# EVALUATION OF THE CONTRIBUTIONS OF THE NATIONAL COUNCIL FOR ARTS AND CULTURE TO NATIOAL DEVELOPMENT

**BY**

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**A DISSERTATION SUBMITTED TO THE POSTGRADUATE SCHOOL IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF THE DEGREE OF DOCTOR OF PHILOSOPHY IN ART EDUCATION**

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**MAY, 2008**

## DECLARATION

I declare that the work in the dissertation entitled **"An Evaluation of the Contributions of the National Council for Arts and Culture to National Development"** has been performed by me in the Department of Fine Arts, under the supervision of Professors B. K. Olorukooba, A. M. Ahuwan and A. A. Mbahi. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at any university.

_____ _____

HAUWA AUTA ALHAMDU DATE

**CERTIFICATION**

This dissertation entitled **"An Evaluation of the contributions of the National Council for Arts and Culture to National Development"** by Hauwa Auta Alhamdu meets the regulations governing the award of the degree of Doctor of Philosophy of Ahmadu Bello University, Zaria and is approved for its contributions to knowledge and literary presentation.

| | |
|---|---|
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## DEDICATION

To my late mum Mama Chibi (Fatima) and my loving and caring husband Associate Professor Musa P. Mamza for his encouragement and support, both morally and financially during the course of this study.

**ACKNOWLEDGEMENTS**

I acknowledge the love and assistance of many individuals, who have contributed towards the successful completion of this work. Thy are so numerous that all could not be mentioned.

I also register my profound gratitude to those who gave their valuable time to see to the successful completion of this work particularly my supervisors Prof. B. K. Olorukooba, Prof. Ahuwan Abbas and Prof. A. A. Mbahi.

My gratitude goes to Mrs. Remi Awogbade, Hajiya Iyabo Tijjani for their understanding, as well as my colleagues in the office, Alhaji Sanusi Mohammed, Ali Dan Iya, Haruna Balarabe and Wayas Zira for the supply of relevant materials, and indeed to the Alhamdu family.

**ABSTRACT**

The main objective of the study is to evaluate the contribution of National Council for Arts and Culture (NCAC) to National Development. Since its inception in 1975, the extent to which the council has achieved its stated objectives has not been determined. A comparison of reports in the arts and cultural sector reveals an increasing need for information by way of statistics, inventories, evaluation among others to assess and monitor the achievement of the planned objectives of the sector. A descriptive survey method was adopted for this research. The population consisted of all NCAC staff at the headquarters in Abuja and ten zonal offices in the country. Cluster sampling technique was used in the selection of the population. The selection of the respondents was based on the status of the respondents; they include directors, zonal head, heads of department and units. A total of 122 respondents were sampled for the study. Two research instruments (questionnaire and interview) were adopted for the study. A five-point version of the likert scale was used for the responses. These are “strongly agree” (SA) “agree” (A), “neutral” (N) “disagree” (DA) and “strongly disagree” (SD).In analyzing the data, a mean score was selected as the dividing point

between acceptable and unacceptable responses. The major findings showed that: the right qualities of staff were employed by the council to run the affairs of the organization and the objectives of the cultural policy as stated by the NCAC are adequate and relevant to the development of the country. The council has been harnessing the various resources from different parts of the country as a way of contributing to the development of the national culture, unity, self-reliance and self-sufficiency. The council contributed to the promotion of research canters, craft canters, inventories of technology, cultural directories, festivals, traditional sports and literature. The council encourages viable industries in Nigerian traditional medicine, fashion, food, architecture and entertainment. As the national secretariat of other cultural agencies in the country, the Council has been able to harness the various resources from different parts of the country in contributing to the development of national culture, unity and self – reliance through the establishment and promotion of national cultural research centers, inventories of technology, national festivals and viable industries in Nigeria

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## DEFINITION OF TERMS AND ABBREVIATIONS

**"Art" i**s used in this research to describe different activities that arise out of the human impulse towards creation and self-expression. It is used as a process through which we give sensuous and concrete expression to our ideas and feelings about the world around us. It is the re-arranging of concepts and emotions in a new form that is structurally pleasing and primarily for aesthetic experience.

**"Arts" i**s used in this research in plural form as those branches of learning which include Fine Arts, Applied Arts, Theatre Arts, and liberal Arts.

**"Culture"** refers to the totality of the way of life evolved by a people in its attempt to meet the challenges of living in its environment. This environment is influenced by the social, political, economical aesthetic and religious norms and mode of organization, which together distinguish one group of people from another.

**"Cultural Policy"** is the blue print on cultural administration in the country.

**"National Development"** refers to all embracing terms which comprise all human values, needs, aspirations and activities, what we refer to as technological, social, cultural, political, economical, aesthetic

development are all aspects of the wider concept of national development.

**N.C.A.C.:** National Council for Arts and Culture. A body set up by the Federal Government to see to the affairs of the arts and culture in the country.

