout Nigeria. The highlights of this policy as it affects art education are contained in the broad aims of secondary education within the overall National objectives, namely, to:

i. diversify the curriculum to cater for the differences in talents, opportunities and roles possessed by or open to students after their secondary school course; and

ii develop and project Nigerian culture, art and language as well as the world's cultural heritage (National Policy on Education, 1981).

One important aspect of these two objectives is that, music and drama, collectively grouped as the cultural and creative arts, have been recognised and recommended as core subjects to be taught during the first three years of the

secondary school and as electives in the Senior Secondary school.

From the foregoing, it is clear that the history and development of art education in Nigeria has come a long way from its traditional cradle. It is obvious that the subject had pedagogical neglect during the missionary era and under the colonial government. With the inception of the new National Policy on Education, Creative Art has been made a core subject at the junior secondary school level. It is safe to state that it is recognized both by government agencies as well as by individuals.

2.4 Art Education Curriculum Development in Nigeria

The first move towards establishing the national policy in art education and in other school subjects was in 1966 when the Chief Federal Adviser on Education set up a number of subject panels of experts to review the syllabus and teaching methods. This review was to culminate in the national curriculum study conference of experts in the various subjects from all over Nigeria. The national curriculum conference held in Lagos in September, 1969 was considered as a major landmark in the history of education in Africa. Such a national conference had never been held in any part of the world before. This was followed in 1973

by the setting-up of the Adebo Commission which was unique in that it involved a cross-section of people in determining the national policy on education. It was thus, not a commission of experts and professionals but of the people, which comprised the representatives of trade unions, farmers unions, women's organisations, religious bodies, teachers' associations, and other professional organisations (medical, legal, engineering among others), university teachers and administrators as well as ministry officials, youth club organisers, businessmen and representatives from the government of most of the then twelve states of Nigeria. The conference was to review old goals and identify new national for Nigerian education, bearing in mind the needs for youths and national reconstruction for social and economic well-being of the individual and the society.

In all areas of education art was acknowledged as having a definite place in the curriculum. This was reflected in the comments made by the participants, that:

> Art offers scope for self-expression creativity, and for the preservation of our culture. It is therefore, important teachers should have some art education; so that they may be able to guide and inspire children.
>
> Many people say that art should be sacrificed for academic subjects. Art as a subject demands a student to: (a) think creatively, (b) perform creatively, and (c) bring into life new concepts, application for language, extends vocabulary (Taiwo, 1980:28).

From this time, attempts were made to conduct art curriculum workshops by various organizations and the Federal Government to improve the position of art in general education. An Institute Board of Studies on Art was organized by the Institute of Education, Ahmadu Bello University, Zaria in 1970. Mr. Olaosebikan, Principal of Teachers' College, Toro and former Inspector of Art, Ministry of Education, Northern Nigeria, Kaduna was called upon to be the Chairman of the meeting. Professor Jimo Akolo of the Institute of Education was the Secretary. Points discussed at the conference centred on Art in Teachers' College and Primary Schools with regards to issues like the duration of art course, art methods, lessons, visual-aids and Examination and Moderation in Art.

When the next meeting of the Art Board of Studies took place in March, 1971, there was more awareness of art education, since all the six Northern States were represented. At the end of the meeting, a new and more detailed syllabus was produced for teacher's colleges. A Committee was set up to:

i. take a look at the 1966 primary school syllabus (printed by the Government Press at Kaduna, 1967);

ii. recommend a pamphlet to be developed on certain areas;

iii. evaluate art in the primary schools, and

iv. study the UNESCO/UNICEF approach to creativity in the first two years of primary education and its relationship to the syllabus.

The Nigerian Educational Research and Development Council (N.E.R.D.C) organised a National curriculum workshop for primary curricula in Ibadan shortly after the meeting of 1971. The Chairman of the 1970 Art Board of studies at Ahmadu Bello University attended the workshop. A new title; "Cultural and Creative Arts" was used for the first time.

Akolo (1982) stated that;

> Cultural and Creative Arts is a new subject in the curriculum of the primary school. It is a product of the synthesis of drama, music and fine arts. It is a concept that there must be an effective interplay among the various components of art. Its core is creativity and its significance is realised in performances. Whether the child is acting, modelling, or making music, performance is the period of acting during which he shows learning and readiness. Performance is therefore, an evaluatory period during which the child, through the use of basic skills acquired, displays his talent in a particular branch of the main disciplines of art which is then reinforced in a follow-up. This is the first workshop where attempt has ever been made to bring together the three distinct subjects of art as one entity. This distinction is particularly noticeable in the method of approach. The plan however, has enough flexibility which allows the teacher to incorporate other ideas (Akolo, 1982:93).

The Fine Art aspect of the new curriculum remained the same as the "Northern Nigerian Primary School Art and Crafts" syllabus printed in 1967. The primary syllabus was divided into two, that is for years one, two and three and for years four, five and six, namely; Picture-making, Pattern-making, Three-Dimensional work, Light Craft and Art Appreciation.

In a bid to strengthen and develop education in Northern States of Nigeria, the UNESCO/UNICEF had added art (in the form of creative activity) to the list of subjects in the Primary Education Improvement Programme.

The Nigerian Educational Research and Development Council (N.E.R.D.C) organised a National Workshop at Ibadan from April, 8 - 22, 1972. A group was designated to work on the Cultural and Creative Art Teachers' Education Curriculum. Having noted that cultural and creative arts were introduced in the curriculum of primary schools, there was the need for students in teachers colleges to become versed in the new primary curriculum. It was felt that Fine Arts, Music and Drama should be taught as separate subjects at the post-primary level. However, the three general but specialised subjects could come out of the different areas and fuse together in methodology, which would not be taught for a period of two years.

From September, 9 - 23, 1973; the Nigerian Educational Research and Development Council (N.E.R.D.C) held a National Secondary Education Curriculum Workshop at the Conference Centre of the University of Ibadan. In his welcome address to the participants, Professor Majasan, the Dean of the Faculty of Education, at the University, advised the participants to take cognisance of the following:

i. the need to provide for a wide range of activities in the secondary schools;

ii. the need to provide for students with varying backgrounds;

iii. the need to promote National awareness and the spirit of National Unity among the youths;

iv. the necessity to relate secondary education to practical needs;

v. the need for a development of lively curiosity and a scientific attitude and approach to problem solving;

vi. the need to promote moral virtues, and

vii. the need to develop aesthetic appreciation (N.E.R.D.C. Workshop Notes, 1973; Akolo in 1982).

The 1973 art programme was adopted for use in the Northern States at the Institute of Education, Zaria. There was another Board of Studies in Art in March, 1974; which made additional sections on methodology and art history. The modified 1973 Art Programme was presented to a curriculum workshop organised by the Federal Ministry of Education in 1974 at the University of Ibadan (Akolo, 1982).

The 1973/74 syllabus was undertaken to meet the demands of the Universal Primary Education Scheme, which the Federal Military Government planned to implement in September, 1974. Since the Federal Government decided to implement the Universal Primary Education (U.P.E) Programme, there was a necessity to produce a great number of elementary school teachers. It was convenient to present the 1974 programme to the Cultural and Creative Art group. The programme was accepted with some modifications in art history, to make it more national in outlook.

In January, 1975, the Nigerian Educational Research and Development Council organised another curriculum workshop using the 1974 Grade-II Teachers Syllabus as a working paper. The workshop lasted three weeks. The workshop re-designed the 1974 Grade-II Teachers' syllabus into modules and units and each unit was written in the following format:

i. Introduction:

(a) Materials Required

(b) Objectives

(c) Demonstration (where necessary)

ii. Students' activities

iii. Evaluation.

As the materials had to be written in such a way that students could use it with or without teachers (Akolo, 1982). This Nigerian Educational Research and Development Council/Universal Primary Education (N.E.R.D.C/U.P.E) Teacher Education Project for Art and Crafts was published in 1977. Before then, it was presented to the Ahmadu Bello University Institute of Education Board of Studies in Art in March, 1977. The Board felt that the Art History and Appreciation aspects of the syllabus should be reviewed, because they appeared to be difficult for the Grade-II Teachers' Certificate level. Some people questioned the use of a detailed history of European Art at Grade-II level and suggested that the focus should rather be on Nigerian and West African History (Akolo, 1982:111).

The Nigerian Educational Research and Development Council (N.E.R.D.C) organised a Primary Curriculum Workshop in 1981. The cultural and creative arts group reviewed the

works of 1971, which highlighted the problems that led to the production of a composite curriculum for cultural and creative arts. They used the concept of Traditional African Festival and ignored the need to fashion a curriculum out of music, drama and fine arts. In the anticipated curriculum, the child was expected to be guided from the knowledge of the values and essence of his culture (Akolo, 1984).

A Draft Cultural and Creative Arts Curriculum for Primary School (Years 1-6) was drawn up by participants from all the aspects of the Creative Arts (Fine Arts, Music and Drama). The Draft-Committee was headed by Professor S. I. Wangboje. The Nigerian Educational Research and Development Council (N.E.R.D.C) presented the curriculum to Joint Consultative Committee on Education (J.C.C.E) in September, 1984. This was approved and adopted for implementation in public schools by the Nigerian Educational Research and Development Council (N.E.R.D.C., 1984).

In preparation for the take-off of the senior secondary school (S.S.S), the N.E.R.D.C. was mandated by the Federal Ministry of Education, Science and Technology to develop curricula on some core and elective subjects in the 6-3-3-4 system of education. Between February, 5 and 16, 1985, the Nigerian Educational Research and Development Council (N.E.R.D.C) organised national curriculum workshops on

various subjects. The participants were to review the existing curriculum in art for Senior Secondary School. The workshop was to specifically accomplish the following:

i. review the existing curriculum guidelines in art from Senior Secondary School;

ii. identify appropriate materials and contents based upon the objectives of Senior Secondary School Education as stipulated in the National Policy on Education;

iii. compile, identify materials and content for the new curriculum;

iv. design an acceptable curriculum, and

v. write a draft National Curriculum for Senior Secondary School Art (N.E.R.D.C., 1985; P.15).

The participants at the workshop included a "selected group" of scholars from educational institutions and nominated resources persons from the nineteen states of the federation. These were persons committed to the cause of educational development in Nigeria. At the end of the workshop, a new curriculum for Senior Secondary School was developed. The new curriculum put emphasis on the production of potential art students, connoisseurs and

Minister and State Commissioners of Education), which met at Maiduguri in July, 1985. The National Council on Education Committee mainly considered the financial and the political dimensions, the viability of the programmes, and the possibilities to implement them. The programme was finally adopted for use by the then Federal Ministry of Education, Science and Technology.

The table below is the summary of the landmark of art syllabus development activities in Nigeria from 1966 to 1986.

Year	Syllabus	Organiser/Venue
March-April, 1974	- Junior and Secondary School Art Syllabus	Nigerian Educational Research and Development Council at the University of Ibadan.
	- Teachers' College Arts and Crafts Syllabus (Integration of the Secondary School Art Syllabus)	Institute of Education, A.B.U., Zaria
	- Teachers' College Cultural and Creative Arts Syllabus Editing	Federal Ministry of Education at the A.B.U., Zaria and University of Ibadan.
1975 - 1977	- U.P.E. Teacher Education Material Production Project	Nigerian Educational Research and Development Council.
September, 1984	- Cultural and Creative Arts Curriculum for Primary School (Years 1-6)	Nigerian Educational Research and Development Council.
8-9 February, 1985	- Senior Secondary School National Art Curriculum	Nigerian Educational Research and Development Council at the University of Lagos. Kongo Conference Hotel, Zaria.

Year	Syllabus	Organiser/Venue
March, 1966	- Primary School Syllabus	Northern Nigerian Ministry of Education/Institute of Education, A.B.U., Zaria
March, 1971	- Teachers' College Arts and Crafts Syllabus	Institute of Education, A.B.U., Zaria.
	- Primary School Art Syllabus, Integrated into the Cultural and Creative Arts Syllabus	Nigerian Educational Research and Development Council at the University of Ibadan.
January-April, 1972	- Expansion of the Teachers' College Arts and Crafts Syllabus	Institute of Education, A.B.U., Zaria.
	- Teachers' College Cultural and Creative Arts	Nigerian Educational Research and Development Council at the University of Ibadan.
April-September, 1973	- Teachers' College Arts and Crafts Syllabus (Art History and Methods)	Institute of Education, A.B.U., Zaria.

Year	Syllabus	Organiser/Venue
	- Editorial Workshop for Senior Secondary School Art	Kongo Conference Hotel, Zaria.
4-9 March	- Senior Secondary School National Art Curriculum Editing	Nigerian Educational Research and Development Council at Durbar Hotel, Lagos.
May	- Joint Consultative Committee on Education Reference Committee for the Senior Secondary School Art Curriculum	Nigerian Educational Research and Development Council at Owerri, Imo State.
July	- Joint Consultative Committee on Education Planning for the Senior Secondary School Art Curriculum	Nigerian Educational Research and Development Council at Lagos, Nigerian Educational Research and Development Council at Maiduguri.
198	- National Art Curriculum Workshop for Teachers Colleges	National Teachers' Institute at Owerri, Imo State.

SOURCE: J. B. Akolo (1984) ,Handbook for Art Teachers' in Primary Schools, Zaria; Ahmadu Bello University, Institute of Education , P93.

Art curriculum development processes in Nigeria started in 1966 with the primary school syllabus. There were series of similar processes through 1986 when the National Teachers' Institute held a workshop for Teachers' Colleges at Owerri, Imo State. Most prominent participants and organisers were individual artists/art educators from various institutions of higher learning, government representatives and professional organizations in art.

2.5 The Role of Art Professional Organizations and Agencies in The Development of Art Education

Some Art professional organizations and art agencies have contributed in a very great measure to the general cultural awareness, of modern art and art education in Nigeria. They provide the living forces behind all cultural activities.

One of the professional organisations in contemporary Nigeria directly related to art in Nigeria is the "Society of Nigerian Artists (S.N.A)". This Association was formed in 1964. One of the objectives of the Society was to provide a body to which the Government and other authorities and organisations could have recourse for advice, assistance or the expression of views on subjects or concern and interest to artists in Nigeria.

The vision of the founding fathers of the Society (S.N.A), like Chief Aina Onabolu, the first contemporary Nigerian Artist, and Ben Enwonwu, were elected Patrons, and have been the main pillars of the Society. Although, the Society of Nigerian Artists (S.N.A) was established by a small group of artists, it provides a forum for artists and it sponsors exhibitions of works by its members. It organises lectures, conferences, symposia and workshops among others.

In 1968, the Society of Nigerian Artists (S.N.A) revised its constitution. Some of the objectives were:

(a) to create a forum in Nigeria for professional artists and sustain permanent contacts between artists;

(b) to protect and promote Nigerian artistic heritage by:

i. fostering the understanding and appreciation of the Arts in Nigeria;

ii. upholding a high standard in efficiency in Art;

iii. encouraging legislation on any subject of concern or interest to artists and art in Nigeria and art antiquities; and

iv. making recommendations and representations to the different governments in any subject affecting art.

In furtherance of the above, the Society's aims are, to:

(a) hold at least an annual exhibition of art works;

(b) hold lectures, seminars approved by the Society (S.N.A);

(c) publish books, journals and periodicals on matters affecting the Society;

(d) co-operate with other organisations with similar aims without losing its identity (all cases of co-operation must be referred to the Executive for approval); and

(e) promote international cultural exchanges.

From the S.N.A's report of 1968 to 1969, various achievements were made by the Society. They include the following:

i. the Society became more stable and less dependent thus, acquiring more prestige as a leading professional artist society;

ii. confidence and regard for the Society increased greatly within the government and Society;

iii. more people became aware of the Society in the Country;

iv. exhibitions were held locally and abroad; and

v. subventions and other financial assistance were given by the government, an example was the funding by the government to take an exhibition to some European Capitals and sponsoring members of the Society to the International Association of Art Conference in Baghdad.

Although, there was no financial report for the 1973/74 period of the Society's activities, the 1975 report gave more serious attention to professionalization.

According to the report, the Society was zoned to five regions, which were; Lagos, Ibadan, Benin, Enugu and Zaria Zones. By the annual report of 1976, S.N.A. Conference; there were textile, sculpture, and ceramics exhibition, Bruce Onobrakpeya and Geothe Institut exhibition, and Print-Making Exhibition. There was also a lecture on Nigerian Contemporary Art by Yusuf Grillo, sponsored by German Cultural Institute. All the activities were covered on radio and television. In addition, there was an All Nigeria Festival of Arts in Kaduna with the theme - "Nigerian

Participation in FESTAC" by A. Ajayi and Tunde. Also in April the same year, there was a meeting to formulate the Cultural Policy in Nigeria in Ibadan. There was as well a newsletter produced twice yearly. The President, Yusuf Grillo, was appointed to the Commission of UNESCO in Nigeria, Chairman of the Lagos State Council for Arts and Culture, and Chairman of that Visual Arts participation for FESTAC. J. B. Akolo, E. Emokpae and B. Enwonwu were appointed as members of the National Council for the Arts and culture. Ben Enwonwu was appointed Consultant to FESTAC. The National Arts Theatre was officially opened in September, 1976.

The 14th Annual Conference of S.N.A. in October, 1978 took place at Nsukka for the first time outside Lagos. In an address from the President of the Society, Yusuf Grillo, members were reminded that the S.N.A. was for those artists who were professionally active, creating and holding exhibitions. The meeting at Nsukka was attended by 31 members. The elected National and Zonal Officials for the 1978/79 were:

1. President - Yusuf C. Grillo
2. Vice President - Uche Okeke
3. Zonal Vice President (Enugu) - Obiora Udechukwu
   (Benin) - Solomon I. Wangboje

		(Ife) -	Michael A. Ajayi
		(Zaria) -	Shamsudeen A. Adetoro
4.	Secretary	-	Kolade Oshinowo
5.	Assistant Secretary	-	H. Abiola
6.	Financial Secretary	-	Jide Oshiga
7.	Treasurer	-	Isiaka Osunde
8.	Publicity Secretary	-	P. A. Salu
9.	EXCO Officio	-	Bruce Onobrakpeya
		-	Dele Jegede
		-	Demas Nwoko

There were also Committees for Research/Publication, Accreditation/Awards/Selection and Exhibition. At the meeting, it was agreed that the S.N.A would award a prize with a certificate to the best art graduate in each institution of higher learning. The best work from each of 3 top students of each institution would be exhibited in a competition in order to select the winners. During the 1980/81, the five zones, namely; Benin, Enugu, Ibadan, Lagos and Zaria with 5 Vice Presidents, was replaced with the formulation of States Branches of the S.N.A. For 6 years since the S.N.A. Secretary was moved to Benin in 1982/83, there were no activities and meetings.

The Society had to be re-activated for its Silver Jubilee Celebrations in 1989 under the leadership of Dele

Jegede. Therefore, from November 27th to December 10th, 1989; the Society organised series of events to commemorate its existence. Apart from having its constitution amended and published, the S.N.A. also launched newsletter and other publications. Also, the S.N.A has made significant contributions to the Cultural Policy, the Communication Policy and the recently promulgated copyright Decree.

The "Nigerian Society of Education through Arts *(N.S.E.A)*" *is* another professional art organisation responsible for reporting on the status of art in the schools and community. The Nigerian Society for Education Through Art (N.S.E.A), a learned, non-governmental cultural organisation, recognised by the Federal Ministry of Education as a learned Society, is the Nigerian Chapter of the International Society for Education Through Art (INSEA). The establishment of the Nigerian Society for Education Through Art (N.S.E.A) came as a result of the efforts of four art teachers namely; M. A. Ajayi, Adekoya Ajepe, Andrey *Jenkins and* M. F. Q'Grady *in* Lagos *in* 1966. *Speakers at the* inaugural meeting under the Chairpersonship of N. Majekodunmi at the British Council were: Mr. Yusuf Grillo, Head of the Arts Department of Yaba College of Technology; P. Henderson, Assistant Representative Officer for Primary

Education at the Lagos City Council; and Chukwu of the UNESCO.

The original aims of Nigerian Society for Education Through Art (N.S.E.A) were to:

(a) promote a better understanding of the place of art in education and to provide better conditions for teaching art in schools and colleges throughout Nigeria;

(b) raise the status and professional qualifications of teachers, that is:

i. all secondary schools should aim at having one fully qualified full-time art specialist;

ii. all teacher colleges should train art teacher;

(c) organise vacation courses for art teachers;

(d) organise exhibitions of childrens' art;

(e) participate in international exhibitions and in cultural exchange programmes;

(f) organise lectures and film shows on art and art teaching;

(g) participate in the review of art syllabus, and

(h) circulate the Nigerian Society for Education Through Art (N.S.E.A) bulletin and other publications.

The membership of Nigerian Society for Education Through Art (N.S.E.A) has grown to include art educationists, musicologists, dramatists and other Nigerians who believe in education through art.

The second conference of Nigerian Society for Education Through Art (N.S.E.A) took place at the University of Ife, now Obafemi Awolowo University (O.A.U), in 1978 and the President was Adekoya Ajepe, Head of the Art Section, Federal Ministry of Education. The report stated that since 1970, when England hosted the first World Congress of INSEA, Nigeria had attended All World and Regional Congresses. It is on record that the Federal Ministry of Education had always sent delegates to the Congresses to present Nigerian Society for Education Through Art's (N.S.E.A) activities. The Society was represented at the 23rd World Congress of the International Society for Education Through Art (I.N.S.E.A) in Australia, by three members. Nigeria has served at the World Council level since 1979 when Yusuf Grillo, a foundation member of Nigerian Society for Education Through Art (N.S.E.A), was elected to represent Africa on the World Council for 2 Years (1979-1981).

The third Nigerian Society for Education Through Art (N.S.E.A) Conference took place at Adeyemi College of Education, Ondo State in 1980. The 1980 Conference was to have been a most promising one but owing to serious financial and material constraints, the Society was unable to function as satisfactorily as it should in meeting its objectives and obligations. In 1981, Professor Wangboje was elected as the Nigerian representative on the World Council. He was re-elected as a member of the World Council at the World Congress meeting held in Rio de Janerio, Brazil and was to remain in office until 1988.

The decision to host the August, 1988 Regional Congress of the International Society for Education Through Art (INSEA) in Nigeria dates back to the 7th Regional Congress of International Society for Education Through Art (INSEA) at Sofia, Bulgaria in August, 1983. This decision was taken partly in recognition of Nigeria's leadership role in the field of art and culture and its contribution to the activities of this World Organisation and partly because of the need to establish a separate African and the Middle-East Regional Congress. The initial date of the Regional Congress was 1986 because it was confirmed at the World Congress held in Rio de Janeiro in July, 1984 that Nigeria should host it. However, several meetings were held, vital

issues discussed and valuable decisions made which included the programme of activities towards consolidating the plans for the 1985 Bath Congress and 1988 Regional Congress. Other issues were discussed introducing the Nigerian Society for Education Through Art (N.S.E.A) to all the States, application forms were prepared, moderated and approved to facilitate a comprehensive documentation of Nigerian Society for Education Through Art members in Nigeria. Newsletters and other publications were to be regularly circulated to members.

Nigeria's participation in the International Society for Education Through Art (I.S.E.A) conference held in Bath, England in April, 1985 was praise-worthy. The Federal Ministry of Education sponsored five people to the conference (S. I. Wangboje, Elizabeth Henshaw, Akinbola, R. B. Fatuyi, Adamu A. Mbahi). Professor Wangboje delivered a keynote address, Elizabeth Henshaw presented a paper at the plenary session and R. B. Fatuyi was elected to be a member of the Regional Council. Also to note was the role of Mr. Akinbola who took an exhibition of children's art works to Bath. Nigeria was given a good place for the exhibition which turned out to be a very high standard comparatively and very impressive too. At the end of the Conference, Dr. and Mrs. Golden from Oslo took the works to the UNESCO

Exhibition, taking place in Paris, after which they promised to take them to Norway for further exhibiting.