**NAFEST**: National Festival of Arts and Culture

**NEPAD**: New Partnership of African Development

**UNESCO:** United Nation Educational, Social and Cultural Organization.

**NCP:** National Cultural Policy

**GNP:** Gross National Product

**WDCD:** World Decade for Cultural Development

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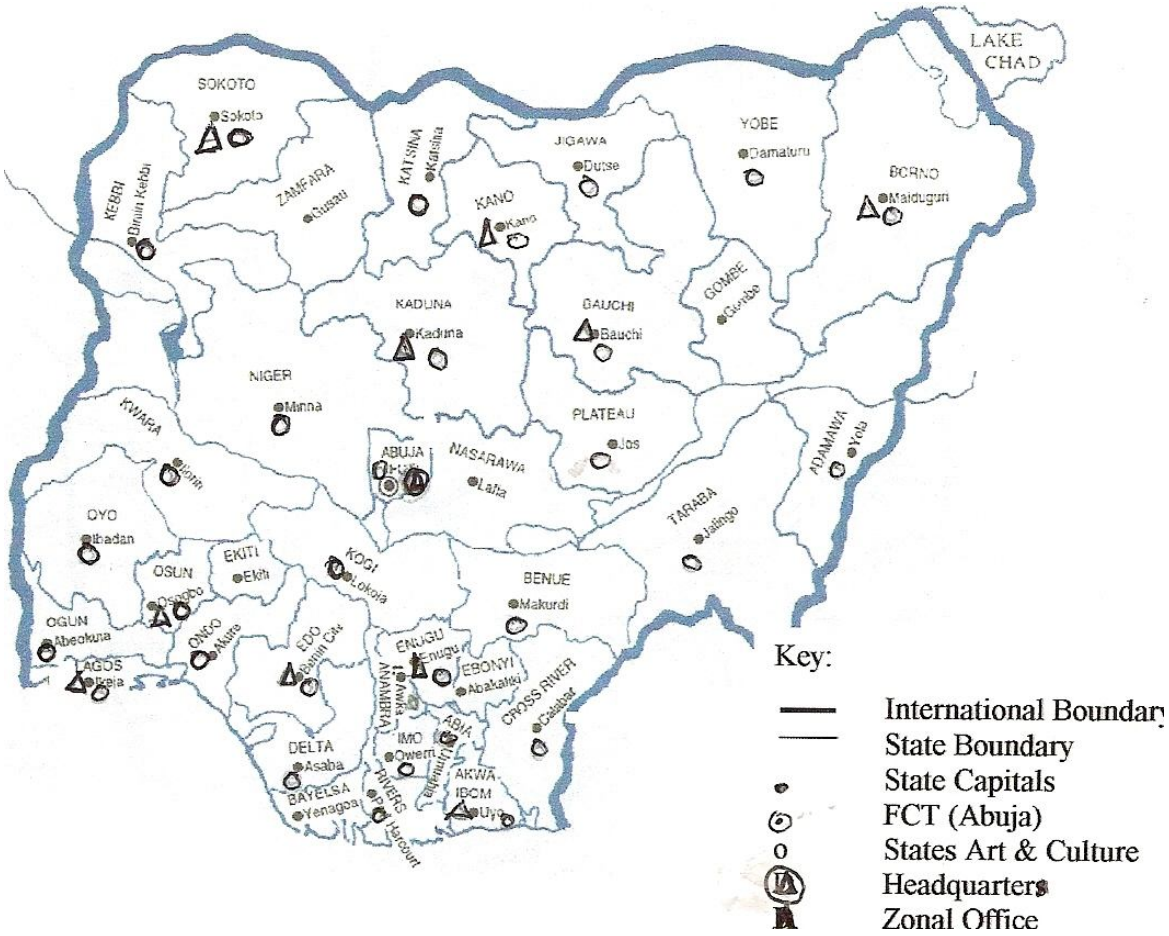



Fig. I. Map of Nigeria Indicating NCAC'S Headquarters, Zonal and States Arts and Culture Offices Within Thirty six (36) States of Nigeria

Source: NCAC Special Publication, 2006

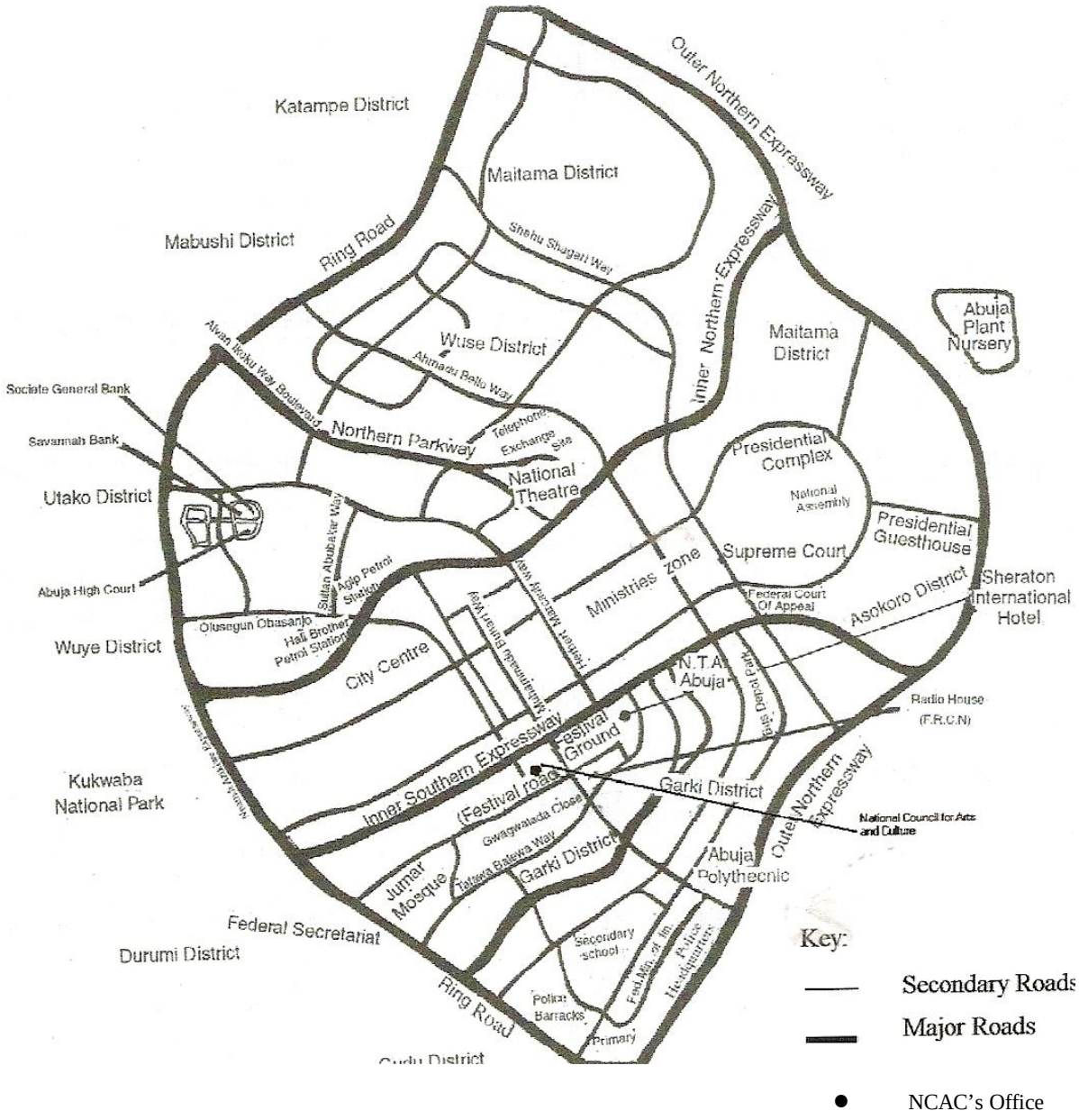



Fig. 2. Map of Abuja Indicating NCAC'S Headquarters

Source: NCAC Special Publication, 2006

# CHAPTER ONE

## 1.0 INTRODUCTION

### 1.1 Background Information

The culture trends in Nigeria since the 1970s witnessed an increasing awareness on the part of our political authorities to assert our cultural identity as a means of bringing about positive changes in our national out-look, as well as establishing greater confidence in our national values and aspirations. A close examination of governmental activities by Bello (1990) and Anka (1991) reveals a conscious effort on the part of the then Military Government to use culture as an instrument for promoting national unity and integration**.**

Apart from embarking on the policy of national reconstruction and rehabilitation, the government went further to provide the much needed institutional and administrative arrangement for the formulation and implementation of our cultural policy. To this end, a Cultural Division which later became the Department of Culture was created in 1972 within the main Ministry while the National Council for Arts and culture (NCAC) was established in 1975 as an autonomous parastatal (Ashiwaju, 1990).

Cultural trends in the 70s will however remain incomplete without mentioning Nigeria's hosting, of the second World Black and African Festival of Arts and Culture (FESTAC). Apart from the tremendous cultural awareness, and relative upsurge in cultural expenditure, which the festival

generated, Festac '77 left behind two important legacies that have contributed in no small measure towards the promotion and development of Nigerian and African culture thus; (1) The Centre for Black and African Arts and Civilizations(CBAAC); (2.) The National Theatre Complex which acts as the custodian of all the relics of Festac. The National Council for Arts and culture was established by the NCAC Decree no. 3 of 1975 as the body for national coordination of cultural and artistic promotion and development in Nigeria. The Decree establishes a National Council for Arts and Culture and vests it with the function, among others, of assisting the Federal Government in the planning, coordination and encouragement of art and cultural activities and in the promotion, revival and development of Nigerian culture.