Following the Bath success, the 4th Nigerian Society for Education Through Art National Conference took place at Ahmadu Bello University, Zaria from 22nd - 25th September, 1985. This provided tremendous opportunities for all categories of art teachers to participate fully and in no small ways towards the development of Art Curriculum and the introduction of Art Education in terms of its functionalism as instrument of advancement in all the States of the Federation. At the meeting, officers elected were:

1.	President	-	J. B. Akolo
2.	First Vice President	-	R. O. Ajidahun
3.	Second Vice President	-	F. I. N. Ekeada
4.	General Secretary	-	R. B. Fatuyi
5.	Assistant General Secretary	-	F. Ajayi
6.	Publicity Secretary	-	J. Osiga
7.	Honorary Treasurer	-	J. O. Orisawayi
8.	Financial Secretary	-	B. A. Sawa
9.	World Council Representative	-	S. I. Wangboje

The Nigerian Society for Education Through Art has grown from the group of four (4) art teachers which initiated it in November 1966 was attended by the Federal Adviser on Secondary Education. Its members include art

teachers, artists, art administrators, craftsmen and art students. It is the most effective body which promotes art education in Nigeria today through co-ordinating the activities of art teachers, placement services for artists, discussions on art, research, workshops and conferences.

There are several art agencies created by the government for the purpose of implementing its policies, particularly in the field of art education. One of such agencies is the Division of Art and Culture of the Federal Ministry of Education. This unit is responsible for the conduct of occasional workshops for teachers of creative arts. The unit was formerly headed by T. A. Fasuyi who is a 1959 graduate of the Zaria School. He took over from Ben Enwonwu who left the office at the on-set of the Nigerian Civil War in 1967. According to Wangboje (1995), Fasuyi reorganised what is now the Unit and introduced several programmes to give bite to policies of Government as they relate to art education. The Unit has organised periodic workshops to update information for art teachers, using resource persons from the tertiary institutions. When the Unit organised an induction course in August, 1992; it was to update the information available to Creative Arts Teachers. Held at the Creative Arts Culture, Benin City, the induction course was attended by one hundred and twelve

(112) art teachers drawn from all over the Country (Wangboje, op cit).

The Nigerian Educational Research and Development Council (N.E.R.D.C) is another organisation in the Ministry of Education, which is concerned with curriculum development and appraisal. It has been involved in curriculum development since 1971. Organising workshops to design curricula for various subject careers including art. Its work includes research into other areas of education.

The National Council for Arts and culture (N.C.A.C) and its State counterparts are charged with the responsibility of promoting, preserving and propagating the arts with the visual arts forming a major area of interest. It was known as the National Arts Council until 1976. In 1980, the Council organised a National Arts Institutions Exhibition to bring into national perspective the place of art education within the context of modern development objectives. In addition the exhibition was to generate active collaboration between the art institutions and the industrial sector and to seek greater participation in the development of institutions. It organises the National Festival of the Arts every year covering the visual arts, drama, prints, and crafts.

The National Gallery for Modern Arts which was established by a decree in 1979 at the National Theatre Complex, Lagos is another agency. Its major function is to promote the development of art and artists in Nigeria. It inherited the art collection assembled for FESTAC '77. It supports individual art exhibition from time to time while it has studios for visiting artists.

2.6 Art Exhibitions/Festivals in Nigeria

The origin of art exhibitions/festivals dates back to the 1920s when four craftsmen from the Arts and Crafts schools attended the British Empire Exhibition in 1925. The exhibition consisted of one blacksmith pupil, one leather worker from Kano and one mat maker from Bida. All were volunteers. Another earliest recorded exhibitions of Nigerian Art works was an exhibition of paintings, drawings and wood carvings, by five students trained by Kenneth C. Murray held at Lagos in April, 1937. The exhibition was subsequently sent to London to the Zwemmer Gallery where they attracted very favourable notice. One of the objectives of the exhibition was to create an interest in Nigerian art among the colonial masters in England and to stimulate the public bodies in Nigeria to support art. In addition, a crafts exhibition was held at Uyo in November,

1937. School exhibitions were also held at Abeokuta and Ijebu Ode.

The British Council organized the first group exhibition of Nigerian artists at Lagos in 1948. Among those who participated were; S. A. O. Chukueggu, Akinola Lasekan, Eke Okaybulu, Geofrey Okolo, A. O. Osula and J. O. Ugeji. Early in 1949, the students of the Kevin Carroll workshop at Oshogbo produced art works to send to Rome for the 1950 Holy Year Exhibition of Mission Art. An exhibition of the works was first featured in Ibadan and Lagos, with the help of the British Council. They were then sent to Rome as examples of Nigerian Christian Art (Carrol, 1966).

The Ministry of Education organises an All-Nigerian Schools Art Exhibition and Competition, to promote cultural contact and understanding among children. Such exhibitions enable children to see works done by children in other States. They also give art teachers the privilege to see the standard of works in other schools and subsequently improve and guide the teaching of art in their schools. The State Ministries of Education help in the collection and selection of art works. This becomes a regular activity every year (Mbahi, 1999).

About 1956, an art exhibition of Nigerian paintings and drawings was held in the New Museum at Jos. A few local and foreign practitioners were represented. These included Ben Enwonwu, Dung Pam, Okoro, Clara Etso Ugbodaga-Ngu and Uche Okeke. Also, Dennis Duerden, then, one of the staff of the Museum exhibited lino prints of his students at Keffi Government College now in Nassarawa State. In 1958, Afi Ekong and Etso Ugbodaga-Ngu were the first Nigerian women to have solo exhibitions: Ekong exhibited in Lagos during the Festival of the Arts and Ngu in London at the Commonwealth Institute (Brown, 1992).

In connection with the independence celebrations in 1960, the Nigerian Arts Council mounted an exhibition of ancient and contemporary Nigerian Art in Lagos. Okeke (1979) noted that the exhibition was one of the major landmarks of modern Nigerian art. It brought an unprecedented number of Nigerian artists a new recognition for their works and achievements. There was another major exhibition organized at the inaugural meeting of the Society of Nigerian Artists (S.N.A) in Lagos in 1964. In 1966, an exhibition was organized by the Nigerian Society for Education Through Art which gave an additional boost to the efforts of the Nigerian Artists and art educators in their attempt to promote art in Nigeria. In the same year, the

followed in 1984 by a retrospective exhibition of the Department of Fine Arts of the then University of Ife, Ile-Ife, known as "the Ife Art School (1974-1984)" at Ile-Ife, Lagos, Ibadan and Owerri. In the following year (1985), there was the "Silver Jubilee Art Exhibition", marking Nigeria's 25th Independence Anniversary, held in Lagos, Kaduna and Owerri. In the same year, the Lagos State Chapter of the Society of Nigerian Artists held its first major exhibition entitled; "Offerings from the Gods". It featured fifty-five (55) Artists. Also, "Man in Focus", a large nation-wide exhibition was mounted in December, 1985 at the National Theatre, Lagos. In 1988, Yaba College of Technology, the oldest post-secondary Art training institution in Nigeria held its 40th anniversary exhibition in Lagos. The same year, "Treasures of Asele Institute" exhibition was held in Lagos to mark the 30th anniversary of Asele Institute. In 1989, the Society of Nigerian Artists (S.N.A) celebrated its Silver Jubilee with an exhibition and symposium, the proceedings of which were published as the Creative Dialogue: Society of Nigerian Artist (S.N.A) at 25.

In 1990 the Annual Conference Exhibition of the Society of Nigerian Artists took place at Kaduna. Also, in 1990, the "Unity Through Art" exhibition featuring twelve (12) Artists representing various ethnic/regional background, art

schools and artistic styles, was sponsored by Guiness Nigeria Limited marking the first corporate sponsorship of the arts. The Zaria Art School Alumni held its retrospective exhibition in Lagos covering 1955 to 1990, years of both the old Nigerian College of Arts, Science and Technology (1955 - 1962) and Ahmadu Bello University, Zaria (1962 - 1990).

2.7 Development of Art Education in Some Countries

2.7.1 Landmarks in British Art Education

According to Morley (1983), the "Revolution" in the teaching of child and adolescent art was brought about by many art teachers in the 1880s. One of the most outstanding of these was Alexander Barclay-Russell, who brought together the ideas of his contemporaries and his philosophy of art education is believed to have inspired Sir Herbert Read to write his "Education Through Art" (Morley, 1983).

Morley (op cit) notes that the landscape of art teaching in Britain was bleak at the beginning of the 19th century and even more bleak after the middle of the century. There was no significant public expenditure on art and design education until 1837 when the government set up a school of design in London to improve the standard of British Art and Manufactures. This institution was later

divided into the Royal College of Art (so named in 1890) and the Victoria and Albert Museum. Starting in the 1840s, the provincial schools were set up in the manufacturing centres of the North and Midlands, and later on in some country towns (Morley, 1983).

After the Elementary Education Act of 1870, the official programme of geometrical drawing was followed even more vigorously. Many liberally minded teachers objected to it, among whom was Ebenenzer Cooke (1885), who made an observation which enabled school authorities to gradually liberalize their syllabi in art. This observation was that the dangerous term 'imagination' could be covered by the word 'memory' because it was confused for drawing from memory. But it was over fourty years after Cooke made the observation before "imaginative work" was introduced to the syllabus as a class of 'memory drawing' (Morley, op cit).

Morley (op cit) noted that Thomas Ablett was outstanding amongst those who provided new methods for stimulating the creative activity of children. He said the aim of such activity was "drawing for delight", and in 1888 he founded the Royal Drawing Society which had its first exhibition in 1890. Equally notable was the teaching of Catterson Smith, at Birmingham, where he brought out the natural ability of his pupils through continually

encouraging them to draw from remembered observation in order to develop their powers of mental imagery.

The National Society for Arts Education (N.S.A.E) was established in 1888 by a group of art principals who felt the need to raise the standard of art teaching and improve the status of art teachers. With the development of arts and crafts as part of general education, and the appointment of men and women as specialist teachers in schools, the membership was extended and in 1944 the society adopted its present title, "National Society for Art Education". The Society is today established as a learning national authority, combining professional subject association and the function of an independent trade union that represents every facet of arts, crafts and design education. Its authority was based upon a century-long concern for the subject, established contacts within government and local authority departments, and a unique breath of membership drawn from every sector of education from the primary school to the university. Herbert Read's "Education Through Art" was published in 1943, and by this time the "revolution" had spread to many parts of the world.

According to Morley (op cit), the great achievements of British art educationists during the first half of the twentieth century was the recognition of the validity of

children's authentic modes of expression. Equally significant was the encouragement and protection of a natural creativity beyond childhood into adolescence. Certain events have been widely respected, such as the "discovery" and nurturing of child art in the 1930s, and the attempts to provide an appropriate basis for the work of art school students in the 1940s and early 1950s.

According to Morley (1983), Alexander Barclay-Russell founded the New Society of Art Teachers and had initiated the co-operation between this body and the Art Teachers' Guild which had led to their amalgamation, as the Society for Education in Art in 1940. He was associated with Marion Richardson's famous exhibition of children's art, held under the auspices of the London County Council Art Inspectorate in 1938, and he organised a sequel - an exhibition of adolescent art at Morley College - which marked the formation of the S.E.A. Moholy-Nagy's proposed curriculum for ideal students in the new age of technology was echoed in Great Britain in 1981 by Professor Lionel March when he took over as Rector of Royal College of Art, London. He outlined his programme for design education. He was of the opinion that a balanced educational programme should seek to enhance in each individual the value of free imagination in the arts, workshop in the crafts, technical innovation,

scientific studies in industry, commerce and social development; Arts, Crafts, Science and Technology in mutual co-existence.

2.7.2 Landmarks in the United States of America's Art Education

According to Pappas (1970), although, instruction in art was advocated as early as 1749 by Benjamin Franklin, the formal instruction of art in the public schools of America began in the first half of nineteenth century when art was taught in public and private schools by individual teachers. During this period no national organisations of art teachers existed, no State laws requiring the teaching of art were in force, and the type of art instruction that did occur was based upon the personal views and aspirations of individual teachers.

Some of these teachers of art conceived the art instruction in terms of their personal views. According to Eisner (1972), William Bently Fowle of Boston and William Minife of Philadelphia made important contributions to American Art Education. Fowle introduced drawing into the school and was one of the first to introduce the monitorial system. It was a processes in which groups of students seat around a large table and art is taught by the student monitor who has been instructed by the head-teacher. He

also introduced linear drawing in relation to geometrical exercises.

Minifie on the other hand was of the opinion that drawing could and should be taught as a science and not as picture making. He also advocated like Fowle, the belief that art was valuable because it was an aid to industries. He based his teaching of drawing on geometric principles by copying geometric designs to meet the industrial demands of their society. According to Eisner (op cit), Franklin, Fowle and Minifie proposed the use of a number of themes or a means of teaching art, such as: using art to meet the practical needs of life; secondly using art as a vehicle for increasing the skills of writing; and thirdly, the industrial uses of art.

Among those who provided leadership in the teaching of drawing in American schools, according to Eisner (op cit), was Horace Mann. Mann was the first editor of the "Common Schools Journal" and first Secretary of the Massachusetts State Board of Education. Mann believed that; "a child will learn to draw and write sooner and with more sense than he will learn writing alone". He also believed that drawing was a beautiful and expressive language and a vehicle for communication. Mann had a conception of the uses of art for both its utilitarian and consummatory

quality.

There is little doubt that men like Franklin, Minifie, Fowle and Mann all helped to widen the scope of American public education, to expand its curriculum, to introduce innovation, and to support the importance of drawing. However, Eisner (1972) perceived Walter Smith as an English art teacher who provided the greatest impetus to the teaching of art in American in the 19th Century. According to Eisner (op cit), Smith was invited to Boston in 1871 from Leeds, England, to direct art education at Boston and also to serve as the State Supervisor of Drawing. By 1870, Massachussetts had passed the first law making art a required subject in the schools of the State, and by 1971 a Committee was set-up to implement it. For Smith, the art of drawing and art of writing had certain parallels - a theme already articulated by Franklin, Fowle and Mann. Smith's work in the field of art education provided a systematic and rational spirit to the teaching of drawing (Eisner, op cit).

The development of art education in the United States from the period of 1860 to 1915 was one in which the justification for its teaching was shifted from a dominant concern with the development of industrial drawing skills,

to a desire to enable children to develop taste and to experience beauty (Eisner, op cit). Also, according to Eisner (op cit) the latter part of the 19th century not only saw the emergence of the war theme as a major concern in the art curricula, but it was the decade in which four very influential books were published in the field: (i) Natalie Robinson Cole's 'Art in the Classroom'; (ii) Victor D'Amico's 'Creative Teaching in Art'; (iii) Viktor Lowenfeld's 'Creative and Mental Growth', and Herbert Read's (philosopher from England) 'Education Through Art'. Although, each differs in many respects, they show common theme which is that the major mission of art education is to facilitate the creative development of the child. Each writer saw art as a way of tapping into the creative welspring of the child and the use of art for personal development.

The over-view of some of the significant developments in the history of art education in America was characterised by a variety of practices, theories and objectives. These changes have always influenced the goals which art educators have tried to obtain and to attain such goals, it has always been greatly influenced by the political, social, economic and ideological situation in which it functions.

2.7.3 Landmarks in Indian Art Education

According to Virmani (1985), art was one of the neglected subjects in the educational system during the British rule in India. However, the concept of "Drawing" was based on vigorous practice for skill development in courses like Engineering and Architecture. Students at various levels were encouraged to take up background subjects like geometrical drawing, mechanical drawing and decorative design. Although, this was so well woven into the school system, art education as a means of expression and of personality development could not take its rightful place even after the independence of India in 1950.

Virmani (op cit) noted that there were few individuals and schools who were actively engaged in the revival of Indian Art after independence. This was considered as a favourable emphasis for new art programmes at various levels of education. Virmani (op cit) stresses that some States, including Delhi Administration have been prescribing "Drawing Books and introducing major changes in the school art programme for primary and middle classes". Some skill-oriented streotyped practices in visual and performing arts and crafts were taught on the basis of strict mechanical rules. In spite of this innovation, the practical situation in classroom teaching even at the primary and middle levels,

was not changed because the spirit of self-expression and free-expression through creative processes with various artistic media could not be properly understood by teachers. According to Virmani (op cit) the new art education programme was influenced by the 'Child Art Movement' which was popular with private urban schools mostly in cosmopolitan cities.

Virmani (1985), stated that official efforts by the government to improve the position of art education in schools was through the National Council for Education Research and Training (N.C.E.R.T). This was first initiated by the recommendations of the Education Commission (1964 - 1966). On the basis of these recommendations, the N.C.E.R.T. appointed a Committee on "Improvement of Art Education", under the Chairmanship of Professor Saiyidain, who submitted a report in 1967. A major breakthrough in the overall system of education and its development was made when N.C.E.R.T. and the Ministry of Education introduced a 10+2+3 pattern of education in 1975. Under this scheme, art education included not only visual arts, but also other art areas like music, dance and drama. According to this scheme, as suggested in the N.C.E.R.T. document entitled; "The Curriculum for the Ten-Year School" (1975:25), the

purpose of arts education as a teaching subject had to be re-defined. In 1978, the Ishwarbhai Patel Review Committee was set up to emphasise the need to augment this neglected area of the school curriculum. The Committee realised that one of the basic reasons for the neglect of arts education in schools had been the absence of a clear concept of the subject.

The introduction of art education in the Indian school system was by few individual teachers and schools who actively engaged in the revival of Indian art. Government later assisted in the growth of art education through the Education Commission for the improvement of the subject in the school system.

The development of art education in Nigeria like many other countries such as Britain, United States of America and India went through a period of transition, a period that was marked by a search for values and a search for cultural identity characterised by political, cultural and economic factors, etc.

2.8 Review of Related Previous Studies

A number of investigations have been conducted in determining the contribution of an individual or group in related previous studies which gave the researcher wide

variety of techniques.

Bobboi (1987) in his study of the contributions of Sheik Modibo Jilani to Islamic Education in Gongola (now Adamawa State) used a descriptive method approach. The instrument adopted in this research was a questionnaire along with an oral interview schedule for data collection. The recorded oral interview not only afforded the researcher a face to face interaction with the respondent but also complemented the use of the questionnaire. The analysis of the data was thematic, that is based on the topic or issues raised from the research questions or objectives. The findings revealed that the contributions of Sheik were regarded as supplementary to the Government efforts in providing education to its citizens.

Ponus (1980) made a study of certain aspects of the Lebanese contribution to modern Arabic Literary criticism. The researcher adopted the combination of historical and descriptive approach to the study. The aim of the research was to provide a clearer vision of the work of the selected critics who may be considered among those who laid the foundation of contemporary work of Arabic literary criticism. Stratified random sampling was adopted in the selection of the subjects. The sources of data for the research was mainly derived from primary and secondary

sources. The research instruments were questionnaire and interview schedule. The analysis and interpretation of the data involved the following systematic steps:

i. each part started with a brief biographical introduction of the subjects;

ii. an analysis of the views of the subjects, and

iii. brief conclusions.

Consequently, this work attempted to identify ideas in the order in which they were presented by the subjects.

Afuleke (1979), in an attempt to determine the contributions of the School of Basic Studies graduates of Ahmadu Bello University, Zaria to Kaduna State man-power needs used a descriptive survey research method. The researcher tried to show the quantitative relationship between the supply and demand of high man-power in the public sector of the economy of Kaduna State. The researcher randomly made selection often disciplines between 1975-1980 and examined the potential supply of School of Basic Studies graduates of the State within the period. The research was primarily documentary and data was supplemented by personal interviews. Other supplementary sources were Committee files of the School of Basic Studies and the

Kaduna State Scholarship Board. The use of numerous research works provided a 'qualitative' data and ensured that all the components of the research problem were carefully treated.

In an attempt to determine the contributions of women to the development of contemporary theatre in Africa, Hagher (1977) used a combination of descriptive and historical research approaches. The research examines the contribution of African women for fifteen years. The researcher adopted a stratified sampling procedure for a more detailed study of women. The research instruments used in the data collection were a questionnaire and an interview guide. In determining the contributions of the women, the researcher drew a set of criteria by which he examined the work of these women. The analysis of data was based on the chronological arrangement of events.

2.9 Summary

Barret (1979), Field (1972) and Read (1970) have described art education as art in schools of general education, or art in schools of art or art in education, or as educational means. Eisner (1972) stated that art should be perceived as a discipline on its own which essentially involves the production and appreciation of art, the study

of the philosophy of teaching and the psychological aspects of the art. Wangboje (1995) and Suleiman (1972) in perceiving the concept of art education as the education of the producer and the consumer, support Eisner. Therefore, art education involves the training of the individual in the creative activities or the subject matter of art (the studio practice); and the education of the consumer in the aesthetics (the philosophy or psychological aspects of the arts).

The development of art education in Nigeria dates back to the traditional era when vocational education was largely run on apprenticeship system (Fafunwa, 1974 and Wangboje, 1972). However, when the Missionaries introduced formal education in early 1840s, it was given a religious undertone, so traditional art education was looked upon with disfavour since it was associated with "idol worship". The foundation of modern art education in Nigeria was not laid until 1921 when Onabolu (1882 - 1963) persuaded the then Director of Education to bring Murray and others to teach art in 1927. However, he left the school system in 1935 because of lack of encouragement by the government and his students' negative attitude to their traditional art. Since independence in 1960 art education has recorded phenomenal growth particularly in the number of tertiary institutions

offering art courses with an increase to over forty from a mere handfull.

Art curriculum development in Nigeria dates back to 1966 when attempts were made to conduct art curriculum workshops by various organizations and regional governments. In a bid to improve the position of art and general education a National curriculum conference was organised in 1969. This was followed with various syllabi for the Primary Schools, Teachers Colleges, Secondary Schools among others, from 1971 to 1986 (Olaosebikan, 1971 and Akolo, 1986). It would be of interest to identify those who played some roles in these curriculum workshops.

The Society of Nigerian Artists (S.N.A) established in 1964) and the Nigerian Society for Education Through Art (N.S.E.A) which was formed in 1966 are typical National art Societies which were created to serve their communities through the control of the conduct of its members and continuing re-education of its members and the public. Agencies like the Art and Cultural Unit of the Federal Ministry of Education, Nigerian Educational Research and Development Council (N.E.R.D.C), the National Council for Arts and Culture (N.C.A.C), the National Gallery for Modern Arts among others have as their main objective the promotion

of art and art education in Nigeria (Wangboje, 1995 and Fasuyi, 1973).

Art exhibitions/festivals in Nigeria date back to 1925 when craftsmen from the Arts and Crafts Schools attended the British Empire Exhibitions. This was followed by some earliest recorded works of five students trained by Murray in 1937 which were subsequently sent to London (Zwemmer Gallery). In the late 1940s with the establishment of the Exhibition Centre in Lagos, Artists had acquired a new venue, where the spotlight could focus on a new kind of art exhibition. The 1960s witnessed a period of high expectations and renewed zeal to promote indigenous art and culture. Also, foreign cultural institutions sponsored art exhibitions and private individuals as well as professional organizations. This review shows that government, professional organizations and private individuals sees the importance of art education and relevance of art in modern life. The art exhibitions and festivals are evidences that efforts were made to integrate the arts into the lives of the people.

Art education development in Nigeria like in other countries (Britain, United States of America and India) has gone through stages of reformation. These changes were influenced by socio-cultural, social, economic, political,

and intellectual factors (Wangboje, 1995; Oloidi, 1995; Akolo, 1985; Okeke, 1982; and Eisner, 1972). Both India and Nigeria were British colonies, so the development of art education in both countries followed the pattern of the British system of education.

Various studies have been conducted to determine the contribution of individuals or groups, to education in Nigeria. Bobboi (1987); Fonus (1981); Afuleke (1979); and Hagher (1977), either used the descriptive survey or a combination of the descriptive and historical approach. They made use of the questionnaire and the interview schedule as instruments in the collection of data.

The descriptive survey approach has the advantage of a precise presentation and makes objective statements of situations in their true picture. The historical approach also allows the researcher to relate the present to its sources and to see specific activities and practices in the light of how they come to be. Therefore, it is the hope of the researcher that the use of a combination of the two approach would make the study comprehensive.

CHAPTER - THREE

RESEARCH DESIGN

3.1 Introduction

According to Adetoro (1986); Verma and Beard (1981), research design is an organised process which deals with fashioning out the procedure involved in carrying out a research. This involves the methods or procedures to be adopted, measurements of data to be effected and the process of analyses. This chapter therefore, focuses on the research procedure, population and sample, instruments, and the analyses and treatment of the data.

3.2 Research Procedure

Preparatory to the field work, a covering letter, questionnaire, interview schedule and return-addressed stamped envelopes were mailed to the subjects. The interview guide was sent in advance in order to enable the respondents make adequate preparation for the interview.

At the interview sessions, sequence of the items was not altered and this was maintained for every respondent. Occasionally, However, items covered in replies to other questions were skipped.

3.3 Research Population and Sample

The focal point of this research is the contribution of the artists and art educators to the development of art education in Nigeria. The target population for this study were educators of the 1960s to date in Nigeria. About thirteen distinguished artists and art educators were identified as eligible based on these criteria:

(a) membership of FESTAC Planning Committee;

(b) participation at National and International art activities;

(c) contribution to publications on art, and art related activities;

(d) government appointed supervisors on art and art related activities (Mbahi, 1999).

According to Nwana (1981), stratified sampling enables one to achieve greater representation of the population. Therefore, samples were obtained through stratified sampling. Also, it was considered a good approach to utilize a zoning system, namely; Zaria, Ibadan, Nsukka, Benin and Lagos (Society of Nigeria Artists, 1980/81). Following the guidelines given by Adetoro (1986), and Nwana (1981), on determining sample size for research reports, a figure of about seven selected artists/art educators were

involved in the study namely; Solomon Wangboje, Uche Okeke, Timothy Fasuyi, Yusuf Grillo, Jimo Akolo, Felix Ekeada and John Ojo.

3.4 Research Instruments

Two types of research instruments designed by the researcher were used. They included a questionnaire and an interview schedule. This was in accordance with Nwana (1981) and Miller (1970), who advocate for multiple instruments in studies to ensure greater credibility of the research results. The nature and sources of data required in the study necessitated research instruments like a questionnaire and an interview schedule to complement one another.

The questionnaire comprised of three parts. Part one (close-ended type) consists of biographical data considered pertinent such as age, marital status, qualifications among others. Part two (open-ended) derives information on contributions made to art administration, art teaching/education, professional practices in art, publications in art, special awards among others. Part three (open-ended) is on suggestions towards how to assist the growth of art education in Nigeria. The questionnaire was constructed by the researcher in consultation with his

supervisors and experts in the field of art and who were themselves members of the researcher's examination Committee.

The second instrument was an interview schedule (open ended) which consists of two parts. Part one sought information on the contributions made by the subjects. Part two sought data on suggestions that can improve art education development in Nigeria. This was based on suggestions by Miller (1970) on how an interview schedule should be designed.

Besides the main research instruments, primary data were also obtained from documents and physical materials. Curriculum Vitae were collected from all the respondents. Art works, exhibition catalogues and photographs were also collected and used in the analyses of this research. The primary data provided first-hand information on the artists and art educators.

3.5 Pilot Study

Adetoro (1986), in his contribution noted that a pilot study prepares the foundation on which the research proper is built. Based on this reason, a pilot study was conducted to test the instruments and to ascertain the clarity and validity of the questions raised in the objectives of the

study. A sample of six randomly selected respondents from University of Maiduguri, Borno State and Ahmadu Bello University, Zaria were used in the pilot test.

The result of the pilot study showed that no significant modification was necessary in the two instruments. Finally, it must be pointed out that neither the responses nor the respondents to the "pilot-test" were utilised as part of the sample for the main study.

3.6 Analysis and Treatment of Data

The data collected in this research was treated on item by item basis for all responses. In case of the open-ended questions, where the responses were also in varying shades of expression, the opinions expressed were subjected to descriptive analysis and presented chronologically in order of occurrence of the events.

Biodata on the artists were simply discussed. There was no need of statistical treatment. First information was classified, described, interpreted and analysed. Serious consideration was given to chronology, theme and sequence of events for coherence and clarity. Also logical deductions/ reasoning as a form of data treatment was considered.

CHAPTER - FOUR

ANALYSIS OF DATA

4.1 Introduction

The data collected through questionnaires (Appendix - $A^{(ii)}$) and interview schedule (Appendix - $A^{(iii)}$) were subjected to descriptive analysis. Each subject was presented in the following order; brief description of demographic data (Items: 1 - 8 of Questionnaire Part-I), descriptive analysis of the contribution of the subject (Items: 9 - 21 of Questionnaire Part-II) and the analysis of Interview Schedule (Part-I, Items: 1-10) and Part-I (Items: 11 - 12).

Seven of the subjects analysed were; Wangboje, Fasuyi, Grillo, Okeke, Akolo, Ekeada and Ojo. The subjects were arranged according to period of graduation in University.

4.2 Solomon Irein Wangboje (Appendix - $B^{(i)}$)

Solomon Irein Wangboje (1930) was born at Avbiosi, Iluleha, Owan Local Government Area of Edo State of Nigeria. His qualifications are; Diploma in Fine Arts (1959), Master of Fine Arts (1963), and Doctor of Education (Ed.D) 1968. He was married with children.

He started his art profession as a Publications Artists/Graphic Arts Officer, Ministry of Information, Lagos

(1959 - 1964). He was a Part-time Lecturer in Graphic and Textile Design at Yaba College of Technology, Lagos (1963 - 1965); and was a Design and Art Supervisor, Nigerian Television Service, Lagos on Secondment from Ministry of Information (1964 - 1965). He was appointed to the Staff of the University of Ile-Ife, Institute of African Studies (1986) where he became the founder and Director of its Ori-Olokun Art Workshop (1969 - 1971). In 1971, he took up a new appointment as Senior Lecturer and Acting Head of Department of Fine Arts, Ahmadu Bello University, Zaria and was promoted to the rank of Professor in 1973. There he became the Dean, Faculty of Arts and Social Sciences. He joined University of Benin in 1978 and was appointed Head of Department of Creative Arts. When he was still the Head, the department was renamed the Department of Fine and Applied Arts (1988 - 1991). Also he became the Dean of the Faculty of Arts, Law, and Creative Arts (1981 - 1986); and the Deputy Vice-Chancellor where he acted for the Vice-Chancellor in his absence in general, academic and administrative duties (1988 - 1991).

He had written and published articles and books on art and education in Nigeria. These include: "Arts and Crafts

in Nigeria" in Living Culture of Nigeria (1976); Art for Junior Secondary Schools (1982); Text Books of Art for Junior Secondary School, Books I, II, and III Evans Brothers (1991); and several articles in both international and national journals. He had over seventeen One-Man art exhibitions and participated in numerous group shows in and outside Nigeria. He Illustrated many publications and attended several workshops and seminars.

Wangboje had served as an external examiner in art and art education (1972 - 1994) in institutions like Yaba College of Technology, Lagos; Auchi Polytechnic; Institute of Management and Technology, Enugu; Alvan Ikoku College of Education, Owerri; University of Nigeria, Nsukka; University of Ife, Ile-Ife; University of Science and Technology, Kumasi, Ghana; Ahmadu Bello University, Zaria; University of Maiduguri, Maiduguri, and University of Uyo, Uyo.

Wangboje was elected member of the World Council of the International Society for Education through Art (INSEA) from 1981-1984 and re-elected in 1985-1988 and 1988-1991. Other professional Organisations of which he was a member were: Society of Nigerian Artists (elected President, 1980 - 1989); National Art Education Association of America; and Delta Kappa Pi. He served several cultural, community and

educational services as a member or Chairman between 1968 - 1997.

During his Sabbatical Leave (January - December, 1987) at the Leicester Polytechnic, United Kingdom and partly at the School of Art and Design, University of Illinois, United States of America, he was invited to give lecture on various aspects of African arts and art education in the following places: Arizona, Kansas, Kentucky, Virginia, New York and *Illinois*.

Wangboje won several significant awards and honours. He was a winner of the 1988 USSEA International Ziegfield Award in recognition of his achievements in art education. He has featured in Nigeria, World Health Organisation's WHO (1981); Africa World Health Organisation's WHO(1981): Man of Achievement, Cambridge, England Volume 8 and World Health *Organisation's WHO (Newswatch) 1990. He travelled to most* West African Countries, Europe, America and Asian Countries.

In 1991 he established a Creative Arts Centre in Benin City to provide Workshop and Research facilities for children, artists and art teachers under the name; "Creative Arts Centre".

Egonwa (1996) has this to say about Wangboje's role in the development of art education; "Wangboje's contribution

to art in Africa is more as an art educator and administrator. He pioneered studio type art training with a bit of more directed activities... which produced some practicing artists today". Egonwan (op cit) further stated that; "Wangboje's vision of a University Art Programme which integrates the visual and performing arts as in, old African Societies is remarkable". According to Egonwa, Wangboje was an advocate of "Art for Use".

During an interview session (Items 11 - 13, Appendix - A[iii]) with Wangboje, he made a few suggestions towards the development of art education in Nigeria that Government should ensure the inclusion of art in school curricula from primary to tertiary institutions across the country; that Policy Makers, Headmasters, Principals, Provosts, Vice Chancellors and all those concern should contribute to the enlightenment of the public on the value of the subject in general education; and that the proper implementation of art in the school curriculum are the responsibility of the artists and art educators.

As a pioneer in the field, he was the first Nigerian to obtain a Master of Fine Arts (M.F.A) degree in 1963 and a Doctorate in Art Education (1968). These awards and his publications, exhibitions, lectures, workshops and so on can

be regarded as having influence on the discipline and its influence on the socio-political life of the people.

4.3 Timothy Adebanjo Fasuyi (Appendix B[ii])

Timothy Adebanjo Fasuyi was born in 1938 at Ilesha, Osun State. He was awarded the Diploma in Fine Arts (1959); Art Teachers Certificate in 1960 and Post Graduate Diploma in Education. He also had a course in Art Education, University of Sydney, Australia (1971).

He began teaching in 1961 as an Education Officer at Kings College, Lagos, where he taught for six years. He was later posted to the Headquarters of the Federal Ministry of Education where he worked for over twenty-five years and held many positions including the Federal Art Adviser, the Secretary to the Scholarship Board. The Secretary-General, UNESCO National Commission, The Principal, Federal Government College, Enugu and Assistant Director (Educational Services). He was for many years the Supervisor for all Federal Government Colleges; all of which he visited during his tenure. He served on the West African School Certificate International Council and the Council of some Nigerian Universities including Nsukka, Sokoto, and FUTA, Akure.

As the Federal Art Adviser, he organised curricular workshops for art, music and drama; sponsored art teachers/ lecturers to study abroad, and organised school exhibitions in Nigeria and abroad. He also established inter-collegiate art festivals among Federal Government Colleges and helped young artists and craftsmen in reported areas of need. He made donations to artists, professional art societies and cultural organisations.

He is the author of a book on Cultural Policy of Nigeria, published by UNESCO in 1973. He has attended several curriculum workshops, initiated some, presided over some and participated in others. He had over seven One-Man exhibitions in Nigeria and abroad; over ten group exhibitions (eight National and two International exhibitions). He visited over twenty (20) leading cities of the world in all the continents to represent Nigeria at International Conferences. He attended workshops on Education, Art and Culture, organised by the UNESCO, the Commonwealth and the Organisation of African Unity (O.A.U).

Fasuyi is one of the founding members of the Society of Nigerian Artists (S.N.A) and Member of the International Society for Education Through Art and Patron of the Nigerian Society of Education Through Art (N.S.E.A). He was awarded Fellow, Asele Institute, Nimo (1985).

He retired from active service in 1985 to establish private ownership Art Centre and Education Institutions at No.1, Badagry Street, Off Adeniyi Jones Avenue, Ikeja; No.31, Agunbiade Street, Oke-Koto, Agege, Lagos; and Km.31, Ireti-Ayo, Ijebu-Jesa Road, Ilesa, Osun State.

He suggested several ways of improving the development of art education in Nigeria. These include; the training of more qualified teachers for both Primary and Secondary Schools; government to reduce import duties on art books, art materials, and art visual aids; government should organize periodic art exhibitions for different categories of art teachers to up-date them in their fields; art teachers should have their fora to meet to discuss common problems facing art education; and University Research - should be directed towards the possibilities of producing local materials for the teaching of art.

Wangboje (1995) stated that "Fasuyi reorganized what is now the Art and Cultural Unit of the Federal Ministry of Education and introduced programmes to give bite to several policies of government as they relate to art education".

4.4 Yusuf Adebayo Grillo (Appendix - $B^{(iii)}$)

Yusuf Adebayo Grillo was born in 1934 in Lagos and is married with children. His qualifications are; Diploma in

Fine Arts (1960); Post Graduate Diploma in Education (1961). He studied at Cambridge University, England (1966) and Germany (1979) in Industrial Design Education.

He was a teacher at the Sudan Interior Mission School; an Art Education Officer at Kings College, Lagos, 1961; and Yaba College of Technology from 1961 where he became Director and Head, School of Art, Design and Painting, Yaba College of Technology, Lagos until 1987. He was the Commissioner General for Cultural Property (UNESCO), Nigeria from 1974; and Chairman, Lagos State Council for Arts and Culture 1975-1979. When he was at Yaba, he established formal, course design for ordinary painting, graphic design and some aspects of design.

Between 1965 and 1972, Grillo had over five one-man exhibitions. Similarly he had several successful group exhibitions both at National and International levels. He has attended numerous conferences, seminars and played the roles of Chairman, Presenter and participant. He has also published several national and international articles.

Grillo has had a long association with artistic activities in Lagos and he has executed several commissions. Of these various commissions are: works on Church Widows on over seventeen Churches in Lagos and Kaduna; Cement Murals,

Murtala Mohammed International Airport, Lagos; Head of States Trophy, Defence Academic, Lagos; Mosaic Murals, Northern Nigerian Newspaper, Kaduna. Other significant works like sculpted pillar, First Bank Headquarters Marina, lagos; Murals, World Health Organisation Headquarters, Geneva, Switzerland and World Health Organisation Africa Regional Headquarters, Brazzaville, Congo, among others.

Grillo has had several awards and honours including; All Africa Competition in Painting, London 1977. Solidra Circle Honours Award, Lagos 1984; Fellow, Asele Institute, Nimo 1985; State Honours for Excellence in Art, Lagos 1987; and Yaba College of Technology Honours Award, 1988.

He is a member of six professional Organisations both National and International and has several art works in public collections.

He is retired and owns a private studio at No.28, Ogunlowo Street, Ikeja, Lagos.

Grillo suggested that research in art education should include the study of creativity and motivation in the young artists. More research work on the Nigerian traditional art education will help to solve some current problems in art. He further suggested that research should include the

evaluation of art programmes and methods of teaching art education at various levels of education.

4.5 Christopher Uchefuna Okeke (Appendix - $B^{(ii)}$)

Uche Okeke was born in 1933 at Nimo in Anambra State and raised at the Railway Junction Town of Kafanchan (Kaduna State) in Northern Nigeria. His qualification is Diploma in Fine Arts (1963) and he studied Mosaic and Stained Glass Window Techniques in Munich, where he travelled throughout Germany visiting various educational and cultural institutions.

Okeke started work briefly as a Graphic Artist with Cyprain Ekwensi and Director, Federal Information Service, Lagos from 1961. In 1970, Okeke was invited to join the Department of Fine and Applied Arts at the University of Nigeria, Nsukka as a Lecturer and Acting Head. He was promoted Reader in 1974; Professor in 1976; and Director, Institute of African Studies, University of Nigeria, Nsukka (1984).

During his service years with University of Nigeria, Nsukka, he reviewed, designed and initiated courses. In 1971 his book Tales of Land of Death: Igbo Folk Tales was published by Doubleday and Company. His poetry, research and articles on both contemporary Nigeria and traditional

Igbo art, and dance - dramas have all appeared in international journals over the years.

He illustrated Chinua Achebe's Things Fall Apart; he designed a stage set for Wole Soyinka's The Lion and the Jewel and other prominent Nigerian play wrights. He had over thirty international, national and unpublished articles in and outside the country between 1969 - 1990. He also participated and organised numerous international and national conferences/seminars and workshops.

Uche Okeke had seventeen one-man exhibitions of art works between 1955 - 1992 in and outside Nigeria. He also had over seventy successful group exhibitions between 1956 and 1990.

Okeke won several other significant prizes and awards including; First Prize in out-door painting competition (1957); First Prize in ESSO Independence Calendar Painting Competition in Lagos (1959); illustrator of the year award by the National Commission for UNESCO (1971); All-African Drama award (1971); and award with terra-cotta sculpture by the Nigerian Airport Authority (1977). He also executed several commissions.

While studying at Zaria, Okeke and his fellow art students among them; Damas Nwoko, Bruce Onobrakpeya and

Simon Okeke - formed the Zaria Art Society to discuss art theories and practice. In an address in 1960, the year of Nigerian Independence, Okeke (1960) declared;

> I do not agree with those who advocate international art philosophy; I disagree with those who live in Africa and ape European Artists. Future generations of Africans will scorn their efforts. Our new society calls for a synthesis of old and the modern European conception of art for its own sake (P.7).

He is one of the pioneers of the Mbari Artists and Writers Club of the 1960s and also pioneer of Uli inspired styles in Art. Uli is the name of Igbo traditional drawing and painting executed on the wall and human body. He belongs to other professional organisation like; Art Council of the African Studies; International Association of Artists (I.I.A), Paris, France; UNESCO International Society of Education Through Art among others.

He was an External Examiner, Faculty of Art, University of Science and Technology, Kumasi, Ghana (1977), Department of Creative Arts, University of Maiduguri and Department of Ipdustrial Design, Ahmadu Bello University, Zaria (1992). Between 1964 and 1993 he had served in Community Services as member, organiser, and Chairman. He has several art works in public collection in and outside the country.

Uche Okeke owns a private art institute at Nimo, Anambra State known as "Asele Institute". The Cultural Centre was founded at Kafanchan in 1959, moved to Enugu in 1963. Okeke affirmed that; "the philosophy of the Institute is deeply rooted in a concept of Creative Development that seeks to utilise traditional and modern techniques of production in order to effect a changed social and cultural environment". The Asele Institute is a vital and creative monument to the goals and beliefs of Uche Okeke.

Smith (1982) states "although Okeke is recognized as a scholar, folklorist, administrator and a teacher, Uche Okeke is primarily an artist whose work, records not only the traditions of his own people, the Igbo, but also the emergence of a new realm of artistic creativity, contemporary Nigerian Art". Also, Udoma (1994) expresses his view when he says "Uche Okeke, a Professor of Art and the Director of Asele Institute, Nimo, is one of the Nigerian Artists who have been very vocal on the development of Nigerian Art. Through his writings he has gained recognition as one of the foremost writers on Nigerian Art". Buhari (1993) expresses this point in the following manner; "Uche Okeke is among the contemporary Masters of Nigerian Art who laid the foundations of what is to be called sincere

Nigerian Art". Okeke is also among the very few who pioneered and championed the development of Nigerian Art.

During an interview session, Okeke suggested several ways art education could be developed in Nigeria. He suggested that picture books and visual materials are basic teaching/learning facilities for the young at schools more especially the nursery schools. However, the art educationists in America have, through research, discovered that the coloring of picture books works against creativity and have recommended that children should draw and colour their own pictures. Therefore, visual literacy programme should be designed for schools and even for adult illiterates in order to remedy the disability. With the vastly increasing number of art students, artists and designers, it has become necessary that the production of art materials should be given the attention they deserve by the government.

4.6 Jimo Bola Akolo (Appendix - $B^{(v)}$)

Jimo Bola Akolo was born in 1935 at Egbe, Kogi State. He is married with children. His qualifications are: Diploma in Fine Art (1961); Diploma in Educational Media (1965); Master of Science Education (1966) and Doctor of Education (1982).

He was an Education Officer with Ministry of Education, Kaduna (1963 - 1966). He was appointed an Assistant Lecturer with the Ahmadu Bello University, Zaria in 1966 and rosed to the Rank of Professor in 1983 to date. He has been a Co-ordinator, Head of Division, Acting Director and Director of various Units in the University.

He also participated in the Nigerian Educational Research Council Workshops on the Cultural and Creative Arts for primary, secondary and teachers colleges from 1972 - 1985. His major lecture duties are in the area of Art and Art Education, Educational Technology, Graphic Communication and Research Methods both at Undergraduate and Postgraduate levels. He successfully completed four research activities between 1977 and 1993 and is currently undergoing three. He has supervised over twenty-one Postgraduate Diploma research in Education (PGDE) between 1971 and 1988 and Thirteen Masters and Ph.D. degrees (1979 - 1995).

In 1977 he published a book on Teacher Education Material Production Project and in 1984 the Handbook for Art Teachers. He has published over Twenty International and National articles in and outside the country. Between 1973 and 1991 he participated, organized and was Chairman of several conferences and seminars. From 1962 to 1995 he had seven one-man exhibitions in and outside the country and

also had thirty-seven successful group exhibitions between 1961 and 1995.

Akolo won several significant awards and honours including; First Prize in Drawing and Painting at the Northern Nigerian Self-Government Celebration in 1959; Nigerian Cultural Trophy for the best Artist of the year in all the arts, mention of honour Sao Paulo Biennial (1962); Certificate of participation FESTAC '77 and Asele Institute Award for contribution to Art and Art Education, 1986. He has executed several commissions and served in several community activities as Member, Chairman or as an organizer.

He was an associate of the Zaria Art Society, popularly referred to as the 'Zaria Rebels'. He belongs to other professional organizations including the Society of Nigerian Artists (S.N.A); Nigerian Audio Visual Association now Nigerian Association of Educational Media and Technology (NAEMT); Nigerian Society for Education Through Art (NSEA); and World Council of the International Society for Education Through Art (INSEA). He has several works in public collections.

Jimo Akolo is described rightly by his contemporary, Uche Okeke (1975) as "an important modern African Artists"

who has participated in several art education activities both in and outside Nigeria. Egonwa (1996) noted that "Jimo Akolo has very many art exhibitions to his credit and has equally contributed immensely to the training of artists and art educators in Nigeria and Africa". Also, Highet (1969) describes art work of Jimo Akolo as; "the deeply thought out products of a complex and brilliant artist, and a man committed to the problems of his time". The Eye Journal, 1994 also identified Akolo as; "one of the artist who has worked consistently in his career and then developed a certain respectability, with regards to the arts; who has shown direction, given direction in the practice of art.

Akolo suggested that the development of art education in Nigeria will depend on several issues; that regular seminars should be organized for secondary and tertiary art teaching staff in all schools for transmitting new ideas and inviting suggestions for improvement; and that all seminars should have specific objectives; that seminars should aim at making art education programme more of enlightenment campaigns in the educational, public and private institutions of learning. He suggested a regular in-service training of art teachers in the post-primary schools.

4.7 Felix Ibegbulen Nwoko Ekeada (Appendix - B[vi])

Ekeada was born in 1934 at Eziala Enyiogugu Abah Mbaise Local Government Areas of Imo State. His qualifications are; Diploma in Fine Art (1962); Master of Art (Graphic Art) 1975; Ph.D. in Art Education (1977).

He started work as a school teacher at Teachers College, Bazza (1964 - 1965) and Bishop Shouhana College, Uboma - Itete (1965). He took up an appointment with College of Education, Owerri (now Alvan Ikoku) in 1971 where he became Head of Department of Fine and Applied Art; Dean of School and Acting Provost.

He has published books for Junior and Senior Secondary level and currently working on tertiary level. He has over fifteen articles/publications in Journals and in books of reading. He has exhibited about five one-man shows; participated in four group, four National and two international shows. He has also executed five commissioned art works and has attended many conferences as paper presenter or participant.

Ekeada supervised about one hundred and fifty Undergraduates and also over twenty Postgraduates projects. He was an External Examiner for Institutions like the University of Port-Harcourt, I.M.T., Enugu; Federal

Technical College, Umunze, Anambra and Department of Fine Arts, Ahmadu Bello University, Zaria. He has participated in several Community Services.

Ekeada belongs to the Zaria Art Society and Member, Society of Nigerian Artists (S.N.A) and Nigerian Society of Education Through Art (N.S.E.A).

Ekeada suggested that both Federal and State governments should train more qualified art teachers and make the art curriculum relevant and also provide favourable learning environment. He suggested that workshops in art education should provide opportunities for practical experience, aim at teaching new skills and experimentation with art media; involve up-grading the knowledge, skills and competence of the participants; be used to produce new art materials for young artists; and be organized for specific projects in art education.

4.8 John Rowland Oluwafemi Ojo (Appendix - B[viii])

John Rowland Oluwafemi Ojo was born in 1934 at Igbole Ekiti, Ondo State. His qualifications are; Certificate in Arts and Crafts (1959); B.A.(Fine Arts) 1963; Diploma in Social Anthropology (1972); Master of Philosophy in Social Anthropology (1974).

Ojo was an art teacher at Government Teachers College, Ilesha (1960 - 1962); and Comprehensive High School, Ayetoro - Egbado from 1964 to 1966. He was appointed at the University of Ife, Ile-Ife in 1966 as a Research Fellow and promoted subsequently to the rank of Professor in 1976. He was Head of Department of Fine Arts (1989); Dean of Faculty of Environmental Design and Management (1991 - 1995); and Deputy Provost of the College of Technology and Environmental Sciences (1992 - 1994).