With the National Council for Arts and Culture amendment Decree of 1987, which took effect from the 1st April 1987, the function of the Council was further enlarged and clearly spelt out as follows:-

a. to promote and foster the appreciation, revival and development of Nigerian arts and culture;
b. to plan and coordinate cultural activities in Nigeria and foster the development of literary, visual and performing arts in Nigeria;
c. to assist the antiquities and commission established under section 3 of the antiquities act in the creation, acquisition and

preservation of artistic works, culture, monuments and dispositions;

d. to organize and promote exhibitions in visual, performing and literary arts as may be determined from time to time by the minister;

e. to coordinate inter-state cultural exchange activities;

f. to render assistance to the states in the field of arts and culture; and

g. to promote the development of music, traditional dance, drama, opera, cinema, films, photography, folklore, oral traditional literature, poetry, painting, sculpture, architecture, town planning and general arts, wood work, embroidery, weaving and similar crafts. NCAC (Decree No 5).

The Decree No. 5 amends the National Council for Arts and Culture Acts of 1975. Among other things, it was expected to reconstitute the council and provide for the appointment of the Director and Secretary to the council. The council also inherited the assets, and liabilities of the defunct Nigerian Arts Council (section 14) of NCAC decree No3 of 1975) which include programmes like the National festival of Arts and Culture (NAFEST), National Art Collections, Crafts Shop and Art gallery.

Cultural Policy for Nigeria was launched by the then Military Government in 1988 due to the increasing awareness and realization of

the role of culture in National Development. Cultural Policy covers all spectrum of Nigeria's cultural life including education, mass media, architecture, industrialization, technology among others. The main objectives of this policy are as follows:

i. to mobilize and motivate the people by disseminating and propagating ideas which promote national pride, solidarity and consciousness;

ii. to evolve from our plurality, a national culture, the stamp of which will be reflected in African and World Affairs;

iii. to promote an educational system that motivates and stimulates creativity and draws largely on our traditional values, namely; respect for humanity and human dignity, respect for legitimate authority and the dignity of labour and respect for positive Nigerian moral and religious values;

iv. to promote creativity in the fields of arts, science and technology, ensure the continuity of traditional skills and sports and their progressive updating to serve modern development needs as our contribution to world growth of culture and ideas;

v. to establish a code of behaviour compatible with our tradition of humanism and a disciplined moral society.

vi. to sustain environmental and social conditions which enhance the quality of life, produce responsible citizenship and ordered society;

vii. to enhance the management of national resources through the transformation of the indigenous technology, design – resources and skills and;

viii. to enhance national self-reliance and self – sufficiency, and reflect our cultural heritage and national aspiration in the process of industrialization (FGN, 1988).

The objectives of the National Cultural Policy are founded on the existence of basic qualities in our cultural heritage which, if properly harnessed, are bound to promote nationhood and their impact on world civilization. Since the launching of this Policy in 1988, several workshops were held by NCAC for the purpose of working out comprehensive strategies for the implementation of this policy. The NCAC has been placing great emphasis on the Annual Festival of Arts and Culture (NAFEST) as a platform for promoting inter-state cultural exchange and fostering national unity.

National development depends on the understanding of the culture, the adaptation of its elements for its political, educational and economic development and its strengths for social integration and development. National development results from a combination of the political, economic

and social objectives of a nation whose motivation derives from culture. National development is concerned with:

i. a political system that ensures even development, creates national consciousness and pride, and promotes national discipline and accountability.
ii. an economic policy that promotes gainful employment for all and free access to the economic well-being of the nation and establishes measures to regulate the economy and promote the image of the nation.
iii. social systems that improve the quality of life, establish firmly the principles of human right, justice, security, law, and order and equal opportunity for all; and
iv. an educational system that promotes our traditional value systems and is designed to enhance national capabilities in self-reliance and self-sufficiency (CPN, 1988).

### 1.2 Purpose of the Study

The purpose of the study is to evaluate the contributions of National Council for Arts and Culture (NCAC) to National Development. This has become necessary because since its inception in 1975, the extent to which the council has achieved its stated objectives has not been determined. The decree establishing the NCAC has vested it with the function of assisting the Federal Government in the planning, among other things,

coordinating and encouragement of arts and cultural activities in the country. The main objective of the study is to evaluate the contribution of NCAC to national development.

**1.3 Statement of the Problem**

Studies in the arts in Nigeria have shown that both have contributed immensely to the socio-political, economic, religious, and educational advancement to our communities and the nation at large. According to Arinze (2001), arts and culture are rooted in our history, integrated into our living patterns and inseparable from our spiritual philosophies. He stressed that in recognition of their economic and cultural roles in National development, the United Nations Education, Social and Cultural Organization (UNESCO) in 1982 passed a resolution urging member-nations to allocate adequate resources within their cultural programme and National Development plans.