He published over thirty-one articles in books and journals between 1967 and 1995. He has participated in several seminars, symposia and conferences. Also, he has had three one-man exhibitions and over twelve group exhibitions between 1951 and 1995 and also had ten curated exhibitions (1969 - 1993).

Ojo had several significant awards and honours including; Winner of the West African All-Round Entries in 1957 of the Western Nigeria Festival of Arts; UNESCO Travel Grant to attend the Conference on African Museums, Livingstone, Zambia 1972; One of the 15 Winners of the Eroberius Prizes essays and UNESCO Travel Grant to attend the Leo Frobenius Centenary, Yaounde, Camerouns 1980, among others. He is a Member of several professional bodies. He also has several art works in public collections.

Ojo suggested that the introduction of aesthetic education programme in the schools at all levels of education by the government is very important. He also, suggested an awareness of environmental degradation through landscape studies are also effective ways of developing art education in the country.

CHAPTER - FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

In any research project one compares the findings with the existing theories to either confirm the theories or discover new ones. However, one has to be clear that the procedures are not faulty and that the instruments are valid and reliable.

A brief description of the procedure is presented with the major findings and the existing theories.

5.2 Specific Objectives of This Study

The specific objectives of this study were to:

(a) determine the contributions of individuals to art administration;

(b) determine the contribution of individuals to art teaching/education;

(c) determine the contribution of individuals to professional practices in art (exhibitions, workshops, studio practices);

(d) determine contribution of individuals to publications in art (books, journals, magazine articles, researches);

(e) identify contributions to public awareness of art (setting of galleries, art institutions and works in public places);

(f) identify those who have won special awards/ honours (national and international); and

(g) determine the developmental levels of art in Nigeria.

5.3 Procedure

The two research instruments designed by the researcher for the study were questionnaire and an interview schedule. This was in accordance with Nwana (1981) and Miller (1970) who advocate multiple instruments in studies and also with inputs from the researchers' supervisors.

The first instrument, a questionnaire, comprised two parts. Part one consists of biographical data considered pertinent such as age, gender, marital status, qualifications. Part two sought information on contributions made to art administration, art teaching/

education, professional practices in art, publications in art, public awareness, and special awards.

The second instrument was an interview schedule (open ended) which consists of two parts. Part one sought information on contributions made. Part two sought data on suggestions that can improve art education development in Nigeria. This was based on suggestions by Miller (1970) on how an interview schedule should be designed.

The instruments were both pilot-tested by self-administration on a sample of seven randomly selected respondents from the University of Maiduguri and Ahmadu Bello University, Zaria. The result showed that the instruments were clearly understood since appropriate responses were given to the questions. Tests of reliability of the instruments were also conducted. Seven selected artists/art educators involved in the study were; (i) Solomon Wangboje, (ii) Uche Okeke, (iii) Timothy Fasuyi, (iv) Yusuf Grillo, (v) Jimo Akolo, (vi) Felix Ekeada, and (vii) John O. Ojo. The selection was based on the Zonal System of the Society of Nigerian Artists (1980/81) namely; Benin, Ibadan, Lagos, Nsukka, and Zaria.

Preparatory to the field work, a covering letter with the questionnaire and interview schedule with return

addressed stamped envelopes was mailed to the subjects. The questionnaires were collected during the interview session. Based on the recommendations of Akolo (1985), Barnet (1982), Nwana (1981) and Miller (1970) a combination of historical and descriptive methods of analysis were used. These consist of a brief biography of each subject, contributions made and suggestions that can improve the development of art education in Nigeria.

5.4 Findings

Six of the seven artists and art educators attended the Nigerian College of Arts, Science and Technology, Zaria Branch. All the subjects acquired knowledge of modern art, which emphasized self-expression and creativity.

5.4.1 Contribution to Art Administration

With regards to the individual's contribution to art administration, all of the seven subjects made contributions to art administration in the country. Adebanjo Fasuyi was the Federal Art Adviser and held several art related posts during his thirty (30) years in the Federal Ministry of Education. During his tenure, he participated in the formulation of cultural and employment policies, including the professional training of artists, and the determination of their conditions of service. Ekeada and Grillo were

Heads of Department of Fine Arts at College of Education, Owerri and Yaba College of Technology respectively. At the University level, Wangboje, Okeke, Akolo and Ojo held several art administrative posts such as Head of Art Department, Dean of Faculty, Director of Institutes/Centres and one was a Deputy Vice-Chancellor at one of the Federal Universities in Nigeria.

5.4.2 Art Teaching/Education

With regards to art teaching/education, all of the seven subjects played pioneering roles at various levels of education in Nigeria. Fasuyi spent most of his time teaching at the secondary school level while Ekeada and Grillo both at post-secondary and tertiary schools (College of Education and Technology). Wangboje, Okeke, Akolo and Ojo all taught at the University level.

5.4.3 Contribution to Professional Practices (Exhibition, Curriculum Workshops, Studio Practice)

With regards to contribution to professional practice, most of the subjects contributed in various activities like; exhibitions, art curriculum workshops, and other studio practices. Grillo, Wangboje, Okeke, Akolo and Ojo all had between five to seventeen one-man exhibitions and they participated in group exhibitions that range from twenty (20) to forty (40) both at national and international

levels. Wangboje and Akolo both participated in most of the art and crafts workshops at the primary, creative art curriculum at secondary and teachers grade II, Universal primary education (U.P.E) and the current curriculum of 6-3-3-4 educational system (from 1972 to 1985). Wangboje was the Founder and Director of the Ori-Olokun art workshop at Ile-Ife. The workshop was set up as an experiment in art education. Its objective was to observe and encourage the artistic development. Okeke organised several workshops, one of them was the UNESCO regional workshop of an experimental nature of the methods of teaching arts at school, at Asele Institute, Nimo. Wangboje and Akolo were illustrators of many publications and designers for television and educational programmes while they practice in studio areas of graphic design and paintings respectively. Grillo spent most of his professional life in studio practice. All the subjects have contributed at various conferences/seminars in art education. They presented between ten to twenty papers both at national and international levels.

5.4.4 Contribution to Publications in Art (Books, Journal Articles, Magazines Articles, Research)

Wangboje, Akolo, Okeke and Ekeada all have published between two to four books in art education for students and teachers at post-primary and tertiary institutions. All of

them have contributed by publishing between ten (10) to thirty (30) articles on art and art education both in national and international journals and magazines.

Wangboje supervised at least thirty Postgraduate candidates research projects. Okeke researched into Uli Art, the traditional wall and body paintings of the Igbo. He also initiated and conducted intensive research into the cultural history of Nimo Community in Asele Institute. He also supervised ten (10) Undergraduate and four (4) graduate research projects. Akolo completed at least five (5) research in art education. He also supervised projects of twenty-one (21) postgraduate Diploma in Education Projects, thirteen (13) master and doctoral candidates. Ojo completed two (2) research projects and supervised several students' research projects. All of them are external examiners of various institutions of higher learning in the country.

5.4.5 Contribution to Public Awareness in Art (Art Galleries, Art Institutions, Museums)

Some of the subjects contributed to the public awareness in art by owning art galleries or art institutions. Fasuyi established two institutions; one in Lagos and the second in Ilesa, Osun State. Wangboje established a Creative Art Centre in Benin city. Okeke set

up a gallery of Nimo (Asele Institute) Anambra State. Grillo owns a gallery at Ikeja, Lagos. All the subjects have contributed in executing various commissions, community services and have their works in public places.

5.4.6 Winners of Special Awards/Honours in Art

Some of the subjects have won National and International awards/honours (Wangboje, Okeke, Akolo). Wangboje won an International Ziegfield Awards in art education, United States of America (1988). Okeke had three international and two national awards. Akolo and Grillo had one national and one international each.

5.4.7 The Developmental Level in Art and Art Education

With regards to the development of art and art education in the country, art education has come a long way from its traditional cradle. It is obvious that the subject has moved steadily from the fringes of pedagogical neglect to the limelight of its recognition both by government agencies as well as by individuals. For instance, the advent of Islam and Christianity has had some devastating effect on the traditional art works, but the 1950s witnessed the establishment of post-secondary art training institutions in Nigeria. The independence of Nigeria in 1960 brought a changed attitude towards the development of Nigerian art education. There followed activities like

curriculum development in Art, Symposia, Workshops among others. With the inception of the new National Policy on Education (1981), there was an increased emphasis on art and art education both at all levels of the 6-3-3-4 educational system and public life.

5.4.8 Respondents Reactions and Suggestions Toward the Development of Art Education

Two of the subjects (Fasuyi and Ekeada) suggested that the training of qualified art teachers at all levels of education is very important toward the development of art education. They further suggested a regular in-service-training and refresher courses for all art teachers in the public and private sectors to boost productivity.

Wangboje suggested that the problem of building, fund and materials are the greatest bottle-necks to art education development in Nigeria. Therefore, government should give more attention to infrastructure, manpower and strong financial support for art institutions.

Akolo, Ojo and Okeke suggested regular conferences, seminars and workshops at all levels of education for art teachers. Conferences should be organized for art teachers, which provide perticipants with the opportunities for cross-fertilization of ideas and a forum for feed-back and evaluation. It should also come up with resolutions to be

forwarded to the appropriate quarters. Suggestion was also made on regular seminars for secondary and tertiary art teachers for transmitting new ideas and improvement in the teaching of art. All seminars should have specific objectives and also serve as enlightenment compaigns in the educational, public and private institutions of learning. Workshop should provide opportunity for practical experience. Workshops should aim at teaching new skills and experimentation with art media. Further suggestion was made that workshops should involve upgrading the knowledge, skills and competence of the participants.

Grillo suggested that research in art education should include the study of creativity, and motivation of young artists, be a problem solving and evaluate art programmes and methods of teaching.

5.5 Summary and Conclusion

This study started with the assumption that the teaching of art in schools would be championed by individuals as recorded in Britain, America and India. Nigeria is no exception in this case since the subjects of this study have also championed art education as individuals.

It is evident that government did not give moral support to the subjects and this has had an adverse effect on their out-put. Starting from the time of Murray who tried to encourage students to respect their artistic, heritage. Government did not assist morally or financially so he had to move into the area of museum development to preserve Nigerian arts and crafts. Government gave support to art curriculum development relatively late but did not do enough to see that it was implemented.

It is evident from the study that there was a misunderstanding about the nature and value of art. Many people are not familiar with art education and often had a nonchalant attitude towards its place in general education. So, art still occupies a more or less peripheral position in most schools. As a result, the subjects' efforts have not been adequately appreciated.

The study revealed that the subjects' contribution to the development of art education have never been quantified. Most of the energy of the society seem to be directed into scientific and technological channels and many of the best minds tend to evidence an inclination towards science. The only time art is remembered is during the annual festival of the arts in which dancing is emphasized.

The developmental processes of art education has always begun without a significant contribution by governments all over the world. In Britain, under which Nigeria was colonized, there was no significant public expenditure until 1837. Individuals such as Thomas Ablett provided methods for stimulating the creative activities of children while Alexander Barclay-Russell founded the New Society of Art Teachers in 1940 (Morley, op cit). In America, Fowle introduced drawing into the school while he along with Franklin and Minife proposed the use of a number of themes as a means of teaching art in 19th Century (Eisner, op cit). In India, a former British colony like Nigeria, the Education Commission (1964-1966) played a prominent role not only in the breakthrough or overhaul of the system of education but in the recognition of art and its components (music, dance and drama) (Viemani, op cit).

In the field of art education in Nigeria, according to Oloidi (1995) and Mbahi (1999), people in art areas are prepared to hold some leadership positions and play these roles successfully. The selected artists and art educators, as pioneers, have played leadership roles and worked as policy makers. This involved teaching art from the post primary school to the University levels, holding positions

as Art Adviser, Head of Department, Provost and Deputy Vice-Chancellor.

The founding of private galleries and art institutions by some of the subjects is a major contribution toward the development of art education. According to Okeke (1982), this has helped in transforming the art scene by creating not only facilities for the training of artists and art educators, but also expanding the scope of local art patronage. This has also broadened the out-lets for the artists work and encourages public interest in art. Their works in the National Gallery also provide a document of visual history of art and culture for educational purpose.

It is evident that the subjects have made considerable contributions to public awareness in art through exhibitions, conferences, publications, commissions, community services and ever increasing number of art centres. All these tend to lend credence to the statement by Oloidi (1995) that artists and art educators in Nigeria have integrated themselves into the country's social, political, educational, economic and cultural experiences. They have established a direct relationship with Nigerian people at all socio-economic and educational levels. In addition, the national and international awards/honours achieved by some of them indicate a recognition of their contributions.

Curriculum has been discussed as the planned and guided learning experiences with intended outcomes, and its development is the process whereby values are interpreted and arranged into learning experiences (Akolo, 1985; Grayson, 1977; Tanner, 1975; and Tyler, 1949). To lend credence to this assertion, some of the subjects played the role of perticipants and, chair-persons at various workshops organized by the Nigerian Educational Research and Development Council on the cultural and creative arts from 1966 through 1985. At the higher levels of education (Colleges of Education, Technical and Universities) some of them have reviewed course programmes, introduced theoretical courses, expanded areas of specialization in theory and practice and moderated or examined students' coursework and practice teaching.

Art professional associations and societies in Nigeria have contributed to the development of art education. The two national art societies: the Society of Nigerian Artists (S.N.A) and Nigerian Society for Education Through Arts (N.S.E.A) are typical examples. Members of these Societies initiated a nation-wide annual conference, workshops, exhibitions and cultural programmes which have helped to expand qualitative and quantitative activities of artistic works. This is in accordance with professional obligations

and support experts opinion in the field of art (Wangboje, 1995; Eisner, 1972). That is to satisfy the needs for excellence in art education at either the local or national level, artists and art educators must participate in professional associations' activities. With regard to this, all the subjects played significant roles in the two associations either as: founding and national President; State Chairman; Vice-President; Founding Member; Executive Member; and World Councillor or representative, among others.

Art education development in Nigeria like in other countries (such as Britain, India and United States of America) has gone through stages of reformation influenced by socio-cultural, economic, political and intellectual factors (Wangboje, 1995; Oloidi, 1995; Akolo, 1985; Okoke, 1982 and Eisner, 1972). All the subjects played their roles in one aspect of these changes or the other. For instance, socially, they contributed by showing art as a reflection of social life via place of traditional and contemporary art in society. Economically, the establishment of private galleries, art institutions, and production of art works is in economical contribution to the country. Politically, as Deans and Directors, Deputy Vice-Chancellors among others, they participated in decisions outside their discipline.

Educationally, as pioneers of contemporary Nigerian art and art educators, they were trained formally in the tradition of academy and contributed towards research and development for innovative art education in the country.

The impact of these artists and art educators contribution to art education has helped to influence the trends and policies in art education in Nigeria today. Apart from combining academic with the practice in art, they have helped immensely towards contributing to a state of total utilization of human and material resources to reach the present status.

Despite efforts by the subjects, in the areas of art administration, art teaching and education, art curriculum development and professional practice, art education is still not given the appropriate attention in schools. It has been discussed that the colonization of Nigeria and the early efforts of the missionaries saw to it that "educated" Nigerians had no regards for their art and culture. According to Murray (op cit), the more educated the Nigerian, the less regards he had for his traditional culture. However, it was the crafts that survived in the rural areas. The need for career guidance and the full implementation of the curriculum in art appear urgent and crucial at all levels of education in Nigeria.

5.6 Recommendations

i. The artists and art educators (especially Wangboje and Akolo) have left a legacy for young artists and art educators. It appears there are few opportunities for young artists to develop like their predecessors. The government should create opportunities for them to develop and improve the position of art through substantial grants to unions, workshops, conferences, exhibitions and publications in art.

ii. The Federal Government should give adequate support, as a matter of urgency, to the implementation of its educational policy that makes art education one of the core subjects at Junior Secondary School and elective at Senior Secondary Schools. A lot of funding has gone into the design and development of art curricula at different levels of education, but not much has been done on the provision of art teachers and facilities to implement them.

iii. The introduction of aesthetic education at all levels of educational system is very essential. Environmental problems have become exceptionally acute in the country. Aesthetic education will

help change the social problems and societal attitude towards art. The deterioration of the environment is directly linked with society's inability to appreciate the role of art. The Federal Government should introduce this subject as a matter of urgency.

iv. Art teacher education scheme must be properly planned to provide teachers at all levels of education. The N.C.E. Programme cannot meet the demand for art teachers in primary schools.

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------ (1986): A Message from the Nigerian Member of the World Council of International Society for Education Through Art (INSEA), The INSEA Conference of September 23 - 25, Held at the Ahmadu Bello University, Zaria, Nigeria.

------ (1990): Art Education and the National Policy on Education - Creative Dialogue, Society of Nigerian - S.N.A. at 25, Edited by Dele Jegede.

------ (1995): Forty Years of Formal Art Education in Nigeria (1952 - 1997): A Paper Presented at a Conference on

African Artists: School, Studio and Society, University of London (September, 23-24).

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APPENDIX - A(i)

Sample of Letter Sent to Respondents

Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University,
Zaria.

Date:.....

Dear Sir,

A Study of the Contributions of Selected Artists/Art Educators Towards the Development of Art Education in Nigeria

I am conducting a study on contribution made by selected artists/art educators in the development of art education in Nigeria. The aim of the study is to fine out/assess/ document the contributions made by artists/art educators in the historical development of art education in Nigeria. You have been selected among the artists/art educators to be considered.

It is my considered opinion that every great figure of art education could be an example of what a student should be or a warning about what he should avoid. Such people could be guided for their own conduct and standard by which to judge the world about them. In understanding their history, a student watches them, think about them, responds to them, with his feeling, his moral sense is stirred. Their deeds and misdeeds, their courage, wisdom and folly, their achievement (good and bad) nourish the growth of his own dawning moral sense. It is by means of the biographical approach that history will influence students mind and character.

The study is part of a project in which the Department of Fine Arts and the University is appraising the educational system of our society of today.

I therefore, wish to attach a questionnaire to be completed by you. I will personally try to see you to collect the questionnaire, to possibly interview you and to obtain a copy of any written material on you.

Thanks for your anticipated cooperation.

Yours faithfully,

(Signed)
Musa P. Mamza.

Signed
Counter Signed:.....
Professor R. B. Fatuyi
(Supervisor)

Signed
Counter Signed:.....
Professor J. B. Akolo
(Supervisor)

APPENDIX - A(ii)

Sample of the Questionnaire

Part - 1: Personal Data

Below are questions relating to your biography. Please respond to the questions by ticking one from the alternative responses provided to each situation. If your response is not listed, please write it down in the spaces provided.

Name:..... Today's Date:.....

1. Age Next Birthday:
   (a) 25 - 40 Years
   (b) 40 - 50 "
   (c) 50 - 60 "
   (b) 60 and above

2. Sex:
   (a) Male
   (b) Female

3. Marital Status:
   (a) Married
   (b) Single
   (c) Divorced

4. Number of Children:
   (a) 1 - 2
   (b) 3 - 4
   (c) 5 and above

5. Educa. Qualifications:
   (a) Cert. in Art
   (b) Dip. in F/Arts/ PGDE
   (c) B.A/B.Sc.
   (d) M.A/M.Sc.
   (e) B.Ed.
   (f) Ph.D.
   (g) Others (Name it):

6. Position Presently Held:
   (a) Teacher/Tutor
   (b) Provost/Rector
   (c) Director
   (d) Head of Dept.
   (e) Vice Chancellor
   (f) Inspector/Adviser
   (g) Others (Name it):

7. Positions Previously Held:
   (a) Teacher/H-Master
   (b) Principal
   (c) Lecturer
   (d) Director
   (e) Inspector/Adviser
   (f) Others (Name it):

8. Area of Speciazation:
   (a) Painting
   (b) Art Education
   (c) Art History
   (d) Ceramics
   (e) Sculpture
   (f) Graphics
   (g) Textile
   (h) Others (Name it):

Part - II: (Experience and Contributions)

Respond by ticking ( ) or by filling the appropriate information in the block spaces provided.

9. Administration

Have you held any art administrative post? State with dates:.....
.....

10. Teaching/Education:

(a) Art what level have you taught art?

i. Primary iv. A.T.C/Polytechnic
ii. Secondary v. University
iii. Tech. College vi. Others (Name it):

(b) If you have taught art, for how long have your total experience in it lasted?

i. 3 Years and Below iv. 10 - 17 Years
ii. 4 - 6 Years v. 13 - 15 "
iii. 7 - 9 " vi. 16 Years and above

11. Curriculum Development/Workshops:

List the curriculum workshops you have attended and state your roles. State at what level (Local, National and International):.....
.....
.....

12. Professional Practice (Studio/Illustrations)

List the type of professional practice you are engaged in at present. What is your main objectives of this practice? .....
.....
.....
.....

13. Publications (Books, Articles, Journals/Magazines)

i. How many text books have you published on art and at what level (National or International):.....
.....
.....

ii. Please list your publication's indicating whether it was in Newspaper, Journal, Magazines, etc:....
.....
.....

14. Conference/Seminar (National/International)

Please list your publication's indicating whether it was in Newspaper, Journal, Magazines, etc:.....
.....
.....

15. Exhibitions (One/Group)

Please list all the exhibitions you had:

i. As One Man Show:.....
ii. As Group Exhibition:.....
iii. At National Level:.....
iv. At International Level:.....

16. Research Activities (External Examiner/Supervision/ Personal Research)

i. List the type of research projects you have carried out in the field of art stating the period and at what level:.....
.....
.....

ii. How many undergraduate and post graduate projects have you supervised?.....
.....

iii. Have been an External Examiner? State the Institution and Date:.....
.....

17. Professional Organizations

How many art professional societies do you belong to? What were your roles?.....
.....

18. Community/Cultural Services

How many community services have you served and what were your roles?.....
.....

19. Commissions

List the commissions you have had (if any):.....
.....

20. Award/Honours

Is there any award(s)/honour(s) which you can be remembered for?.....
.....

21. Private Studio/Art Institution

(a) Do you own a private studio or art institutions?

i. Yes ( ) ii. No ( )

(b) If 'Yes' how many and where is/are it/they located?.....
.....

APPENDIX - A(iii)

Sample of the Interview Schedule

The broad purpose of this study in which you are being asked to participate is to identify some of your contributions, towards the development of art education in Nigeria in terms of the achievement you made.

I have only a few questions and please be prepared to feel free to react to each of them as much as you possibly can.

Part - I: (Experience and Contributions)

1. How did you become an artist/art educator.
2. At what level of educational system have you taught art? How long have your experience in it lasted?
3. If you have taught art, how useful and personally rewarding was the experience to you?
4. In what type of art education activities have you been involved?
   (a) Traditional System
   (b) Missionary/Colonial Era
   (c) Contemporary/Modern Art
5. Give your experience and contribution in terms of:
   (a) Curriculum workshops in art.
   (b) Publication on art and at what level?
   (c) Exhibitions/Conferences at what level?
6. Have you participated in any international art activities? State your roles.
7. How many commissions you have had (if any)? What were your experiences?
8. How many research projects have you carried out in the field of art? State the period
9. Do you belong to any art professional organisations in the country? What were your roles?

10. Do you own any private studio or art institutions? What are your expenses?

Part - II: (Suggestions)

11. In what way(s) in your opinion can art subject be encouraged at all levels of our educational system?
12. Discuss how artists/art educators and the government can contribute towards the development of art education in the country.

APPENDIX - B(i)

CURRICULUM VITAE OF RESPONDENTS

4.1 SOLOMON IREIN WANGBOJE

4.1.1 Biography

i. Born, August 16, 1930 in Avbiosi, Uleha, Edo State.

ii. Married with Children.

iii. Address: Creative Art Centre,
No.9, Utomun Owoseni Street,
New Benin, Benin City,
Edo State.

4.1.2 Educational Qualifications

i. 1946-1950: Grade-I Certificate, Edo College, Benin City

ii. 1955-1959: Diploma in Fine Arts, Nigerian College of Arts Science and Technology, Zaria.

iii. 1961-1963: Master of Fine Arts (M.F.A), Cranbrook Academy of Art, Bloomfield Hills, Michigan, United States of America.

iv. 1965-1968: Doctor of Education (Ed.D), New York University, School of Education, Washington Squares, New York City.