Babalola (1983) further emphasize the role art can play and its contributions to the development of a nation like Nigeria. He believes in the contribution of art in the education of children in the home, community, commerce, industry and the vitality art can bring to different areas of National Development.

In-spite of these contributions and roles of art and culture to the individual and the nation at large, its role and contributions has not been adequately understood or appreciated. Udoh (2003) notes that the

concept of art and culture has not been fully grasped by the Nigerian populace. He noted that art and culture are often regarded as inferior and do not deserve much attention. Also, Osofisan (1992) notes that cultural matters are still considered by government as mere entertainment.

Based on the preceding discussion, it is evident that within the limited researches on art and culture and the NCAC in particular, there are various views on the problems of the cultural sector in the country. The study therefore evaluated the NCAC's contribution as a coordinating body for cultural development in Nigeria.

## 1.4 Research Questions

The following research questions were raised:

1. Are the set objectives of the NCAC adequate and relevant to National Development?
2. Does the NCAC contribute to the development of the unity of the country and prepare the nation for self-reliance and self-sufficiency?
3. Does the NCAC activity promote the activities of cultural research centers, craft centers, and the inventories of technology, cultural directories, festivals, traditional sports and literature?

4. Does NCAC encourage viable industries such as food, fashion, traditional medicine, traditional architecture and entertainment industries?

## 1.5 Justification of the Study

A comparison of reports made by Olaosebikan (1982), in the arts and cultural sector, reveals an increasing need for information by way of statistics, inventories, evaluation, among others in order to assess and monitor the achievements of the planned objectives of the sector. According to Udoh (2003), there is currently virtually, no information by way of comprehensive inventories of existing cultural assets in the country. Similarly, Ajadi (2003) notes that no comprehensive national bibliography of source materials and literary art works or statistical computation of the nations annual turn-over of relevant sub-sectors at the three levels of government (Federal State and Local government).From the preceding discussion there is the need for a research documentation of the activities of NCAC in the national development of the country

Since the inception of the National Council for Arts and Culture in 1975, various activities and programmes were executed by the council. The researcher is not aware of research activities which focus on how the arts contribute to our national development, be it in social cultural, industrial, religious, political or educational sphere. Therefore, there is the

need to study the relevance of the stated objectives of the council and the role of the arts in national development.

From the foregoing, it is the view of the researcher that there is the need to investigate and document the contribution of the arts to National Development using National Council for Arts and Culture as a case study.

## 1.6 Basic Assumptions

The study was based on the following assumptions:

1. The negative attitude of the individual and society as well as the government has an adverse effect on the outcome of the contribution of arts to national development.
2. The National Council for Arts and Culture (NCAC) has a role in promoting arts contribution in national development
3. There is an absence of an in-depth documentation of arts contribution in national development.

## 1.7 Scope and Delimitation

The purpose of this study was to assess and document the contribution of the arts in national development a case study of National Council for Arts and Culture. Therefore the study is limited to the Federal National Council for Arts and Culture with Headquarters at Abuja and the ten (10) Zonal Offices in the country. It will use only the relevant departments.

The study was based on the available official information, files, documents and data that the researcher will lay her hand on. It will also be limited to the method used and this includes the use of questionnaire and interviews guides in the collection of data.

# CHAPTER TWO

# LITERATURE REVIEW

## 2.1 Introduction

The synthesis of the literature review concentrates on primary sources and includes relevant materials from government policy reports and official policy on National Council for Arts and Culture. The secondary sources are from books, journals, newspapers and research findings on National Cultural Policy for Nigeria.

In this review, consistency was sought by adopting the following sequence;

2.1 Introduction

2.2 Theoretical Framework

2.3 Concept of Art and Arts

2.4 Arts and Culture

2.5 National Cultural Policy

2.6 National Council for Arts and Culture

2.7 The Concept of Culture

2.8 The Notion of National Development

2.9 National Festival of Arts and Culture (NAFEST)

2.10 Arts and National Development

2.11 Previous Related Studies

2.12 Summary

## 2.2 Theoretical Framework

The theory and method which guide this research is based on the theoretical perspective of culture and national development. Osofisan (1992) based his theory of culture on two aspects which are interrelated with each other. The first is material culture that embraces qualitative achievements identifying the extent to which man has mastered peoples" technical skill, and scientific organization of labour, ministering to mans material and every day needs. The intellectual cultures on the other hand, embraces qualitative achievements expressing the scope and level of natural and social knowledge, the breadth of vision and extend to which progressive ideas and positive knowledge has been assimilated by society.

According to Obayemi (1991), national development requires comprehensive planning so as to achieve the desired national image. To bring about widespread literacy, modern scientific methods, technological innovation, political, economic and social welfare are the main goals of national development. The concept of national development is not just technical, economic or political, but it embraces all human values, needs, aspirations and activities. National development results from a combination of the political, economic and social objectives of a nation whose motivation derives from culture.