4.1.3 Administrative Duties

(a) Headship

i. 1968-1991: Head of Art Unit, Faculty of Education, University of Ife.

ii. 1971-1972: Department of Fine Arts, Ahmadu Bello University, Zaria.

iii. 1973-1978: Professor and Head of Department of Fine Arts, Ahmadu Bello University, Zaria.

iv. 1975: Director, Centre for Nigerian Cultural Studies, Ahmadu Bello University, Zaria.

v. 1978-1981: Professor and Head of Creative Arts Department, University of Benin.

vi. 1982: Professor and Head of Department, Applied Arts and Theatre Arts.

vii. 1988-1991: Professor and Head of Department, Applied Arts and Theatre Arts.

(b) Deanship

viii. 1976-1977: Dean of Arts and Social Sciences, Ahmadu Bello University, Zaria.

ix. 1980-1982: Dean of Arts, University of Benin.

x. 1981-1982: Acting Dean of Law, University of Benin.

xi. 1982-1986: Dean, Faculty of Creative Arts, University of Benin (Re-elected for 1984-1986).

xii. 1983-1986: Deputy Vice Chancellor, University of Benin.

4.1.4 Curriculum Development/Workshops

i. 1972: As Chairman of the National Committee on Curriculum Development, participated in designing a new curriculum on cultural and

creative arts for Teachers Colleges in Nigeria.

4.1.5 Training Activities/Workshops

i. 1968-1971: Ori Olokun Art Workshop, University of Ife (Weekly)

ii. 1978: Design for Television - N.T.A. 9th September, Lagos.

iii. 1976: FESTAC for Media - Bayero University, Kano.

iv. 1976: Design for Colour Television - N.T.A., Jos.

v. 1979-1982: Conducted a 30-minute Weekly Workshop (N.T.A Benin) on Art for Young People (Television Model Club).

vi. 1972: Organised a 4-Day Seminar on Art Education to discuss among other things, the problems, purpose and possibilities of art education in Nigeria. Art educators from Nigeria, United States of America and Great Britain took part.

vii. 1974: "African Culture and Art on Nigeria" (Workshop), Ahmadu Bello University, Zaria.

viii. 1978: Designing for Television (Sponsored by N.T.A., Lagos.

4.1.6 Professional (Studio) Practice/Illustrations

i. 1962: Nigeria by the Bank of America (al. US).

ii. 1976: Nigeria, Republic of a Hundred Kings by Jane M. Watson (Garrard Publication Company, Champaign, III).

iii. 1967: Who is My Neighbour (The Story of the Good Samaritan) by the American Bible Society.

iv. A Crocodile Has Me By the Leg, Edited by Leonard - W. Doob (Walker and Company, New York).

v. 1969-1971: Founder and Director of the Ori Olokun Art Workshop at Ile-Ife.

vi. 1970: Animals Mourn for Da Leopard and Other West African Stories, by Peter Dolia Babbs - Merill, New York).

vii. 1973: Moffet Song Series (Miffin and Company).

viii. 1971: Greeting Card

1972: Engagement Calendar

ix. 1979-1982: Conducted a Weekly Television Programme on Art for Young Children (6 - 11 Years of Age).

x. 1980-1983: Moderator of Weekly Television Programme, Titled; "The Arts on Nigerian Television Authority, Benin City.

4.1.7 Publications

(a) Books

i. 1976: "Arts and Crafts in Nigeria in Living Culture of Nigeria", Edited by S. O. Biobaku, Thomas Nelson.

ii. 1982: Art for Junior Secondary Schools Evans Brothers (Nigeria).

1991: A Text Book of Art for Junior Secondary School, Books I, II and III, Evans Brothers (Nigeria).

Journal Articles (International)

iii. "Some Issues on Art Education in Africa", Journal of the International Society for Education Through Art, Volume, Pp.70-74.

iv. 1982: "Artists Contribution to a more just World Order", A paper presented at the Xth International Congress of Art, Helsuiki, Finland.

v. 1983-1984: "Creative Thinking Skills in Children", Case Study, Number 4, Nigeria - Nwabuoku/Wangboje (Sponsored by UNESCO).

vi. 1985: "Cultural Identity and Realisation Through the Arts: Problems, Possibilities and Projections - Being a Keynote Address Delivered at the VIII[th] Regional Congress of INSEA (Europe, Africa and the Middle East) Held in the City of Bath, United Kingdom, Journal of Art and Design Education, Volume 5, Number 2.

Articles (National)

vii. 1976: "Functional Arts in the Traditional Past", Nigerian Magazine, Number 119-49.

viii. 1977: "Western Impact on Nigerian Art, Nigerian Magazine, FESTAC Edition, Numbers: 122-123, Pp.100-112.

ix. 1986: "A Message from the Nigerian Member of the World Council of INSEA: Nigerian Journal of Art Education (Zaria) 2 (I).

x. 1990: "Cultural Identity and Realisation Through the Arts: Problems, Possibilities and Projections", Journal of Art and Design Education, Pp.7-10, In Creative Dialogue: S.N.A. at 25, Lagos Society of Nigerian Artists.

Articles (Unpublished/Local Level)

xi. 1968: A Programme of Art Education for Prospective Teachers of Art in Secondary School of Nigeria, Ed.D. Dissertation, New York University.

xii. 1983: "An Address at the Exhibition of Paintings", Opening of Benin Gallery and the Launching of Benin Series, Second Edition, 18-21.

xiii. 1988: "Will Ten Naira Do?", The State of Art Education in Nigeria, 27th Inaugural Lecturer, University of Benin, Nigeria, Pp.27.

4.1.8 Conference (International)

i. 1974: Nigeria's Sole Representative at UNESCO Seminar on Youth and African Cultural Values, Abomey (Dahomey).

ii. 1975: Member of Nigeria's Delegation to UNESCO Conference on Inter-Governmental Conference on Cultural Policies in Africa, Accra, Ghana.

iii. 1978: "Art and the Establishment", The Role of Government in the Production, Promotion, Preservation and Patronage of the Arts, New Delhi, India.

iv. 1981: "Workshop Practices in the Education of the Artist: The Nigerian Experience", Totherdam, Netherlands, World INSEA, Congresses.

v. 1982: "Art and the Environment: Nigerian Experience", A Paper Delivered at the VIth Regional Congress of (INSEA), Europe, Africa and the Middle East, Nigeria, Nicosia, Cyprus.

vi. 1983: "Traditional Arts in Contemporary Art Education: The Nigerian Opportunity", Being a paper delivered at the VIIth Regional Congress of the International Society for Education Through Art, Sofia, Bulgaria.

vii. 1985: "Creative Education Alternatives for Developing Countries", A Key Note Address at the XXVth World Congress of INSEA in Rio de Janeiro, Brazil.

viii. 1995: "Forty Years of Formal Art Education in Nigeria (1952 - 1992), Being a paper presented at

a Conference on "African Artists, School Studio and Society", University of London.

National Conference Papers

ix. "The Nigerian Museum of Antiquities - Its Role in Education", A Paper Read at the 1972 All Nigerian Festival of the Arts, Kaduna.

x. 1980: "Art Education in An Age of Technological Development, The Nigerian Experiment", A Paper Presented at the Conference on Culture and Technology, Kaduna.

xi. 1990: "Art Education and the National Policy on Education: Create Dialogue S.N.A. at 25", Edited by Dele Jegede.

4.1.9 Exhibitions

(a) One-Man Show (Prints and Paintings)

i. 1963: Grinnel Galleries, Detroit, Michigan.
ii. 1963: Exhibition Centre, Lagos, Nigeria.
iii. 1964: Exhibition Centre, Lagos, Nigeria.
iv. 1965: Exhibition Centre, Lagos, Nigeria.
v. 1966: Edgewater Creek, Library, New York.
vi. 1968: South Gallery, Loeb Student Centre, New York.
vii. 1968: Bookshire Museum, Pittsfield Mass.
viii. 1969: University of Ife, Ile-Ife, Nigeria.
ix. 1969: U.S.I.S., Lagos, Nigeria.
x. 1970: U.S.I.S., Ibadan, Nigeria.
xi. 1971: U.S.I.S., Lagos, Nigeria.
xii. 1973: Ahmadu Bello University, Zaria, Nigeria.
xiii. 1978: Ahmadu Bello University, Zaria, Nigeria.
xiv. 1978: U.S.I.S., Kaduna, Nigeria.
xv. 1979: Glothe Institute, Lagos, Nigeria.
xvi. 1992: Institute of International Affairs, Lagos.
xvii. 1996: Wangboje Arts Gallery, Lagos, Nigeria.

(b) Group Exhibitions (International)

xviii. 1961-1962: Exhibition of "Art From Africa of Our Time", Phelps Stokes Fund, New York.

xix. 1971: Howard University, Washington, D.C.

xx. 1972: "Eight Nigerian Artists" - African, American Institute, Washington, D.C.

xxi. 1972: "Operation Push, EXPO '72", Push-Expo, Chicago.

xxii. 1970: "African Art", Colarado State University, Fort Collins.

xxiii. 1973: "Black Artists", Howard University, Washington D.C.

xxiv. 1974: "Graphics from Five Countries", Southern University, New Orleans.

xxv. 1974: "African Printmakers", Michigan State University, East Lansing.

xxvi. 1975: "The Faces of Africa", Union Gallery San Jose

xxvii. 1975: "Small Works", Opus and Gallery, Washington,D.C.

xxviii. 1975: "Kwanza '75", Opus and Gallery, Washington,D.C.

xxix. 1966: World Exhibition of Negro Arts, Daka, Senegal.

xxx. 1966-1968: Smithsonian Institute Travelling Exhibition of Contemporary African Printmakers.

xxxi. 1968: French Room, New York University, New York.

(c) Group Exhibition (National)

xxxii. 1964: Exhibition Centre, Lagos.

xxxiii. 1963: Nigerian Museum, Lagos.

xxxiv. 1964: Society of Nigerian Artist's Show, Lagos.

xxxv. 1964: Nigerian Independence Anniversary Show, Lagos.

xxxvi. 1965: Commonwealth Exhibition, London, England.
xxxvii. 1970: Nigerian Independence Anniversary Show, Lagos.
xxxviii. 1972: Society of Nigerian Artist's Exhibition, Lagos.
xxxix. 1973: Society of Nigerian Artist's Exhibition, Kaduna.
xxxL. 1977: FESTAC, Exhibition: Lagos.
Xli. 1980: Society of Nigerian Artists, Benin City.
Xlii. 1984: Society of Nigerian Artists, Benin City.
Xliii. 1989: Society of Nigerian Artists, National Theatre, Lagos.
Xliv. 1990: Zaria Art School, National Gallery of Crafts and Design, Lagos.

(d) Group Shows (School Level)

Xlv. 1968-1969: "Prints and Textiles, Paintings and Graphic Art", University of Ife.
Xlvi. December, 1971: "Contemporary - Nigerian Prints and Paintings, "Gallery of the University Library, Ife.
Xlvii. 1976: "Staff Exhibition, Ahmadu Bello University, Zaria.

4.1.10 In Print (Reviews of Exhibitions)

i. "Nigerian's Prints Tell Africa's Story" by Lilian Jackson Brawn: Detriot Free Press (January 19, 1963).
ii. "Benin Art Revival: A New Discovery", by a Special Correspondent, Sunday Times (1st April, 1963).
iii. "Rare Symbolic Paintings on Show", Morning Post (August 21, 1965).

iv. "Colour Harmony at Exhibition" by Adeleye Fagbemi (Reviews Editor) Morning Post (August 25, 1964).

v. "Painter of Jigsaw - Wangboje Performs with Amazing Dexterity" - Reviews Editor, Spear Magazine (November, 1964).

vi. "An African Artist in America" (Solomon Wangboje) a 15 minute Documentary (Film) by the United States Information Agency Washington, D.C. (1968).

vii. "Wangboje Fills Nigerian Art Gap" by Art Editor, Daily Sketch (June 17, 1970).

viii. "Artist from Nigeria", Portrait of an African Art Educator, Topic, Issue No.36, Pp.11-13.

ix. Art in Print - The Art and Philosophy of Solomon Wangboje - A 2-Hour Television Documentary by Nigerian Television Authority, Benin City (December 1-9, 1979).

x. The Art of Solomon Irein Wangboje by Francis Ogeah, B.A. (Fine Art) Thesis, University of Ife, 1979.

xi. The Life and Works of Solomon Wangboje by Bosede Ogona, B.A. (Fine Art) Thesis, University of Benin, 1985.

xii. Print-Making Techniques of Professor Solomon Wangboje by Benjamin Iwezu, B.A. (Fine Art) Thesis, University of Ife, 1985.

4.1.11 External Examiner in Art and Art Education

i. University of Nigeria, Nsukka (1972-1974, 1976 - 1978), Postgraduate.

ii. Yaba College of Technology (1972-1976), H.N.D.

iii. University of Ife (1974-1976, 1978-1982), B.A.

iv. University of Science and Technology, Kumasi, Ghana (1976-1982), B.A. and M.A.

v. Auchi Polytechnic (1976-1982), H.N.D.

vi. Institute of Management and Technology, Enugu (1978-1981, 1982-1983), H.N.D.

vii. Ahmadu Bello University, Faculty of Education (1978-1981), Creative Arts, B.A.

viii. Ahmadu Bello University, Department of Fine Arts, (1982-1985), M.A. and Ph.D. in Art Education.

ix. Alvan Ikoku College of Education, Owerri, B.Ed. in Fine and Applied Arts (1984-1986)

x. University of Maiduguri, B.A. Creative Art (1985-1986).

xi. University of Uyo, B.A. (1991-1994).

4.1.12 Membership of Professional Organisation

i. Member, Delta Kappa, Pi

ii. Member, Society of Nigerian Artists (Elected its President, November, 1980 - November, 1989).

iii. Member, The Institute for the Study of Art in Education (United States of America).

iv. Member, National Art Education Association of America.

v. Member, The International Society for Education Through Art (INSEA) (Elected into Its World Council as Africa's Representative (1981-1984; 1985-1988; 1988-1991).

4.1.13 Community/Cultural Services

i. Member, Nigerian Arts Council, University of Ife Representative (1968 1971).

ii. Member, National Committee for the Second World Black and African Festival of Arts and

Culture (FESTAC) and Chairman of Its sub-Committee on Traditional Architecture (1974-1977).

iii. Member, North Central States Arts Council, Ahmadu Bello University Representative (1971-1979).

iv. Member, Kaduna State Arts Council, Ahmadu Bello University Representative (1975-1978).

v. Member, Antiquities Commission (Now Nigerian National Commission for Museums and Monuments) - 1974-1978.

vi. Member, National Council for Arts and Culture (1975-1978).

vii. Member, Culture Sectorial Committee of the Nigerian National Commission for UNESCO (1976-1980).

viii. Member, Working Party on the Introduction of Higher National Diploma (H.N.D) Courses at Auchi Polytechnic and Chairman of the sub-Committee of the School of Art and Design (1977).

ix. Participated and Served as Group Leader (Creative Arts) on N.E.R.C. - Sponsored Curriculum Development (Elementary, Secondary, Teacher Training and Universal Primary Education - U.P.E) (1971, 1975, 1987-1991).

x. Member, West African Education Council - W.A.E.C., Syllabus Review Panels, Since 1972 and Chairman of the International Panel on Art.

xi. Member, Committee on the Draft Cultural Policy for Nigeria (1976-1977), Final Draft was

Submitted to the Federal Government for Consideration and Implementation (Approved in August, 1988).

xii. Chairman, Committee on Integration of Music, Drama and Fine Arts (Cultural and Creative Arts) Nigerian Educational Research Council (N.E.R.C) Sponsored Curriculum Development (Elementary, Secondary and Teacher Training).

xiii. Chairman, University of Benin Staff School Management Board (January, 1979-1984).

xiv. Member, Governing Board, Centre for Cultural Studies, University of Lagos (1982-1986).

xv. Member, University Demonstration Secondary School Management Board (1981-1983).

xvi. Member, Museum Society, Benin City (1983-1991).

xvii. Member, Police-Community Relations Committee, Bendel State (1984-1990).

xviii. Have Served in Various Capacities as Adviser, on Art, Art Education and Cultural Matters in the last 30 Years.

xix. Member, Governing Council, Federal Polytechnic, Ado Ekiti.

xx. Member, National University Commission (N.U.C) and Chairman of its Accreditation Committee (1990-1992).

xxi. Chairman, Bendel Arts Council, Benin City (1991)

xxii. Member, Nigeria National Commission for UNESCO (1994-1997).

4.1.14 Award/Honours

i. 1947-1950: Government Scholarship to Study at Edo College, Benin City.

ii. 1956-1959: Government Scholarship to Study Art at the Nigerian College of Arts, Science and Technology, Zaria.

iii. 1965-1968: African Graduate Fellowship Programme Scholarship for Doctoral Studies in Art Education at New York University, United States of America.

iv. 1961-1963: Cranbrook Academy of Art Scholarship for Graduate Studies at Cranbrook Academy of Arts, United States of America.

v. The Inter-University Council Fellowship Tenable at the University of Reading, United Kingdom (March - June, 1975).

vi. 1987: Fulbright Under Its Council for International Exchange of Scholars Tenable at the University of Illinois, School of Art and Design, Urbana - Champaign Illinois, United States of America.

vii. 1988: Winner of the 1988 USSEA International Ziegfield Award in Art Education.

viii. 1985: Fellow, Asele Institute, Nimo.

4.1.15 Public Collections

i. Hampton University Museum, Hampton, Virginia, United States of America Works from the former Harmon Foundation Collection.

ii. Mbari Art, Washington, D.C.

iii. National Council for Arts and Culture, Lagos.

iv. National Gallery of Modern Art, Lagos, Linoprints: "Man, Mask and Myth I", "Man, Mask and Myth IV and Myth V", "Romance of the Head Load I, II, III", "Desert Journey".

v. National Museum of African Art, Washington, D.C. Linocuts: "The Music Maker - Mood V", "The Road is Long" and "Man, Mask and Myths by the Light of the Moon", Woodcut; "Portrait of a Man".

4.1.16 Private Studio/Institution

In 1991, Established a Creative Arts Centre in Benin City to Provide Workshop and Research Facilities for Children, Artists and Art Teachers.

4.1.17 General (Featured In)

i. Nigeria Who's Who - 1981

ii. Africa Who's Who - 1981

iii. Men of Achievement - Cambridge, England, Volume-8, Pp.778.

iv. Who's Who (Newswatch) - 1990

4.1.18 Influence on Socio-Political Life of the People

As a Pioneer in the Field, he was the first Nigerian to obtain an M.F.A.(1963) - This awards and publications, exhibitions, lectures, workshops and so on can be regarded as having influence on the discipline and its influence on socio-political life of the people.

4.1.19 Suggestions Towards the Development of Art Education

i. Ensuring the inclusion of art in School Curricula from Primary Grades to Tertiary Institutions across the Country.

ii. Educating, policy makers, Headmasters/Principals and so on, on the value of art in general education.

APPENDIX - B(ii)

4.2 TIMOTHY ADEBANJO FASUYI

4.2.1 Biography Data

i. Born, April, 1935 in Ilesha, Oshun State.

ii. Married with Children

iii. Address: Tafas Gallery I, Badagry Street, Off 58, Adeniyi Jones Avenue, Box 708, Ikeja, Lagos.

4.2.2 Educational Qualification

i. Nigerian College of Arts, Science and Technology Zaria - 1959 (Diploma) Specializing in Painting.

ii. University of Alabama, Brinningham, United States of America (Diploma in Art Education).

iii. University of Sydney, Australia - 1971 (Art Education).

4.2.3 Administrative Duties

i. Education Officer at Kings College, Lagos (1961)

ii. Federal Art Adviser (Nigerian Government).

iii. Secretary-General, UNESCO, National Commission.

iv. Principal, Federal Government College, Enugu (Assistant Director, Educational Services).

v. Secretary, Scholarship Board - Federal Government.

vi. Supervisor for All Federal Government Colleges.

4.2.4 Curriculum Development/Workshops

Organised Curricula Workshops for Art, Music and Drama, Kings' College, Lagos; Enugu.

4.2.5 Teaching Activities/Workshops

i. Kings' College, Lagos.

ii. Art Education Officer for All Federal Government Colleges.

4.2.6 Professional Practice (Studio/Workshops)

i. Established a Personal Gallery of Art in Ikeja, Lagos in 1977.

ii. Made Donations to Artists, Societies and Cultural Organisations.

iii. Organised National Art Festivals in Schools.

4.2.7 Publications

Cultural Policy of Nigeria, Paris: UNESCO 1973, Pp.63.

4.2.8 Exhibitions

i. International

ii. National

(a) Inaugural Exhibition of the Society of Nigerian Artists, Exhibition Centre, Lagos, January 16-22, 1964.

(b) Contemporary Nigerian Art, Exhibition for Ori-Olokun Opening, Ori-Olokun Cultural Centre, Ile-Ife, June, 1968.

(c) Contemporary Nigerian Art, Commonwealth Institute Art Gallery, June 20 - July, 21, 1968.

(d) Contemporary Nigerian Prints and Paintings, "Fourth Ife Festival of Arts", Gallery of the University of Ife Library, December 11-15, 1971.

(e) "Offerings from the Gods", National Theatre Lagos, June - July, 1985.

(f) "Silver Jubilee", National Arts Exhibition, National Theatre, Lagos, September 26 - October 1, 1985.

4.2.9 Award/Honours

i. Australian Commonwealth Scholarship - 1971.

ii. Fellow, Asele Institute, Nimo - 1985.

4.2.10 Professional Societies (Membership)

i. Founding Member, Society of Nigerian Artists

ii. Member, International Association of Art and Patron, International Society of Education Through Art.

4.2.11 Private Ownership

Tafas Gallery I, Badagry Street, Off 58, Adeniyi Jones, Ikeja, Lagos.

4.2.12 Influences on Socio-Political Life of People

i. As the Federal Art Adviser, Organised Curricula Workshops for Art, Music and Drama.

ii. Sponsored Art Teachers/Lecturers to Study Abroad.

iii. Organised School Exhibitions in Nigeria and Abroad.

iv. Established Inter-Collegiate Art Festivals Among Federal Government Colleges.

v. Established a Personal Gallery of Art in Ikeja, Lagos in 1977.

vi. Help Young Artists and Craftsmen in Reported Areas of Need.

vii. Made Donations to Artists Societies and Cultural Organisations.

viii. Organised National Art Festivals.

ix. Was a West African Examination Council Chief Examiner in Art and Moderator for the Higher National Diploma and National Certificate of Education (H.N.D. and N.C.E) Art Examinations in Different Institutions.

4.2.13 Suggestions

i. Government to give recognitions to the subject in School at all levels.

ii. Government to Train more Art Teachers for Primary and Secondary Schools.

iii. Government to reduce the import duties of Art Books, Materials, Art Visual Aids.

iv. Government should organise periodic Art Exhibitions of Art Work for different Categories of Teachers to Up-date them on the latest development in Art Teaching and Materials.

v. University Research should be directed towards the possibility of providing local materials for the teaching of art.

APPENDIX - B(iii)

4.3 YUSUF ADEBAYO GRILLO

4.3.1 Biography

i. Born, December 16, 1934 in Lagos State.

ii. Married with Children

iii. Address: Grillo Artists Studios, 28, Ogunlowo Street, P. O. Box 5367, Ikeja, Lagos.

4.3.2 Educational Qualification

i. Yaba Technical Institute

ii. Diploma in Fine Arts, Nigerian College of Arts, Science and Technology, Zaria - 1960.

iii. Postgraduate Diploma in Education - 1961.

iv. Studied at Cambridge University, England, 1966 and Later in the United States of America.

v. Studied Industrial Design Education in Germany and England - 1979.

4.3.3 Administrative Duties

i. Art Education Officer, Kings College, Lagos - 1961.

ii. Commissioner General for Cultural Property (UNESCO), Nigeria from 1974.

iii. Chairman, Lagos State Council for Arts and Culture, 1975-1979.

iv. Chairman, Technical Education Committee, Lagos State Advisory Board on Education - 1979.

v. Chairman, Visual Aids sub-Committee, FESTAC '77.

vi. Director, School of Art, Design and Painting, Yaba College of Technology, Lagos, until 1987.

4.3.4 Curriculum Development/Workshops

Established formal Course Design for Ordinary Painting, Graphic Design and some aspects of Design at Yaba College of Technology, Lagos.

4.3.5 Professional (Studio) Practice

i. Works in Stained Glass and Cement Relief.

ii. Established formal Course Design for Ordinary Painting, Graphic Design and some aspects of Design at Yaba College of Technology, Lagos.

4.3.6 Teaching Activities/Workshops

i. Teacher, Sudan Interior Mission School.

ii. Lecturer, School of Art, Design and Painting, Yaba College of Technology, Lagos - 1987.

4.3.7 Publications

i. International Level

(a) "Appreciation of Idubor", African Arts, Los Ageles 2(1); 33-34, Autumn, 1968.

(b) Art Education: An International Survey, Paris: UNESCO, 1972.

ii. National Level

(c) "What is Contemporary African Art?", Pp.27-29, In: African Notes (Special Number on Nigerian Antiquities), Ibadan, 1972.

(d) "New Culture Lecture Series: Department of Art and Painting, Yaba School of Technology, New Culture (Ibadan) I (7), June 7-9, 1979.

(e) Dialogue with Y. C. Grillo: Painter and Art Educator (Interview by Gbenga Sonuga) New Culture (Ibadan) 1(7), June 18-20, 1979.

(f) Babalola, D. Ola: "The Development of Nigerian Contemporary Art", An Interview with Yusuf Adebayo Grillo, Nigeria Magazine (Lagos) 54(4), 93-102, October - December, 1986.

(g) Nigerian and Foreign Patronage of the Arts, The Role of the Nigerian and Foreign Institutions on the Promotion of Nigerian Arts, A Perspective and Assessment, Pp.50-52, In: Tapping Nigeria's Limitless Cultural Treasures (Edited by Frank Aige Imouhouede, Lagos, Published for the National Festival Committee by the National Council for Arts and Culture, 1987.

4.3.8 Conferences/Seminars

i. All Society of Nigerian Artists Conferences

ii. Participated in All International Society of Arts Education Through Art (INSEA) Conference.

iii. Many both International and National Conferences.

4.3.9 Exhibitions

i. One Man Show

(a) Piccadilly Gallery, London, 1965.

(b) Goethe Institute, Lagos, December 9-31, 1966.

(c) Yusuf Grillo, University of Southern California, Los Angeles, United States of America; May, 1971.

(d) Commonwealth Institute Art Gallery, London, 1972.

(e) Goethe Institute, Lagos, March, 1972.

ii. Group Exhibitions

International Level

(a) Harmon Foundation. New York, United States of America, Hampton University, Virginia, United States of America: 1961-1964.

(b) White Chapel Gallery, London, 1963.

(c) Contemporary Nigerian Art, Commonwealth Institute Art Gallery, London, June 20 - July 21, 1968.

(d) Contemporary African Art Comden Art Centre, London, August 1 - September, 1969.

(e) Two-Man Show, Howard University, Washington, D.C., July 1 - August 25, 1971.

National Level

(a) Independence Exhibition, Lagos, September 20 - October 2, 1960.

(b) Inaugural Exhibition of the Society of Nigerian Artists Exhibition Centre, Lagos, January 16-22, 1964.

(c) Contemporary Nigerian Prints and Paintings, Fourth Ife Festival of the Arts, Gallery of the University of Ife Library, December 11-15, 1971.

(d) Nigerian Contemporary Art, Symposium, Nsukka, 1976, Institute of African Studies, University of Nigeria, Nsukka, March 22-25, 1976.

(e) National Art Exhibition, National Theatre, Lagos, October 2-9, 1976.

(f) FESTAC '77, Lagos, 1977.

(g) National Art Exhibition, National Theatre, Lagos, September 30 - October 7, 1978.

(h) National Art Exhibition, National Theatre, Lagos, September 25 - October 1, 1980.

(i) Society of Nigerian Artists, Goethe Institute, Lagos, February, 1981.

(j) Offerings from the Gods, National Theatre, Lagos, June - July, 1985.

(k) Silver Jubilee National Art Exhibition, National Theatre, Lagos, September 26 - October 1, 1985.

(l) Man in Focus, National Theatre, Lagos, December 20, 1985 - January 10, 1986.

(m) Towards a Greater Nation, Italian Culture Institute, Lagos, December 5-19, 1987.

(n) First Master Art Exhibition, Continental Merchant Bank of Nigeria, Lagos, November 17-27, 1987.

(o) Creative Search 1, Jeragi Art Gallery, Lagos, June, 1988.

(p) Reflections, An Art Exhibition of the Society of Nigerian Artists, National Theatre, Lagos, December 16-30, 1988.

(q) Furniture and Interior Decoration, Textile Design and Fabrics, Paintings, Sculpture and Drawings, National Museum, Lagos, June 10-24, 1989.

(r) Images of the Nigerian Nation, National Theatre, Lagos, September 29 - October 13, 1990.

4.3.10 Research Activities

Continuous Practical Research into Materials and Techniques in Art.

4.3.11 Commissions

i. Commissioned Works on Church Windows on Seventeen (17) Churches in Lagos and Kaduna.

ii. Cement Murals, Murtala Mohammed International Airport, Lagos.

iii. Head of State's Trophy, Defence Academy, Lagos.

iv. Mosaic Murals, Northern Nigerian Newspaper, Kaduna Sultan Bello Hall and Queen Elizabeth Hall, University of Ibadan, Lagos City Council Building, Lagos.

v. Murals, Independence Building, City Hall, Lagos.

vi. Murals, World Health Organization Headquarters, Geneva, Switzerland and World Health Organization African Regional Headquarters, Brazzaville, Congo.

vii. Painted Murals, Shell Club, Lagos, Afikpo Presbyterian Church, Afikpo.

viii. Relief Murals, Faculty of Agriculture Auditorium, University of Ibadan, Oyo State.

ix. Relief Murals, The Nigerpools Building, Ijora Causeway, Lagos.

x. Relief Murals, Federal Palace Hotel, Lagos.

xi. Stained Glass Windows, Nurses' Hostel, Awolowo Road, Lagos.

xii. Sculpted Pillar, First Bank headquarters, Marina, Lagos.

xiii. Status, "Eyo", Idumota, Lagos, 1986.

xiv. Status, "Blacksmith and Trader", Lagos Chamber of Commerce and Industry, Victoria Island, Lagos.

4.3.12 Awards/Honours

i. All African Competition in Painting, London, 1977.

ii. Solidva Circle Honours Award, Lagos, 1984.
iii. Fellow, Asele Institute, Nimo, 1985.
iv. State Honours for Excellence in Art, Lagos, 1987.
v. Yaba College of Technology, Honours Award, 1988.

4.3.13 Member of Professional Organisations/Associations

i. Belonged to the Zaria Art Society.
ii. International Association of Art (UNESCO) as Vice President (Second Terms).
iii. Foundine President, Society of Nigerian Artists (S.N.A) - Member.
iv. International Society for Education Through Art (INSEA).
v. International Society of Plastic Artists
vi. World Crafts Council.

4.3.14 Reviews of Exhibitions/Bibliography

i. Contemporary Nigerian Art, An Exhibition Assembled by the Society of Nigerian Artists. Held at Commonwealth Institute Art Gallery, 1968.
ii. Contemporary Nigerian Artists at Work, Nigerian Magazine (Lagos), June/August, 1968.

4.3.15 Public Collections

i. Lagos University Library, Oil Paintings on Board - "The Family", "Eyo", Cuartent "Drummer Return" and "Sufe".
ii. Federal Society of Arts and Humanities, Lagos, Oil Painting on Canvas "Humra".
iii. National Gallery of Modern Art, Lagos, Oil Painting; "Mother and Child".

4.3.16 Influences on Socio-Political Life of People

i. Influences as a Commissioner General for Cultural Property (UNESCO).

ii. President of the Society of Nigerian Artists (Founding Member).

iii. Director School of Art, Design and Painting, Yaba College of Technology, Lagos.

4.3.17 Suggestions

i. Education Through Art Needs to be emphasized in All levels of Education in Nigeria.

ii. Research in Art Education text at all Level.

APPENDIX - B(iv)

4.4 UCHE OKEKE

4.4.1 Biography

i. Uche Okeke was born April 30, 1993 in Nimo, Anambra State.

ii. Married with Children

iii. Address, Asele Institute, P. M. B. 1001, Nimo, Anambra State.

4.4.2 Educational Qualifications

i. Diploma in Fine Arts, Nigerian College of Arts, Science and Technology, Zaria (Specializing in Painting) - 1961

ii. 1962-1963: He expanded his Education by Studying Mosaic and Stained Glass Window Techniques in Munich and Travelled Throughout Germany Visiting Various Educational Cultural Institutions.

4.4.3 Administrative Duties

i. 1961: Graphic Artist with Cyprain Ekwensi, Director, Federal Information, Service, Lagos.

ii. 1968: Head of the Visual Arts Section, Refugee Affairs Committee (Abia State).

iii. 1970: Appointed Lecturer and Acting Head, Department of Fine Arts (Now Fine and Applied Arts).

iv. 1971-1986: Chairman, Cultural Sector, Nigerian National UNESCO Commission.

v. 1976: Head, Department of Fine and Applied Arts, University of Nigeria, Nsukka.

vi. 1979-1981: Dean, Faculty of Arts, University of Nigerian, Nsukka.

vii. 1984: Director, Institute of African Studies, University of Nigeria, Nsukka.

4.4.4 Curriculum Development/Workshops

i. 1971: Reviewed Course Programme, Introduced Theoretical Course (Contemporary Nigerian Art) and Research into Ibo-Uli Art Tradition in the Department of Fine and Applied Arts. Expanded Areas of Specialization in Theory and Practice of Arts and Design.

ii. 1973: Designed the First Course Programme of the Department of Fine and Applied Arts, Institute of Management and Technology (I.M.T) Enugu.

iii. 1976: Initiated Postgraduate Course in the Department of Fine and Applied Arts at Nsukka. Two Pioneer Master of Fine Arts (M.F.A) Candidates Registered.

4.4.5 Teaching Activities/Workshops

i. Lecturer, Department of Fine Arts (Now Fine and Applied Arts), University of Nigeria, Nsukka.

ii. 1974: Invited by Professor Kari Eider, Chairman, American Council on Education on a Lecture Tour of University Institutions in Chicago.

iii. 1995: Lectured on the Place of Art in the Traditional Culture of Nigeria to the National Youth Service Corps Members at Awgu (Enugu State).

iv. 1978: Promoted Professor, University of Nsukka.

v. 1982: Lectured on Nigerian Contemporary Art in the Department of Art History and

Archeology, University of Minnesota, Minneapolis, Organiser, Dr. Fred Smith.

4.4.6 Professional (Studio) Practice

i. 1962: Studio Practice at the Cultural Centre, Kafanchan (Now Asele Institute, Nimo).

ii. 1971: Organised Two Group Exhibition - Mbaise Artists (from Imo State) and Works of Staff and Students during the Visit of the Head of State, General Yakubu Gowon at the Continuing Education Centre (C.E.C).

iii. 1976: Organised an Exhibition Entitled; Nsukka School at the Contemporary Art Gallery, University of Nigeria, Nsukka.

iv. 1982: Directed Summer Workshop in the Department of Textiles and Clothing, University of Minnesota, St. Paul's Campus, Special Topic: Design Inspiration through Uli.

v. 1986: Organised Training Workshop to Promote Design Based on Traditional Handcrafts with Financial Support of the International Fund for the Promotion of Culture, UNESCO in December, Art Merit.

vi. 1987: Directed a UNESCO Sponsored Training Workshop for Illustrators or Children's Books Organised by the Children's Literature Association of Nigeria (C.L.A.N) at the University of Ibadan.

4.4.7 Publications

(a) International Level

i. 1969: Wrote the Catalogue for the German Show which was Published with the Title; Kunst und Kunsthandwark aus Biafra. The Show was

Presented by the Artist in the following German Cities: Cologne, Essen, Dortmund, Dusseldorf, Trur and Munich.

ii. 1970: Geschichter der Ibo - Kunst. Dortmund: Dortmund, Kutturant, 24pp (Dortmunder Vortrage Series 97).

iii. 1971: Tales of Land of Death: Ibo Folk Tales, New York, Zaith Books, Doubleday, 114pp. illus.

iv. "Ekeama", (Dance Drama). African Arts (Los Angeles) 5(2) 50-51, Winter 1972.

v. 1973: African Authors, A Companion to Black African Writings 1300-1973, Volume 1, Edited by Donald E. Herdeck and Published by Black Orphens Press, Washington, D.C.

vi. 1974: First Movement of Ekeama an Ogbanje Drama, Featured in African Arts Volume, Number 14, Published by the African Studies Centre, University of California, Los Angeles, Under the General Title; Former Prize Winners.

vii. 1978: Listed in International Who is Who of Intellectual (Volume 1) Published by International Biographical Centre, England.

(b) National Level

i. 1961: Drawings by Uche Okeke, Foreword by Uli Beier, Ibadan: Mbari Publications, 24pp. (New African Arts Series).

ii. 1963: National Museum, Morning Post (Lagos) December 2. Marniwata Verse Published in a Review of English Literature by Longsman Green and Company Limited, England (Volume V, Number 4, October).

iii. 1964: We Can Learn from Germany, Nigerian Outlook (Enugu), January 27.

iv. 1964: Nigerian Art is Dynamic, Morning Post (Lagos), March.

v. 1965: The New Nigerian Artist: Morning Post (Lagos) March 18.

vi. 1968: Poems: Young Commonwealth Poets, An Authology of Verse, Evans.

vii. 1971: The Story of the Contemporary Art of Nigeria's Eastern States: Ikorok: Bulletin of the Institute of African Studies (Nsukka) 1(2), 35-46.

viii. 1974: "Panorama of Nigerian Art", (Review of Contemporary Nigeria) Plastic Art Exhibition Fourth National Arts Festivals, Lagos.

ix. 1975: Nigeria Magazine (Lagos), Number 115/116: 34-35.

x. 1977: The Search for a Theoretical Basis for Contemporary Nigerian Art, Nigeria Journal of the Humanities (Benin City).

xi. 1977: The Place of Art in the Traditional Culture of Nigeria, Ugo (Enugu), Number 1, October - December.

xii. 1978: Igbodo Art and Culture, Pp.307-314, In: Nsukka Environment 1978, Edited by G. E. K. Ofomata, Enugu, Fourth Dimensions Press.

xiii. 1978: "An Introduction to Contemporary Nigerian Art", New Culture (Ibadan) I(I), 14-23, November.

xiv. 1978: "Ozo title Taking: The Dilema of the Contemporary Ibo", Ugo (Enugu), (2) November, 1978.

xv. 1979: History of Modern Nigerian Art, Nigeria Magazine (Lagos), Numbers 128/129; P00-118, Illus.

xvi. 1979: Introduction to Nigerian Art Institutions. The University of Nigeria, Nsukka: Department of Fine and Applied Arts, New Culture (Ibadan), 3: February 12-19, Illus.

xvii. 1979: Toward a Rational Policy of Art Patronage in Nigeria, New Culture (Ibadan) 1(4), 14 20, March, illus.

xviii. 1979: The Plastic Arts: School of Arts and Crafts, New Culture (Ibadan) (I) 10,

xix. 1979: The Plastic Arts: Contemporary Art, Earliest Influence, New Culture (Ibadan) 1(8), 10 July.

xx. 1982: Art in Development: A Nigerian Perspective. Edited by Uche Okeke, Nimo: Documentation Centre, Asele Institute: Minneapolis: African American Culture Centre, Pp.90, illus.

xxi. 1985: University of Nigeria's Institutes in Nigerian Art Culture, Ikoro (Nsukka) 6(2): 17-20 July; (Opening Address at the Exhibition, Echo: University of Nigeria, Nsukka Silver Jubilee Exhibitions of Nsukka Students: Ana Gallery.

xxii. 1986: Keynote Address on the Theme of the Workshop, Thoughts on Visual Literacy, Pp.12-14, In: Visuals in the Educational and Cultural Development of the Child, Lagos, Nigerian National Commission for UNESCO, Federal Ministry of Education.

xxiii. 1988: Treasurer of Asele Institute (An Exhibition Marking the 30th Anniversary of Asele Institute, Italian Cultural Institute, Lagos, December 10-23, Pp.28.

xxiv. 1988: African Traditions of Drawing, Pp.19-20 and Compiling and Deeping Reference Materials, Pp.20-21; In: Illustrating for Children, Ibadan, Children's Literature Association of Nigeria (C.L.A.N).

xxv. 1989: Art Culture of Anambra State: The Evi Heritage, Pp.24-35, In Souvenir Brochure: February 14-18; Abagana, Njikoka Local Government headquarters (Avi Historical Overview of Modern Art Development, particularly in Anambra State.

(c) Unpublished Articles

i. 1977: Ibo Art, Manuscript for Asele, Nimo Documentation Centre, Nimo (Unpublished).

ii. 1982: My Strategy for Creative Development, Asele Institute, Paper Presented in a Seminar, University of Minnesota, Minnesota, United States of America, January 11 (Unpublished).

iii. 1982: Design Inspiration, Through Uli (S) (SN) 20 Leaves (3) Leaves of Plates (Unpublished).

4.4.8 Conferences/Seminars

(a) International Level

i. 1963: Designed Among Other Mosaic Madonna and Child and a Set of Fourteen Stations of the Cross; Also, a Stained Glass Window Entitled; Christ Entry into Nimo was Produced in the Workshop of Franz Mayer and Company in Munich.

ii. 1976: Participated in the Second International Conference on the Arts and Communications Organised by the International Biographical Centre (I.B.C) in Washington,D.C. United States of America.

iii. 1980: Attended International Association of Artists Congress Held in Stulgart, Germany.

iv. 1984: Attended the International Association of Artists Congress in Helsinki, Finland, with other Society of Nigerian Artist delegates.

v. 1985: Organised the UNESCO Regional Workshop of an Experimental Nature of the Methods of Teaching Arts at School; at Asele Institute, Nimo; Participants came from Anglophone Western and Eastern African, Also, Officials from Dakar, Senegal, and Paris, France.

vi. 1987: Participated in the Workshop for Illustrators of Children's Books from Developing Countries of Africa, America and Asia Organised with the Support of UNESCO.

vii. 1991: Participated in the Symposium Terms of Art: Contemporary Nigerian Art in the International Context Organised for the Ministry of Culture, Nordrline - Westfalen in Collaboration with Kunstsa, Lung Nordrline - Westfalen, Germany, (November).

(b) National Level

i. 1976: Participated in the Second Art Appreciation Workshop in Bayero University College (Bayero University, Kano)

ii. 1978: Organised the Society of Nigerian Artists (S.N.A) 14th Annual Conference at Nsukka.

iii. 1980: Participated in the Annual Conference of the Society of Nigerian Artists (S.N.A) in Benin City.

iv. 1985: Workshop on Design, Production and Use of Visual Materials with Cultural Content for the Young, Organised by the Cultural Sector, Nigerian National Commission for UNESCO, Lagos (September) Presented a Keynote Address Entitled; Thoughts on Visual Literacy.

v. 1992: Organised and Directed the Third National Workshop for Illustrators of Children's Books in Collaboration with the British Council at Asele Institute, Nimo, (August).

vi. 1992: Research Person for Creative Arts, Workshop on Evaluation for Human Resources Development Organised by the Ministry of Education, Anambra State.

vii. 1993: Participated in the Anti-Piracy Symposium, Organised by the Department of Information and Culture, Awka, Anambra State.

4.4.9 Exhibitions

(a) One Man Show

i. 1955-1956: First Solo Exhibition of Drawings and Paintings in Jos Town Council Hall, Entitled; Life in Northern Nigeria, Repeat show at Kaduna, with Sir Ahmadu Bello, Premier of Northern Nigeria, Visiting, Press Coverage of the Exhibition by the Nigerian Citizen and the Daily Times.

ii. 1985: One Man Exhibition of Drawings, British Council Centre, Kano (Kano State).

iii. 1958: Exhibition of Paintings and Drawings at the Anglo Nigerian Art Centres, Yaba, Lagos. Aina Onabolu Visited and Talked with the Artist.

iv. 1962: Exhibition of Drawings at R.O.H. am Inn Wasserburg, Germany.

v. 1963: Exhibition of Mosaics and Stained Glass Windows, Franz Mayer Company, Munich, Germany.

vi. 1965: Solo Exhibition of Drawings and Paintings, Goethe Institute, Lagos.

vii. 1965: Paintings - Uche Okeke, Hotel Presidential, Enugu.

viii. 1965: Paintings - Uche Okeke, British Council, Port Harcourt.

ix. 1966: Mbari Gallery, Exhibition of Drawings at Mbari Centre, Ibadan.

x. 1966: Uche Okeke; Graphics Exhibited at the British Council Enugu.

xi. Exhibition, Organised by the Contemporary Gallery Institute of African Studies, University of Nigeria Nsukka.

xii. 1978: A Retrospective Exhibition of Uche Okeke Drawings (1957-1978), "Goethe Institute, Lagos, November 8-22.

xiii. 1982: "Homage to Asele", African - American Centres, Minneapolis, Minnesota, United States of America, April 5 - May 1.

xiv. 1982: Uche Okeke "Drawings and Paintings", Katherine Nash Gallery, University of Minnesota, Minneapolis Minnesota, United States of America, May 3 - June, 13.

xv. 1982: Uche Okeke - Contemporary African Paintings and Drawings - Dolly Fitterman Gallery, Minneapolis, Minnesota, United States of America, July 20 - August 21.

xvi. 1983: Uche Okeke's Art, Goethe Institute, Lagos.

xvii. 1992: "Uche Okeke - Aut Dem Weg Nach Kpaza ax Exhibition", Organised by Nobert Assat the Iwalewa haus, Bayreuth, Germany.

(b) Group (international) Exhibition

i. 1960-1961: "Kunstaus Zentralafrika", Berlin Brenmen, Dortmund Darmstadt, Germany.

ii. 1961: Work Presented at the Biennale in Sao Paulo, Brazil.

iii. 1962: Galerie Lambert, Paris France.

iv. 1962: Ugandan Independence Art Exhibition, Kampala, Uganda.

v. 1964: Harmon Foundation, New York, United States of America.

vi. 1964: "African Arts of Our Time", Civic Centre Museum, Philadelphia, Pennsy Ivania, United States of America.

vii. 1964: Exhibition with Ibrahim El-Salahi (Sudan) and Valente Malangatana (Mozambique) Organized by the Committee for Cultural Freedom in India and Pakistan.

viii. 1967: Group Exhibition - Drei Kreuzwege, Drei Koutinente with Hansen - Bahia (Germany) and Vivian Ellis, United States of America, in Munch.

ix. 1969: "Kunst and Kunsthandwerk aus Biafra", Bonn, Cologne, and Trier, Germany, 1969.

x. 1969: "Contemporary African Art", Camden Arts Centre, London, August - September.

xi. 1970: "Oeuvres Africaines Nouvelles", Musee de l'Homme, Paris, France, February 13 - April 13.

xii. 1971: "Moderne Malereri in Afrika", Museum for Volkerkunde, Vienna, Austria, December, 1970 - February, 1971.

xiii. 1972: Participated in New African Art in Czechoslovakia, Naprasfkova Museum, Prague, January - April.

xiv. 1974: An Exhibition of Contemporary African Art, African Prints at Kresge Art Gallery, Michigan State University, East Lansing, Michigan, United States of America.

xv. 1976: participated in a Joint Exhibition of Prints and Textiles, Organised at Kresge Art Gallery, Michigan State University, East Lansing, Michigan.

xvi. 1977: Exhibition of African Contemporary Art, Howard University, College of Fine Arts, Department of Art, Washington,D.C.

xvii. 1978-1979: "Graphic aus Nigeria", Organised by the Goethe Institute, Lagos, Toured West Germany for Two Years.

xviii. 1979: "Moderne Kunst aus Afrika", Staatlichen Kunsthalle, Berlin, Germany, June 24 - August 12.

xix. 1980: "Modern Kunst in Africa", Mainz, Germany, June, 1980; Mayreuth, Germany, July - August, 1980; Wargl, Austria, September, 1980.

xx. 1985: "Wherbung fur Biafra", Iwalewa - Hans, Bayreuth, Germany.