## 2.3 The Concepts of "Art" and "Arts"

Wangboje (1990), states that art is both creativity as well as product. As process, art is a means through which we give sensuous and concrete expression to our ideas and feelings about the world around us. As a product, art includes pictures, paintings, sculpture, and furniture among others. The process of art must have a different intent behind it, and that intent is to make structurally pleasing forms that are primarily for aesthetic experience. From the foregoing, we may say that art is the rearranging of concepts and emotions in a new form that is structurally pleasing and primarily for aesthetic experiences.

Olorukooba (1990) refers to art as creative skills, objectified in both utilitarian and non-utilitarian things. Thus, Art in its broadest sense is an embodiment of human's skills which covers the range of enterprise in industry, architecture, medicine, government, religion to mention a few. Uzoagba (1985), notes that there are two basic aspects of art. The aesthetic or representational context which comprise of form and skill which embody style, the second is the meaning and context which comprise of subject and symbolic associations. Thus, in both creation and in appreciation, works of art have a social purpose, because they affect the way we think, feel and act as individual members of a group.

Babalola (1995) notes that art is a language of communication through which the artist uses the elements of art such as color, line, texture

and form to make his communication possible. Thus, art can be used to communicate ideas, feelings and even improve an understanding of the society.

However, in the plural form, the “arts” refer to those branches of learning, which are also called liberal “arts”. Suleiman (1978) notes that liberal arts include those practical pursuits and facilities, freedom of expression in language (grammar) speech (rhetoric) and reason (logic) as well as the studies that lead to understanding of man’s physical, social and cultural environment (Humanities). Suleiman explains this point further, that the arts as branches of learning or disciplines include literature, fine arts, applied arts, theater arts, and poetry among others. According to Wangboje (1990) art expresses itself through two major modes – visual and performing. The visual arts include objects and experience such as painting, drawing, fiber arts, metal work, and graphics textile among others. The performing arts include dance music and drama.

Wangboje (1990) stated that art is a complex phenomenon and that it is as dynamic as it is elastic. It touches every facet of our lives individually and collectively. It can be used for practical ends or as a means of keeping alive the ideas and ancestral deeds of society or pleasures. Art also in its singular form can be used to denote the name of a discipline such as painting, sculpture, dance, drama among others.

The term art is very broad as such it means different things to different people, depending on how one views it. It is therefore not surprising that art does not have a specific definition or meaning which is generally accepted. Its definition varies in concepts and content which is as a result of personal understanding resulting from ones orientation

## 2.4 Arts and Culture

The significance of the arts in the culture of a nation has been evident in many aspects. Wangboje (1990), notes that it is possible to identify many African crafts in terms of materials, techniques and location. These crafts reveal not only the ancient artistic skills cultivated in their culture, but also the ideas which have persistently engaged the attention of the people, and the peculiar motifs and symbols they have selected, in order to express those ideas inspired by their inherited culture.

Arts and culture are intertwined and that culture is the totality of the way of life of a people; the totality of their experience-their language, political and economic systems, art, religion, food, clothing, architecture, music and dance, their thought process and philosophies, all of which are shaped by the unique historical experience of each group as well as by its environment.

## 2.5 National Cultural Policy for Nigeria

One of the objectives of the Cultural Policy for Nigeria is to promote an educational system that motivates and stimulates creativity and draws largely on our traditions and values. Culture is the totality of the way of life of a people; the totality of their experience, their languages, political and economic systems, art, religion, food, clothing, architecture, music and dances, their thought process and philosophies all of which are shaped by the unique historical experience of each group as well as by its environment.

The cultural policy for Nigeria was launched by the government on the 29th September, 1988 as a national document. National documents relating either to political, economic and even cultural programme in most cases are taken very seriously because through them the various governments articulate their policy options for national development. This is also, because such documents are research input prepared by experts or professionals.

Some of the objectives of the cultural policy as established are:

1. to mobilize and motivate the people by disseminating and propagating, ideas which promote national pride, solidarity and consciousness;
2. to evolve from our plurality a national and the stamp of which will be reflected in African and world affairs.

3. to promote an educational system, motivate and stimulate creativity and draws largely on our tradition and values, namely; respect for humanity and human dignity, dignity of labour, and respect for positive Nigeria moral and religious values.
4. to promote creativity in the fields of arts, science and technology, ensure the continuity of traditional skills and sports and their progressive updating to serve modern development needs and cultural growth and ideas;
5. to establish a code of behaviour compatible with our tradition of humanism and a disciplined moral society;
6. to sustain environmental and social conditions which enhance the quality of life, produce responsible citizenship and ordered society;
7. to enhance the efficient management of national resources through the transformation of the indigenous technology, design resources and skills, and
8. to enhance national self reliance and self sufficiency and reflect our cultural heritage and national aspiration in the process of industrialization (CPN,1988)

The cultural policy in its objectives is also specific on the need to ensure the continuity of traditional skills and sports and their progressive updating to serve modern development needs of our contribution to world

growth of culture and ideas. The cultural policy for Nigeria is divided into three sections, namely: Parts I, II and III with the following sub-headings respectively: Preamble, Focus of Implementation and Administration and Finance. Cultural policy by its very subject is aimed at formulating a lasting policy for culture and to provide action plan programme for the arts and cultural development in Nigeria.

The part I which is introductory begins with a definition of culture as "the totality of the way of life evolved by a people in their attempts to meet the challenges of living in their environment". There is the need for justification and for the definition because culture lies at the base of national development. Under "scope" which is 2.1 2.2 and 2.5 culture is seen as an attempt to retrieve a people's history and apply it to programme of national development through "a process of retrieving and restoring our history, protect and project them for posterity.

The section on "objectives of the cultural policy" employs key phrases to emphasize issues. These include "to mobilize and motivate the people" (3:1) with culture, the policy of which shall serve to evolve from the plurality (3:2)" "promote an educational system, …for human dignity, for legitimate authority" (3:3), "promote creativity" (3:4), "establish a code of behaviour" (3:5), "produce responsible citizenship and an ordered society" (3:6) and finally "enhance self-reliance and self-sufficiency" (3:8). The cultural policy provides adequately for interdisciplinary relationships,

especially for the greater benefits of the arts themselves and their cumulative effect on national development.

On the methods of implementation (4.1) which is to preserve, promote and preservation of culture by means of due processes of administrative structure and necessary funds for implementation. Research is considered an important instrument for its preservation. Promotion of culture is done namely through adaptation of traditional values, informal education, and giving essential roles to the art practitioners. Presentation of culture is done mainly through theater, films, exhibitions, seminars, workshops and publications. For administering and financing culture, the necessary administrative structure, institutions, avenues for generating funds from public and private sources were devised or explored in the last segment of the part I of the cultural policy.

Part II which is the focus of implementation, the discussion is narrowed to “The Arts (6)”, tourism and mobility of people (7)” mass media (8)” and general focus (9). Under the arts (6) the responsibilities of the state include “preserve, promote and establish conducive conditions for creativity by encouraging the establishment of strong national professional associations for artists, authors, dramatists, film makers (6.11). The preservation and presenting oral tradition folklore, poetry drama, essays and short stories through the theatre, film, video and audio tapes has been emphasized 6.2.1. under the literature (6.2). Performing arts (6.3) is where

the establishment of a National Troupe of Nigeria as parts of the National Arts Theatre whose repertoire shall draw their materials from drama, dance and music.

Under the “Fine Arts” section the responsibilities of the State include a comprehensive survey of Fine Arts, recording of items, enactment of appropriate legislation, physical protection, recovery of national art / cultural properties abroad, signing of relevant international conventions establishment of national gallery, regulating the outflow of contemporary art (6.4.7). The responsibilities of the station “Crafts (6.5) include recognizing the importance of crafts and national heritage, establishing National Crafts Advisory Council with set objectives, recognizing the role of women in Crafts activities (6.5.5).

Tourism and Mobility of people within Nigeria (7) is a section which recognize the establishment of “National parks and sites” (7.2), Monument (7.3), Museums (7.4) for the preservation of our artistic heritage. In addition, galleries and craft centers (7.6) Theatre (7.7) and festivals (7.8) for repositories, leisure and entertainment to the people are recognized as periodic celebrations in case of festivals. Galleries and crafts centers (7.6) for the display of crafts and for sales of works by plastic artists.

Under section of the “mass media (8)” The responsibilities of the State include the use of “radio (8.2)”, Television (8.3), Newspapers and

Magazines (8.4) and Cinema (8.5) for mass participation and mass orientation for propagation of arts and culture.

From the forgoing, the cultural policy and the prevailing cultural upsurge in the nation, do provide a basis on which cultural promotion, fully and actively supported by the both government and the general public can contribute immensely to the all round development of the country.

Akolo (1990) notes that the Cultural Policy (1988) promotes an educational system that motivates and stimulates creativity. It also recognizes culture as dynamic because it enhances the common heritage of Nigerians; inculcate awareness of National history, folklore, beliefs and thought system. In addition, it encourages vocational and leadership training. According to Fatuyi (1980) cultural policy relies on in-depth knowledge in literature, fine arts, performing arts and crafts for dynamic growth and development of the cultural heritage of Nigeria.