(c) Group (National) Exhibition

i. 1956: "Contemporary Nigerian Drawings and Painting", Jos Museum, Jos, Plateau State.

ii. Nigerian Independence Exhibition at Victoria Island, Lagos State.

iii. 1960: Joint Show with Demas Nwoko, British Council Centre, Ibadan, Oyo State.

iv. 1961: Joint Exhibition with Demas Nwoko, Organised by Uli Beier at the Mbari Gallery, Ibadan, Oyo State and the Exhibition Centre Marina, Lagos State with Michael Crowther as Director, Ben Enwonwu Visited the Show.

v. 1961: "American Negro and West African Contemporary Art", Randle Memorial Hall, Lagos State.

vi. 1962: Nigerian national Collection of Antiquities, National Gallery of Rhodesia, Salisbury, Rhodesia.

vii. 1964: Group Exhibitions in Port Harcourt (Rivers State), Enugu and Ibadan.

viii. 1964: British Council, Port Harcourt.

ix. 1964: Inaugural Exhibition of the Society of Nigerian Artists, Exhibition Centre, Lagos, January 16-22.

x. 1965: Some Nigerian Graphics and Paintings, Mbari, Enugu.

xi. 1965: Society of Nigerian Artists, Lagos.

xii. 1973: Nigerian Prints '73, Institute of African Studies, University of Nigeria, Nsukka.

xiii. 1973: Some East Central State Artists, Hotel Presidential, Enugu.

xiv. 1973: Exhibition of Prints, Gong Gallery, Lagos.

xv. 1974: Exhibition of Contemporary East Central State Painting, Prints and Drawing from Asele Collection, Institute of African Studies, University of Nigeria, Nsukka.

xvi. 1974: Contemporary Nigerian Plastic Art Exhibition, Fourth National Arts Festival, Lagos State Cultural Centre, Lagos.

xvii. 1976: Art Exhibition - Nsukka School, Institute of African Studies, University of Nigerian, Nsukka.

xviii. 1977: Exhibition of Prints, Gong Gallery, Lagos.

xix. 1977: FESTAC '77, Lagos State.

xx. 1977: FESTAC '77, Event No.1, Nka Festival, Sports Commission Hall, Enugu.

xxi. 1977: The Living Art of the Igbo, Institute of African Studies, University of Nigeria, Nsukka, April.

xxii. 1978: Exhibition of Graphics, University of Lagos Women's Society, Lagos State, July.

xxiii. 1978: National Art Exhibition, National Theatre, Lagos State, September 30 - October 7.

xxiv. 1978: East Zonal Exhibition, Society of Nigerian Artists, Institute of African Studies, University of Nigeria, Nsukka, October 25 28.

xxv. 1979: The Nsukka School - Paintings, Drawings, Prints, Sculpture, Ceramics, Contemporary Arts Gallery, River State Council for Arts and Culture, Port Harcourt, February 1-28.

xxvi. 1979: Christian Arts in Nigeria, Holy Trinity Cathedral, Onitsha, June.

xxvii. 1980: National Art Exhibition, National Theatre, Lagos, September 25 - October, 1.

xxviii. 1982: Contemporary Nigerian Prints and Drawings, University of Nigeria, Nsukka, February 16-26.

xxix. 1983: Four Contemporary African Artists, Minter Galleries, Port Harcourt.

xxx. 1984: Evolution in Nigerian Art, Lagos State.

xxxi. 1985: Silver Jubilee National Art Exhibition, National Theatre, Lagos, Federal University of Technology, Owerri, Lugard Hall, Kaduna, September 26 - October 1.

xxxii. 1988: Treasures of the Asele Institute, Italian Cultural Institute, Lagos, December 10-23.

xxxiii. 1989: Njikoka Fair Exhibition, Asele Gallery, Nimo, February.

xxxiv. 1989: Silver Jubilee, National Exhibition of the Society of Nigerian Artists (S.N.A) in Lagos.

xxxv. Repeat Exhibition of Uli Traditional Wall Painting and Modern Art from Nigeria at the Goethe Institute, Lagos State.

4.4.10 Research Activities

i. 1986: Initiated Nimo Historical Research Project in Asele Institute, Nimo.

ii. 1989: Conducted Intensive Research into the Cultural History of Nimo Community.

4.4.11 External Examiner

i. 1977: Faculty of Art, University of Science and Technology, Kumasi, Ghana.

ii. 1992: Department of Industrial Design, Ahmadu Bello University, Zaria.

4.4.12 Commissions

i. 1960: Mural Nigeria Independence Celebration, Lagos, October.

ii. 1961: Murals, Mbari Club, Ibadan.

iii. 1964: Mural, Eastern Region Library, Enugu.

iv. 1966: Sculpture, Stone, "Edi Sculpture", University of Nigeria, Enugu.

v. 1971-1974: Portals and Archbishop's Throne, Wood, Holy Trinity Cathedral, Onitsha.

vi. 1977: Tapestry, Murtala Mohammed International Airport, Presidential Lounge Commissioned by the Nigerian Airport Authority, Ikeja, Lagos State.

4.4.13 Membership of Professional Organisations

i. Belong to the Zaria Art Society.

ii. Member, Art Council of the African Studies Association.

iii. Member, International Association of Artists (I.T.A) Paris, France (UNESCO).

iv. Member, International Association of Bibliophile, Paris.

v. Member, Society of Nigerian Artists.

vi. Member, International Society of Education Association: Reston, Virginia, United States of America.

4.4.14 Awards/Honours

i. 1957: First Prize, Outdoor Painting Competition, Nigerian College of Arts, Science and Technology, Zaria.

ii. 1958: Won Federal Government Scholarship Award to Continue Art Training at Zaria.

iii. 1959: Won First Prize in ESSO Independence Calendar Painting Competition in Lagos.

iv. 1960: Won First Prize in Poetry in a Literary Competition Organized by the Nigerian Arts Council, Lagos.

v. 1971: Won Illustrator of the Year Award by the National Commission for UNESCO with his Book, "Tales of Land of Death", Igbo Folk Tales.

vi. Won an All-Africa Drama Award Organized by the African Studies Centre, University of California, Los Angeles, California, United States of America; Winning Entry: "Ekeama an Ogbanje", Drama in the Dance Drama Category.

vii. 1977: Won an Award with Terra Cotta Sculpture, Entitled; "Dance of Unity", Entered for a Competition, Organized by the Nigerian Airport Authority.

viii. 1989: Appointed Honorary Deputy Director-General (Africa) by the International Biographical Centre, Cambridge, England.

ix. 1989: A Foundation Member Honored, During the Silver Jubilee Celebrations of the Society of Nigeria Artists (S.N.A) in Lagos.

4.4.15 Community Services

i. 1964: Appointed Art Organizer for the Eastern Nigeria Festival of the Arts.

ii. Appointed Member, Holy Trinity Cathedral (Onitsha) Door Committee by Archbishop Francis Arinze (Now Francis Cardinal Arinze).

iii. 1971: Member, Review Panel West African Examination Council, Art Syllabus, Yaba, Lagos State.

iv. Member, National Committee on Art and Cultural Education, Lagos.

v. 1973: Member of the Advisory Committee, Invited by the Government of South Eastern State (Cross River State) Calabar to Study the Plan and Model of the Cultural Centre Project.

vi. 1974: Appointed Member, Open Spaces Development Commission, Former East Central State, Enugu.

vii. 1976: Appointed Member, Management Board, Centre for Cultural Studies, University of Lagos, Akoka, Lagos State.

viii. 1977: Member, Visual Arts Committee (FESTAC '77), Lagos State.

ix. 1977: Member, Organizing Committee, Symposium on Contemporary Nigerian Arts, Centre for Cultural Studies, University of Lagos, Akoka, Lagos State.

x. 1978: Appointed Member, Nigerian National Commission for UNESCO and Chairman of the Cultural Sector.

xi. 1978: Member, Advisory Board, Kiabara Journal for Humanities, University of Port Harcourt.

xii. 1986-1988: Member, Planning Committee, Christian Religious Art, Fair Arch-Diocese of Onitsha.

xiii. 1988: Appointed Consultant/Member, Planning Committee of Njikoka Fair by the Chairman of the Local Government.

xiv. 1992: Appointed Member, Anti-Piracy Committee, Anambra State, Awka.

xv. 1993: Member, Management Council, Nimo Scholarship Organization.

4.4.16 Public Collections

i. Akademie der Kunst, Berlin.

ii. Asele Institute, Nimo.

iii. Broadcasting House, Radio Nigeria, Kaduna.

iv. Iwalewa - Haus, Bayreuth, Germany Oil Painting on Paper: "Christ", 1960 - Oil Painting on Hardboard; Mythologic Creative.

v. Lagos University Library, University of Lagos, Formerly in the Collection of the Federal Society of Arts and Humanities, Lagos.

vi. Gong Gallery, Lagos State.

vii. Hampton University Museum, Hampton, Virginia, United States of America, Works formerly in the Havmion Foundation Collection.

viii. Lagos State Council for Arts and Culture, Lagos.

ix. National Gallery of Modern Art, Lagos, Gauche, "Shrine Memorial", Wood Sculpture: "Ekeama".

x. New Culture Studio, Ibadan, Oyo State.

xi. Ovuomorovo Gallery, Lagos State.

xii. Staatliche Graphsche Sammlung, Munich.

xiii. State House, Enugu.

xiv. University of California African Studies Centre, Los Angeles, United States of America.

xv. University of Minnesota, University Gallery. Minneapolis, Minnesota, United States of America.

4.4.17 Private Ownership (Studio, Institution)

Asele Institute, Nimo, Anambra State.

APPENDIX - B(v)

4.5 JIMO BOLA AKOLO

4.5.1 Biography

i. Born, September 20, 1935, Egbe, Kogi State.

ii. Married with Children

iii. Address: Director, Centre for Educational Technology, Ahmadu Bello University, Zaria, Kaduna State, Nigeria.

4.5.2 Educational Qualifications

i. 1957-1961: Diploma in Fine Arts, Nigerian College of Arts, Science and Technology, Zaria.

ii. 1965: Diploma in Educational Media.

iii. 1964-1966: Master of Science Education (1966), Indiana University.

iv. 1980-1982: Doctor of Art Education, Indiana University, Bloomengton, Indian, United States of America.

4.5.3 Administrative Duties

i. 1963-1966: Artist/Education Officer, Ministry of Education, Kaduna State.

ii. 1967: In Charge of the Production Unit of the Communication, Media Section, Designed the Institute of Education Cover.

iii. 1967-1969: Co-Ordinate, Supervised Teaching for the Faculty of Education.

iv. 1969-1973: Head, Audio Visual Unit.

v. 1972-1980: Co-Ordinator, Grade-II Teachers' Certificate Examination, During which the Institution Moved from Individual College Examination Papers to Common State Papers in

1973 and to Common Northern States Papers in June, 1977.

vi. Head of Institute, Division of Art and Materials Development - Setting-Up A Paper and Designing Covers and Crests, Book Development.

vii. 1978-1979: Acting Deputy Director, Institute of Education.

viii. 1989-Date: Director, Centre for Educational Technology.

4.5.4 Curriculum Development/Workshop

i. 1972: Participation in the Nigerian Educational Research Council (N.E.R.C) Workshop on the Cultural and Creative Arts for Teachers.

ii. 1973: Participation in the Nigerian Educational Research Council (N.E.R.C) Workshop on Post Primary (3-3) Education.

iii. 1994: Federal Ministry of Education Teacher Education Curriculum Workshop on Cultural and Creative Art for Grade-II Teachers' College - As a Participant.

iv. 1975: Participation in the Universal Primary Education Materials Production Workshop, Organized by the Nigerian Educational Research Council (N.E.R.C).

v. Worked on Arts and Crafts Curriculum for Elementary, Through University Levels at the Ahmadu Bello University, the Nigerian Educational Research Council (N.E.R.C) and Federal Ministry of Education.

4.5.5 Teaching Activities

i. 1957: Student-Teacher, Bauchi Teachers' College.

ii. 1966: Assistant Lecturer, Ahmadu Bello University, Zaria, Nigeria.

iii. 1974: Presentation on the Federal Ministry of Information, Cultural Division Lecture Tour of the U.S.S.R.

iv. 1976-1979: Represented the Fine Arts on the National Council for the Arts and Cultural (Lecture in Art Education).

v. 1966-Date: Lecturing in Art Education as Assistant Lecturer to Professor, Ahmadu Bello University, Zaria, Nigeria.

4.5.6 Research Activities

(a) Research Completed

i. 1981-1982: Evaluation of the Nigerian Educational Research Council (N.E.R.C) 1997 Universal Primary Education (U.P.E) Art and Crafts Material.

ii. 1987: Mural Decoration - Use of Ceramic Tiles.

iii. 1989: Graphic Communication - Slides Package.

iv. 1993: Monolithic Mosaic Decoration, Senate Building, Federal University of Technology, Akure.

(b) Current Research

i. Graphic Communication - Handbook.

ii. 1994-1995: Akolo, J. B.: A Study of the Problems of Examinations in Ahmadu Bello University, Zaria, Nigeria.

iii. 1996: Akolo, J. B.: How Policy Makers Perceive the Nature and Importance of Creative Art in Nigeria Primary Schools.

4.5.7 Research Supervised

(a) Postgraduate Diploma in Education (P.G.D.E)

i. 1971: Alao, A. O.: An Evaluation of Art Curriculum in Primary Schools in Ilorin Town.

ii. 1973: Akodu, A.: Improving Art Teaching in Kaduna in Primary Schools.

iii. 1974: Olorukooba, B. K.: The Impact of Fine Art on Secondary Schools and Teachers College in Zaria.

iv. 1974: Dada, S. A.: The Effect of Nursery and Special Education on the Performance of Form One Secondary School Children with Particulars Reference to Art in Some Selected Secondary Schools.

v. 1974: Ezekiel, S. O.: Art in Teacher Training Colleges.

vi. 1974: Ajani, A. T.: The Standard of Art Teaching in Selected Secondary Schools in Katsina.

vii. 1974: Enmona, E.: Attitudes of Students Towards the Teaching of Art in Some Selected Lagos Schools.

viii. 1974: Oshadumo, J. T. O.: Attitudes of Students Towards Social Activities at the Advanced Teachers' College, Zaria.

ix. 1974: Fadele, S. A.: Progress of Art Education in Secondary Schools in Ilorin Division.

x. 1974: Awoleye, T. A.: The Teaching of Art in Kano Metropolitan Primary Schools.

xi. 1975: Makogi, M.: Improving Art Education at the Primary School Level in Zaria Local Education Authority Schools.

xii. 1976: Olawaiye, N. A.: Problems of Art Teaching in Post Primary Schools of Plateau State

with Emphasis on St. John's and St. Murumba Colleges, Jos, Plateau State.

xiii. 1977: Ilalokhoin, F. A.: The Teaching of Fine Arts in Niger State (A Case Study of Government Girls Secondary Schools, Government Teachers College Bida and Teachers College Minna).

xiv. 1978: Abegunde, A. I.: In the Promotion of Formal and Informal Education in Oyo.

xv. 1978: Dina, J. K. O.: Attitude of Secondary Schools Students to Fine Art in Some Selected Schools in Kwara State.

xvi. 1983: Malgwi, M. M.: An Investigation of the Problems of Art Teaching in Borno State (A Case Study of Borno Teachers' College, Maiduguri, Women Teachers' College, Maiduguri and Waka Teachers' College, Biu).

xvii. 1983: Ogunduyile, S. R.: A Study of Parental Attitudes Toward the Choice of Art in Post-Primary Schools in Zaria.

xviii. 1988: Ngala, T. G.: The Attitudes of Students to the Learning of Manipulative Skills Using Local Materials.

xix. 1988: Eboh, E. T.: A Survey of Laboratory Safety Precautions/Facilities in Some Selected Schools/Laboratories of Katsina Education Zone, Katsina State.

xx. 1988: Ezeoche, N. V.: Factors Influencing the Choice of Agricultural Science as a School Certificate Subject in Some Selected Senior Secondary Schools in Funtua Local Government.

xxi. 1988: Abolarinwa, F. C.: The State of Art Teaching in Primary Schools Within Zaria Local Government Area Focusing on Giwa District.

(b) Master's and Ph.D. Degrees

i. 1979: Bentu, L. T.: Forms and Forces - A Study of Some Aspects of Art Forms on the Plateau with Special References to the Montol and Ankwei Art (M.A).

ii. 1986: Attah, A.: The Designer - Producer/Client Relations - Towards A Critical Understanding of Package Design Problems in Nigeria (M.A).

iii. 1986: Bagai, J.: The Effect of Co-Ordination Between Graphic Artists and Printers in the Process of Graphic Reproduction in Kaduna State (M.A).

iv. 1986: Sawa, B. A.: An Evaluation of the Curriculum Contents of the Nigerian Educational Research Council (N.E.R.C) Art Education Programme (Ph.D).

v. 1988: Ogunlade, B. A.: An Analysis of Problems of the Illustration of Children's Books in Nigeria.

vi. 1988: Oladunjoye, S. O.: A Survey of Students Attitude Towards Clay Work (M.A).

vii. 1988: Buoro, A. E.: The Status of Creative Arts Education in Zaria Education Zone.

viii. 1992: Tijjani, I. K.: A Study of Cartoons and Photographic Visuals in Nigeria Consumer Product Advertisement (M.A).

ix. 1992: Saleh, P.: The Effects of Client Designer and Printer Operational Relationship on the Quality of Reprographic Products (M.A).

x. 1993: Saliu, A. F. O.: A Study of the Decorative Arts of the Ebira (Ph.D).

xi. 1995: Haruna, A. A.: An Evaluation of the Advertising Media in Nigeria (Print and Television) - (Ph.D).

xii. 1995: Ogunduyile, S. R.: Towards a Model of Textile Design Curriculum for the Polytechnic in Nigeria (Ph.D).

xiii. 1995: Gutip, M. B.: Forms and Contents of Public Monumental Sculptures in Bauchi, Benue, Kaduna and Plateau States (Ph.D).

4.5.8 Publication

(a) Books

i. 1977: The Nigeria Educational Research Council - Universal Primary Education, Nigerian Educational Research Council (N.E.R.C) Universal Primary Education (U.P.E) Teacher Education Material Production Project - Arts and Crafts, Nigeria, MacMillan/Nigeria Edition (176 Pp).

(b) National Level Articles

ii. 1982: Evaluation of An Art and Crafts Programme in the Fourth and Fifth Years of Teachers' Colleges in Ten States of Nigeria, the Nigerian Educational Forum, Volume-5, Number-2.

iii. 1987: Art Education and Cultural Imperative, A Paper Presented at the Seminar on African Art in Historical Perspective, University of

Lagos, December, 1984, Nigerian Magazine, Volume 55, Number 2, April - June.

iv. A Case for Aesthetics in Education in the Nigerian Universities (Submitted to the Centre for Nigeria Cultural Studies, Ahmadu Bello University in 1984), Published in December, 1987 in CIBIYA Studies in Nigerian Culture, Volume 3, Number 1, Pp.84-9.

v. 1986: Art Education and Technological Advancement, A Paper Presented at the Fourth National Conference of the Nigerian Society for Education Through Art, Ahmadu Bello University, Zaria, September, 1985, N.S.E.A. Journal of Art Education, Volume 2, No.1.

vi. 1987: The Teaching of Creative Art in Primary Schools - The State of the Arts, The Nigerian Educational Forum, Volume 10, Number 1.

vii. 1990: Art and Pedagogy, Art Curriculum in 6-3-3-4 System of Education Creative Dialogue, Society of Nigerian Artists (S.N.A) at 25, Pp.11-16.

viii. 1991: Art as a Foundation Subject for Technical Education, Journal of Art Education 2(2) Nigerian Society for Education Through Art, Pp.49-56.

ix. 1993: Towards a Systematic Criticism of Contemporary Nigerian Art - Theories, Trends and Evaluation, The Eye, A Journal of Contemporary Art 2(2), Pp.29-33.

(c) International Level Articles

i. 1987: A Model for Teaching the Aesthetics of Yoruba Sculptures in Nigeria Elementary Schools, International Society for Education Through Art (INSEA) News.

ii. 1990: Art Teaching in Educational Institutions - The Nigerian Experience, 30 Sumposio International Sobre Eusi Da Arte E Sua Historia - Sao Paula, Brazil, Macmuseu de Art Contemporanea, da Umversidade de Soo Paulo, Pp.126-133.

(d) Unpublished Articles

i. 1982: Evaluation of An Arts and Crafts Programme in the Fourth and Fifth Years of Teachers Colleges in Ten States of Nigeria (Unpublished) Doctoral Dissertation, Indiana University, United States of America.

ii. Education, Culture and Socio Values, A Paper Sent to the National Seminar on Education, Skill Formation and Nigerian Development at the University of Jos, Plateau State (Accepted for Publication as Part of a Book to be Published in 3 Volumes).

iii. 1988: A Handbook for Art Teachers in Nigeria (Accepted by the University Press Limited for Publication), Gallery Proof Corrected.

iv. 1994: Managing the Curriculum and the Resources, Readings in Modern School Management Techniques in Nigeria, National Teachers Institute, Kaduna (in Progress).

v. 1990-1992: Cultural and Creative Arts, National Certificate for Education (N.C.E) by Distance Learning System, Kaduna.

4.5.9 Conference/Seminars

i. 1973: Organization of Crafts Exhibition, A Paper Presented to Information Officers, Federal Ministry of Information Workshop.

ii. 1977: Visual Aids in the Grade-II Teachers' Education in the Northern Part of Nigeria, A Paper Presented at the Joint Consultative Committee (J.C.C) Reference Committee on Audio Visual Aids Meetings.

iii. 1983: Educational Technology and Teaching Practice, A Paper Presented at the Meeting of the Joint Consultative Committee (J.C.C) Reference Committee on Educational Technology, Enugu.

iv. Aesthetics in Education in Nigerian Universities, A Lecture at the Closure of the Association of Industrial and Fine Arts Students (1989/83 Executive Council) Ahmadu Bello University, Zaria, Nigeria.

v. Elementary Art Education - A Critique of the 1981/1984 Nigerian Educational Research Council (N.E.R.C) Curriculum Programme Produced for the Joint Consultative Committee Plenary Session of the Federal Ministry of Education, Science and Technology, Lagos.

vi. Young Children and the Quality of Life - Art Education, A Lecture Demonstration at the

Fourth National Congress of OMEP (Nigeria) at the Ahmadu Bello University, Zaria.

vii. 1985: A Review of the State of Visual Arts and Crafts in Nigeria 1984/1985, A Commissioned Paper Presented at the UNESCO Regional Workshop on Visual Arts and Crafts Teaching in Schools, Asele Institute, Nimo, November.

viii. 1986: Teaching Teachers' College, Grade-II Arts and Crafts and Assessment of Students' Performance. A Paper Presented at Teacher Education Workshop, Institute of Education, Ahmadu Bello University, Zaria.

ix. 1986: Graphic Communication in Education, A Paper Presented on Invitation at the Professional Seminar of the National Educational Technology Centre of the Federal Ministry of Education, Kaduna, July 17.

x. 1987: Teaching Drawing and Painting in the Junior and Senior Secondary Schools, A Paper Presented at a Refresher Course for Art and Music Teachers Organised by the Federal Ministry of Education, Akure, April.

xi. 1987: Learning Resources Production, Problems Encountered, A Paper Presented at the Annual Conference of the Nigerian School Library Association, Ahmadu Bello University, Zaria, August.

xii. 1987: Introduction of Traditional Crafts in the Technical College Programme, A Paper Presented at the National Workshop on the Role of Technical Colleges in Nigerian Educational Scene, National Board for Technical Education, Kaduna, August.

xiii. 1989: Design, Production and Utilization of Instructional Materials - A Model, A Paper Presented at the Second National Festival of Instructional Materials, Organised by the Joint Consultative Committee (J.C.C) Reference Committee on Educational Technology of the Federal Ministry of Education at Ilorin, April.

xiv. 1989: Instructional Materials - Production and Utilization for Primary Education, A Commissioned Paper for Presentation of the First National Conference of Primary Education Studies Association of Nigeria (P.E.S.A.N), 25th - 28th July.

xv. 1990: Art Education and professionalism in the 21st Century Nigeria - A Curricula Consideration, A Paper Presented at the National Conference Symposium of the Society of Nigerian Artists, November 20.

xvi. 1991: Participation as a Demonstrator in the Cultural Seminar/Workshop of the Economic Cultural Exchange Programme of Lagos State and the State of California, United States of America, March 27 - 30; at Ibadan.

xvii. 1991: Integration in Education - The Case of Fine Arts and Cultural Studies, A Commissioned Paper Presented at the Fifth Annual Congress of the Nigerian Academy of Education, September 22 - 26.

4.5.10 Exhibitions

(a) One Man Show

i. 1962: Mural Decoration in the Lugard Hall, Kaduna.

ii. 1962: One Man Show in Lagos Federal Exhibition Centre, Mbari Mbayo, Ibadan.

iii. "Jimo Akolo (Nigeria)", Commonwealth Art Gallery, London, February 27 - March 22.

iv. 1970: One Man Show at the Nigerian Arts Councils, Lagos.

v. 1990: One Man Show of Paintings and Drawings, National Theatre, Iganmu, Lagos.

(b) International Level

i. 1961: Sixth Binnial, Soa Paulo, Brazil.

ii. 1965: Treasure from the Commonwealth, Royal Academy of Art, London, September 17 - November 13.

iii. 1965: Phelps - Stokes Fund, New York, United States of America.

iv. 1966-1968: Smithsonian Institution Travelling Exhibition of African Prints, United States of America.

v. 1967: Institute of Contemporary Arts, London, March 7 - April 18.

vi. 1968: Contemporary Nigerian Art, Commonwealth Institute, Art Gallery, London, June 20 - July 21.

vii. 1968: Touring Exhibition of Ten Nigerian Artists, Society of Nigerian Artists, London, Mascoard Warsaw.

viii. 1969: Contemporary African Art, Camden Art Centre, August - September.

ix. 1973: Tenth Anniversary Exhibition of Contemporary African Art, African Centre, London.

x. 1982: African Art, Past and Present, Ohio State University, Columbus, United States of America, May 3 - 31.

xi. 1986: Nigeria's Participation at the 2nd Biennial Art Exhibition, Hawana, Cuba; United Nations General Assembly, The Celebration of the Peace Year.

(c) National Level

i. 1959: Northern Nigeria Self-Government Exhibition, Kaduna.

ii. 1960: Independence Exhibition, Lagos, September 30 - October 2.

iii. 1971: Contemporary Nigerian Prints and Paintings, Fourth Ife Festival of the Arts, Gallery of the University of Ife Library, Ile-Ife, December 11 - 15.

iv. 1972: Joint Exhibition at the All Nigerian Festival of the Arts.

v. 1976: Nigerian Contemporary Art Symposium, Nsukka.

vi. 1976: Institute of African Studies, University of Nigeria, Nsukka, March 22 - 25.

vii. 1976: National Art Exhibition, National Theatre, Lagos, October 2 - 9.

viii. 1977: FESTAC '77, Lagos.

ix. 1977: Visual Arts Exhibition of FESTAC, Kashim Ibrahim Library, Ahmadu Bello University, Zaria, Nigeria.

x. 1977: Exhibition of Works by Contemporary Nigerian Artists, National Theatre, Lagos, September 4 - 9.

xi. 1978: Loan of Paintings for Exhibition at the University of Nigeria, Nsukka, Fine Arts Gallery.

xii. 1980: Participation in the Exhibition Organized to Mark 25th Years of the Department of Fine Arts, Ahmadu Bello University, Zaria, Nigeria.

xiii. 1980: Participation in the African Art, Past and Present Exhibition of the Ohio State University Annual Symposium on African and West; The Challenge of African Humanism.

xiv. 1985: Joint Exhibition at Asele Institute, Nimo.

xv. 1985: Silver Jubilee, National Art Exhibition, National Theatre, Lagos, Federal University of Technology, Owerri, Lugard Hall, Kaduna, September 26 - October 1.

xvi. 1986: Man in Focus, National Theatre, Lagos, December 20.

xvii. 1988: Arts and Crafts Exhibition, International Symposium on African Literature, National Theatre, Lagos, May.

xviii. 1989: Creative Dialogue, Society of Nigerian Artists at 25, National Theatre, Lagos, November 27 - December 10.

xix. 1990: Zaria Art School, National Gallery of Crafts and Design.

xx. 1990: Annual Conference of the Society of Nigerian Artists, Art Exhibition, Kaduna.

xxi. 1995: Akolo at 60 Retrospective Exhibition, National Gallery of Art, National Theatre, Lagos, September 20 - 27.

4.5.11 Commissions

i. 1960: Murals for Nigerian Independence Celebration, Lagos.

ii. 1978: Status, "Ajaforunti", Egbe, Kogi State.

iii. 1983: Crest Design, Federal University of Technology, Minna, Niger State.

iv. Mural, Northern Nigerian House of Assembly, Kaduna.

4.5.12 Awards/Honours

i. 1959: First Prizes in Drawing and Painting at the Northern Nigerian Self-Government Celebration.

ii. 1962: Nigerian Cultural Trophy for the Best Artist of the Year in All the Arts, Soa Paoplo Biennial Mention of Honour.

iii. 1977: Certificate of Participation FESTAC '77.

iv. 1986: Asele Institute Award for Contribution to Art and Art Education.

4.5.13 Community Services

i. 1967: Organized the Collection of the Crafts of the Northern States for the Olympics Exhibition.

ii. 1968: Put Up the Exhibition of the Nigerian Arts in Moscow, On Behalf of the Society for Nigerian Artists to Mark the 8th Anniversary of Nigerian Independence.

iii. 1969-1972: Represented Ahmadu Bello University on the Nigerian Arts Council, Member of the Organizing Committee for the All Nigerian Festival of the Arts.

iv. Illustration of Institute Publications including UNESCO/UNICEF Materials/Workshops.

v. 1966-1967: Secretary, N.A.V.A.

vi. 1971-1973: Chairman, Publications Committee of N.A.V.A.

vii. 1973-Date: N.A.V.A. Publications Consultancy.

viii. 1972-Date: Reference Committee on Educational Technology.

ix. 1973: Reference Committee on Teacher Education.

x. 1978: Plenary Session of the Reference Committee on Teacher Education.

xi. 1978: Statues of "Ajaforunti" for the People of Egbe, Kogi State, Nigeria.

xii. 1983: Design of Crest for the Federal University of Technology, Minna, Niger State, Nigeria.

xiii. 1985: Chairman of Judges at the First National Festival of the Federal Ministry of Education Joint Consultative Committee, Reference Committee on Educational Technology at Kaduna, December.

xiv. 1985-Date: national President of the Nigerian Society for Education Through Art.

xv. 1985-1986: Member of the Task Force on Nomenclature for Educational Technology Joint Consultative Committee, Reference Committee on Educational Technology.

xvi. 1985-1987: Member of the Task Force on Ahmadu Bello University Maintenance of Academic Buildings.

xvii. 1988: Member, N.T.I., N.C.E. by Distance Learning (D.L.S) Programme Evaluation Consortium.

4.5.14 Membership of Professional Association

i. Member, Society of Nigerian Artists (S.N.A)

ii. Member, Nigerian Audio-Visual Association Now Nigerian Association of Educational Media and Technology (N.A.E.M.T).

iii. Member, and National President, Nigerian Society for Education Through Art.

iv. 1996-1999: Member, World Council of the International Society for Education Through Art.

4.5.15 Public Collections

i. Carl Van Vechten Gallery of Fine Arts, University of Nashville, Tennassee, United States of America, Work on Paper, "Dancing Figure".

ii. Hampton University Museum, Hampton, Virginia, United States of America, Works formerly in the Harmon Foundation Collection.

iii. Lagos University Library, University of Lagos. Oils on Board, "Hausa Herdsman", "Sallah Day" and "Emirs Progression", Works formerly in the Collection of the Federal Society of Arts and Humanities, Lagos.

iv. National Gallery of Modern Art, Lagos, Oil Painting, "Dye Pit", "Herdsman" and "Flutist".

v. 1982: Nigerian Consulate General, New York, United States of America.

vi. University of Ibadan Institute of African Studies, Ibadan Painting, "Drummer".

APPENDIX - B(vi)

4.6 FELIX IBEGBULEN NWOKO EKEADA

4.6.1 Biography

i. Birth - 1934 in Eziala Enyiogugu, Abah Mbaisi Local Government Area, Imo State.

ii. Married with Children.

iii. Address: Department of Fine and Applied Arts, Alvan Ikoku College of Education, Owerri, Imo State, Nigeria.

4.6.2 Educational Qualifications

i. 1962: Diploma in Fine Arts, Nigerian College of Arts, Science and Technology, Zaria (Specialized in Graphic and Commercial Design).

ii. 1975: Master of Art in Graphic Art and Education, University of Wisconsin, Madison, United States of America.

iii. 1977: Ph.D. in Art Education, Pennsylvania State University, University Park, Pennsylvania, United States of America.

4.6.3 Administrative Duties

i. Head, Department of Fine and Applied Arts, Alvan Ikoku College of Education, Owerri.

ii. Dean of School, Alvan Ikoku College of Education Owerri.

iii. Acting Provost, Alvan Ikoku College of Education, Owerri.

iv. Chairman, Alvana Consultancy Services, Alvan Ikoku College of Education, Owerri.

4.6.4 Curriculum Development/Workshops

i. Teachers' College, Grade-II.
ii. Teachers' College, Grade-I.
iii. Junior and Senior Secondary.
iv. College of Education (Art Subjects)

4.6.5 Teaching Activities/Workshops

i. Secondary School
ii. 1964: Teachers College Bazza
iii. 1971: College of Education, Owerri
iv. 1989-1990: Ahmadu Bello University, Zaria.
v. 1965-1971: Queens College, Enugu.

4.6.6 Publication

(a) Books

i. Junior and Senior Secondary School
ii. Senior Secondary School
iii. Tertiary

(b) Journal Publications

15 Publications

4.6.7 Exhibitions

(a) National Level

i. 1962: Commercial and Graphic Design, Mbari Club, Ibadan, January 24 - February 7.
ii. 1977: The Living Art of the Igbo, Institute of African Studies, University of Nigeria, Nsukka, April.
iii. 1978: East Zonal Exhibition, Society of Nigerian Artists, Institute of African Studies, University of Nigeria, Nsukka, October 25 - 28.

iv. 1979: Christian Art in Nigeria, Holy Trinity Cathedral, Onitsha, June.

(b) International Level

i. 1969: Kunst and Kunsthandwrk aus Biafra, Born Cologue, and Germany.

ii. 1985: Wernung fur Biafra, Iwalewa Haus, Bayreuth, Germany.

4.6.8 Commissions

Five Commissioned Works

4.6.9 Project Supervision

i. 150 Undergraduate Exhibitions

ii. 20 Postgraduate Exhibitions

4.6.10 External Examiner

i. Ahmadu Bello University, Zaria, Nigeria.

ii. University of Port Harcourt, Nigeria.

iii. I. M. T., Enugu.

iv. Federal College of Technology, Anambra.

4.6.11 Membership of Professional Organizations

i. Belonged to the Zaria Art School.

ii. Member, Society of Nigerian Artists (S.N.A), (Four Times Vice National President).

iii. Member, Nigerian Society of Education Through Art (N.S.E.A).

iv. Phikapa Phil and Phil Betato.

4.6.12 Community Services

i. Adviser, Imo State Beautification Task Force.

ii. Chairman, Board of Governor of Secondary Schools

iii. Member, Community Bank.

iv. Chairman, Alpha Consultancy Services.

v. Vision 2010, Imo State Council.
vi. National Certificate of Education Accreditation Team.

APPENDIX - B(vii)

4.7 JOHN ROWLAND OLUWAFEMI OJO

4.7.1 Biography

i. Born; August 14, 1934 in Igbole Ekiti, Ondo State.

ii. Married with Children.

iii. Address: Department of Fine Arts, Obafemi Awolowo University, Ile-ife, Oshun State, Nigeria.

4.7.2 Educational Qualifications

i. 1955-1959: Certificate in Arts and Crafts, School of Art, Woolwich Polytechnic, London (United Kingdom and W.S. Essex Technical College and School of Art, England.

ii. 1963: B.A.(Fine Arts) and Art Teachers' Certificate, Ahmadu Bello University, Zaria (Specializing in Painting).

iii. 1972: Diploma in Social Anthropology, Edinbough University, Scotland..

iv. 1974: Master of Philosophy in Social Anthropology, University College, London.

4.7.3 Administrative Duties

i. 1979-1981: Member of Senate, Representing the Department of Fine Arts, Obafemi Awolowo University, Ile-Ife.

ii. 1988-1989: Head, Department of Fine Arts, Obafemi Awolowo University, Ile-Ife.

iii. 1981-1989: Representative of the Dean of Arts, Faculty of Environmental Design and Management.

iv. 1982-1989: Representative of the Dean of Arts on the Management Board, Review and Selection Panels of the Natural History Museum.

v. 1992-1994: Deputy Provost of the College of Technology and Environmental Sciences.

vi. 1991-1995: Dean of the Faculty of Environmental Design and Management.

4.7.4 Curriculum Development/Workshops

National University Commission Syllabus for Fine Arts.

4.7.5 Teaching Activities

i. 1954-1955: Archive Assistant, Nigerian Records Office (Now National Archives) Ibadan.

ii. 1960-1962: Art Teacher, Government Teachers' College, Ilesha.

iii. 1964-1966: Education Officer (Teaching Art) Comprehensive High School, Ayetoro, Egbado.

iv. 1966-1975: Research Fellow in Art and Art History and Museum Curator, Institute of African Studies, University of Ife, Ile-Ife.

v. 1976-Date: Lecturer/Senior Lecturer/Reader/ Professor and Museum Curator in the Department of Fine Arts, University of Ife, Ile-Ife.

4.7.6 Professional (Studio) Practice/Workshop

i. Competed 1995/96 Dry Season: Effects of Brush Burning Water Colour and Gauche Paintings of Burnt Out Palm Plantations and Bamboo Groves (with) Signature Gallery, Lagos for Projected One Man Show.

ii. In Progress - Oil Paintings in the Following Sizes; 40 x 50 inches (3); 48 x 24 inches (4); and 36 x 28 inches (5) Featuring Natural and Semi-Abstract Figure Compositions.

4.7.7 Publication

(a) International Level

i. Spring 1973: "Ogboni Drums", African Arts (Los Angeles) 6(3), 50 - 52.

ii. 1974: "The Diffusion of Artifacts Over a Limited Geographical Region", Pp.317-336 In: Symposium Leo Frobenine, Perspectives of Contemporary African Studies Catalogue, Deutsch, UNESCO.

iii. 1975: "Bronze Stool Collected in Ijebu-Ode", African Arts (Los Angeles) 9(1) 48 - 51, illus., "Symbolism and Significance of Epa-Tupe.

iv. 1978 Bibling: Masquerade Headpiece, "Man (London) 13(3), 455 - 470.

v. 1981: Head-Dress, Warrior (Epa-Olagun) in for Spirits and Kings, African Art from the Tishman Collection, Edited S. Vogel, New York, 1981.

vi. 1981: "Masked Dance of the Yoruba People", The World of Music (Berlin) XIII, 3.

vii. 1984: "Yoruba Ritual Pottery", Pp.181 - 207, In: Earthenware in Asia and Africa - A Colloquium Held June 21-23, 1982 - Edited by John Picton, University of London, London, Percival David Foundation for Chinese Art.

(b) National Level

i. 1967: Examples of Yoruba Art from the University of Ife, Institute of African Studies Museum, Odu (Ibadan) 4(1), Plates 2 (Between Pp.28 and 20), July.

ii. 1968: Some Ifa Divination Approaches in the University of Ife, Institute of African Studies Museum, Odu (Ibadan), 4(2), Plates IV, Between 52 and 53, January.

iii. 1972-1973: Orisha Oko, Deity of the Farm and Agriculture Among the Ekiti African Notes (Ibadan), 7(1), 25 - 61.

iv. 1976: Amerun Yanyan, An Osanyin in Festival in a Small Ekiti Town, Nigeria Magazine (Lagos), No.121, 50 - 60, illus.

v. 1978: Diffusion of Some Yoruba Artifacts and Social Constitution, Pp.364$_{ff}$ In: Proceedings of the Conference on Yoruba Civilization, University of Ife July, 1976 (Edited by J. A. Akinjebe and G. O. Ekemode) Ile-Ife, Department of History.

vi. 1982: Art in Traditional African Culture, Pp.200 - 223, In: African History and Culture (Edited by Richard Olaniyan), Lagos, Longman, Nigeria.

vii. 1983: Mask Masquerades and Masking Rituals as Sources of Historical Data, Pp.118-133, In: Masquerade in Nigerian History and Culture (Edited by Nwanna Nzewunna, University of Port Harcourt, Port Harcourt) Press.

viii. 1986: "Art" in a New History of Nigeria, Volume 1, (Peoples' Status and Culture Before

1800), (Edited by Falola and Adediran), Lagos.

ix. 1988: Traditional African Art and the Anthropologist, Pp.7-39, In: Yoruba Images - Essays in Honour of Lamidi Fakeye (Edited by Moyo Okediji), Ile Ife Humanities Society.

x. Reflections of War in an Ekiti Festival, in War and Peace in Yorubaland (1793 - 1893), (Edited by Akinjogbu, et al).

xi. 1988: A Cross-Cultural Study of Some African Masquerades, Pp.119-132, In: African Unity, The Cultural Foundations, Lagos, Centre for Black and African Arts and Civilization.

1992: "Foreword" to the Principles of Traditional in African Culture, Edited by Moyo Okediji, Ibadan Board Books.

xiii. 1993: Cultural Diversity as a Factor in Creative Diversity in Nigeria (1823 - 1892), in Diversity of Creativity in Nigeria, Edited by Campbell, et al, Obafemi Awolowo University, Ile-Ife.

xiv. 1994: Humanism in Ekiti Yoruba Wood Carvings and An Appraisal of the Application of Yoruba Art Historical Methodology to Indigenous African Art, Pp.104 - 135 of the Proceedings of the Father Kevin Carroll, Ile-Ife.

xv. 1995: Oral Literature and the Oyo Yoruba Cosmos, in Cultural Studies in Ife, Edited by Biodun Adediran.

4.7.8 Conferences/Seminars

(a) International Level

i. 1986: "Ojija - Children's Masquerades in Two Ekiti Communities", 7th Triennial symposium on African Art, Los Angeles.

ii. 1990: The Praise Poem of Lagbayi the Olojowon Epanymous Ancestor of Yoruba Wood Carvers, An Aspect of the Relationship Between Verbal and Visual Arts, 1989/90 Rice University Centre Fai Cultural Studies, Rocksfeller Lecture, March.

iii. 1990: The Origin and Significance of Yoruba headed Crowns, Commissioned as Part of the Activities Connected with the Exhibition of Nine Centuries of Yoruba Art and Thoughts Presented at the National Museum of African Art, Washington, United States of America, June.

(b) National Level

i. 1978: The Hierarchy of Yoruba gods, An Aspect of Yoruba Cosmology, African Languages and Culture Seminar Series, University of Ife, Ile-Ife.

ii. 1979: The Position of Women in Yoruba Traditional Society, University of Ife, Department of History Seminar Paper.

iii. 1988: Glimpses into the Culture of Northern Nigeria from the Earliest Times to the 19th Century, Ife Humanities Society Seminar in Honour of the Late Dr. A. O. Anjorin, Department of History, Obafemi Awolowo University, Ile-Ife.

iv. 1989: Bibliographical Essay on the Art and Culture of the South Bank of the Kwara River, First Paper in the 1st Plenary Session of the Seminar on the Material Culture, Festivals of Kwara State, Organized by the National Commission for Museums and Monuments, April.

v. 1993: Museums and Cultural Preservation, Lead Paper at the International Museum Day Symposium on Museum and Cultural Preservation in Developing Countries, National Museum, Ibadan, May.

vi. 1995: Government Patronage and the Arts, Jimo Akolo at 60, Symposium and Exhibition, Ahmadu Bello University, Zaria, November.

vii. 1995: Curative Medicine in Relation to Health, Conference on Culture and Health, the Meeting Point, Institute of Cultural Studies and the College of Health Sciences, Obafemi Awolowo University, Ile-Ife, May.

4.7.9 Exhibitions

(a) One Man Show

i. 1962: Mbari Mbayo, Oshogbo, Selected Paintings, Drawings and Lithographs, July.

ii. 1962: Paintings, Drawings and Lithographs, British Council, Ibadan, September.

iii. 1969: Paintings, Drawings and Lithographs, University of Ife, Ile-Ife, March.

(b) Group Exhibitions

i. 1952-1957: Drawings and Paintings at District and Regional Levels of the Western Nigeria Festival of the Arts.

ii. 1960: Paintings in An Exhibition of Recent British Books and Contemporary African Paintings Organized by the British Council as Part of the 1960 Independent Celebration.

iii. 1965: Paintings in the Exhibition of the Art and Crafts, Western Nigeria, Ibadan.

iv. 1965: Paintings in the National Exhibition of the Society for Nigerian Artists, Lagos.

v. 1966: Paintings in the Exhibition of the Art and Crafts, Association of Western Nigeria, Government Comprehensive High School, Ayetoro, Egbado.

vi. 1968: Painting and Lithographs in an Exhibitions of Contemporary Nigeria Art as Part of the First Ife Festival of the Arts Institute of African Studies.

vii. 1980: Painting and Lithographs in the National Art Exhibition to Mark the 20th Years of Independence.

viii. 1981: Lithographs in Selections from the Collection of the National Council for Arts and Culture Exhibition During a Seminar Workshop in Ilorin, Kwara State.

ix. 1989: Drawings, Lithographs Oil and Water Colours in the Exhibition of Ife Contemporary Art Organized by An Artists, October.

x. 1993: Water Colours (landscapes) in the Best of Ife '93, Exhibition to Mark Two Decades of Art in the Obafemi Awolowo University, Ile-Ife Signature Gallery, Lagos, May.

xi. 1995: Best of Ife '95, Drawings and Paintings by Teachers and Graduates of Obafemi Awolowo

University, Signature Gallery Lagos, November - December.

4.7.10 Research Activity

i. Completed - Art in Yoruba Traditional Religion, Oyo Yoruba masquerades, Epa and Related Masquerades in North-Eastern Yorubaland.

ii. Current - masquerades of North-Eastern Yorubaland European Attitudes to Nigerian Art and Culture Up to About 1914, Collective Representations of the Cosmos in Yoruba Oral Literature.

4.7.11 Awards/Honours

i. 1955-1959: West Regional Government of Nigeria Fine Arts Scholar in London.

ii. 1972: UNESCO Travel Grant to Attend the Conference on African Museums, Livingstones, Zambia, August.

iii. 1973: One of the 15 Winners of the Frobenius Centenary Prize Essays and UNESCO Travel Grant to Attend the Leo-Frobenius Centenary symposium, Yaounde, Cameroon, December.

iv. 1980: British Council Travel Grant to Attend the Seminar on Art as Social Commentary, School of Oriental and African Studies, University of London, November/December.

v. 1986: Arts Council of the African Studies Association Travel Grant to Attend the 7th Triennial Symposium on African Art, University of California, Los Angeles, April.

vi. 1989-1990: Rockefeller Foundation Fellow at the Centre for Cultural Studies, Rice University, Hauston, Texas.

4.7.12 Membership of Professional Organization

i. Member, Arts Council of the African Studies Association.

ii. Nigerian Field Society, Erstwhile chairman of Ile-Ife Branch.

iii. Nigerian Museum Society, Erstwhile Chairman of Ile-Ife Branch.

4.7.13 Currated Exhibition

i. 1969: Contemporary Nigerian Art, Mounted at Ori Olokun Cultural Centre, Ife (Vide African Arts - II(3), Pp.33-35).

ii. 1969: Afikpo Ibo Masquerades, Benin Ekpe Masks, Yoruba Horse Trappings and Acquisitions (Vide Nigerian Magazines; 102, Pp.516 - 525).

iii. 1981: Orisha Art for the First World Conference on Orisha Tradition.

iv. 1986: Yoruba Ritual Pottery for the Third World Conference on Orisha Tradition.

v. 1986: Yoruba War Implements in Collaboration with Open Onabanjo (Archaeology Department) for the Centenary Conference on War and Peace in Yorubaland.

vi. 1987: Scholarly Publications by Members of the Faculty of Arts (Comprising 12 Departments) as Part of the 25th Anniversary Celebrations of the Obafemi Awolowo University (November).

vii. 1988: Publications by Michael Crowder (1934-1988) Exhibition with Prints by Or: Olakun Artists as part of the Activities in Honour of the Former Director of the Institute of African Studies, October.

vii. 1993: The African Mask, Selections from the Rice University Art Collection in An Exhibition of the Mask in Contemporary Art and African Mask, November/December.

4.7.14 Public Collections

i. National Council for Arts and Culture, Lagos
Lithographs:
(a) 1957: Themes at Woolwich
(b) 1958: *Beckon at Night*
(c) 1961: Water Color, College Ground
(d) 1963: Oil Painting, "August Moon"

ii. 1951: Obafemi Awolowo University, Ile-Ife
Lithographs:
(a) 1951: Industrial Landscape
(b) 1968: Figures in Arid Landscape.