## 2.6 National Council for Arts and Culture (NCAC)

The National Council for Arts and Culture was established by Decree No.3 of 1975 as the body for national coordination of cultural and artistic promotion and development in Nigeria. With the National Council for Arts and Culture Amendment Decree of 1987, which took effect from the 1st of April 1987 the functions of the Council have been further enlarged and clearly spelt out as follows:

a. to promote and foster the appreciation, revival and development of Nigerian Arts and Cultures;

b. to plan and coordinate cultural activities in Nigeria and foster the development of literary, visual and performing arts in Nigeria;

c. to assist the Antiquities Commission establish under section 3 of the Antiquities Act in the creation, acquisition and preservation of the artistic works, cultural monuments and depositories;

d. to organize and promote exhibition in visual, performing and literary arts as may be determined from time to time by the Minister;

e. to coordinate inter-state cultural exchange activities;

f. to render assistance to the states in the field of arts and culture; and

g. to promote the development of music, traditional dancing, drama, opera, cinema, films, photography, folklore traditional literature, poetry, and general arts, woodwork, embroidery, weaving and similar crafts (NCAC Amendment Decree No. 5, 1987).

The Council also inherited the assets and liabilities of the defunct Nigerian Arts Council (section 14 of NCAC Decree No. 3 of 1975) which

include programme like the National Festival of Arts and Culture (and its Gong Trophies) the National Arts Collections, Craft shop and Art Gallery. The guiding thread is the cultivation of national creativity through understanding and improving on inherited techniques, institutions and practices as well as promoting talent which is innovative and capable of initiating new solutions in the face of the new problems.

The Council being the national secretariat of all the cultural agencies in the country, also aims at harnessing the various resources from different parts of the country in contributing to the development of national culture, national unity and national self reliance through the establishment and promotion of National Galleries, National Crafts Centers, National Inventories of Technology, National Traditional Sports and National Literature. Also, the encouragement of a viable industry in Nigeria's National Food, Fashion, Traditional Medicine, Architecture, Entertainment and host of others (Bello, 1990). These efforts are made possible and complemented by its role as the coordinating body for the cultural agencies statutorily established in each state of the federation and the federal capital Abuja, in the universities and the independent organizations:

For the purpose of effective administration, the council statutory functions are divided among the following departments: Planning, Monitoring and Statistics.

### 2.4.1 Planning, Monitoring and Statistics Department

The Planning, Monitoring and Statistics Department have two units, planning and monitoring and statistics units. The department was specifically established to serve as the main nucleus of the council for planning, monitoring and preparing accurate statistics of the council's major projects. Programme of activities that are relevant to the achievement of the goal and objectives for which the council was established.

The outlined objectives of the department are as follows:

a. to plan, monitor and evaluate all NCAC programme and projects in the headquarters and zonal offices.
b. to create programme and project for the council
c. to monitor and supervise the activities; programme and projects in all zonal offices
d. to prepare and produce monthly, quarterly, bi-annual and annual reports of the council.
e. to assist the Account Department to prepare the council's budget.
f. to assist the Personnel Department to prepare the council's nominal roll.
g. to assist the council in acquisition of landed properties

h. to service the meeting of the National Council on Information and Culture, Chief Executive of Culture, and Management Meetings of the Council.

i. to act as Secretariat for the National Endowment Fund for the Arts.

j. to handle all councils capital projects; and

k. to serve as NAFEST Secretariat.

**2. 4.2 Finance and Supply Department**

The finance and supply department has four (4) units; Budget, Accounts, Stores and Supplies, and Pension Units under its control. The department assists the council to prepare the budget and accounts and also supply the council with necessary equipment. It also takes care of pension.

**2.4.3 Personnel Management Department**

This department is in charge of the appointment, promotion and discipline of the staff of the council. As part of the council's effort at enhancing the productivity and efficiency of its staff, the department designs, organize programme and workshops for the staff in the areas like: crises management; process of effective management; safety at work; process and productivity among others.

**2.4.4 Art and Design Department**

This department has three (3) units; Gallery, Exhibition and Art production units.

The department is charged with studying and expounding Nigeria's traditional designs as they relate to landscape, architecture, textile designs, embroidery, calligraphy and others. It is also involved in designing and producing various items for the council as well as maintaining standing exhibitions. Some of these exhibitions include evaluation of Nigerian arts, annual art fair to feature Nigerian foods, snacks, crafts and fashion.

Through liaison with State Arts Councils and institutions of higher learning the department conducts and introduces a registration exercise towards creating:

i. directory of all contemporary art galleries in the country.
ii. register of contemporary Nigerian artists, their media of expression and stylistic manifestations, and
iii. directory of traditional artists, their type of art and localities.

The department is charged with the re-production of art works. During exhibitions, featuring works of arts from the national collection, reproductions of selected works will be made available for sale.

### 2.4.5 Research Department

The department has two units; Technology-Cultural Research and Socio-Cultural Research Units. The department is charged with the responsibility of providing practical approach to the solution of cultural and societal problems and needs especially the inventory of technological development in the country.

### 2.4.6 Documentation Department

The department has two units: Audio-Visual and Libraries and Achieves units. The main objectives of the department are to document the salient features of the usage on the television. Some of its programme includes:

i. establishment of an Audio-visual library and Documentation Centre; and

ii. establishment of a preservatory of photographs, slides containing material on numerous aspects of Nigeria Arts and Culture such as traditional architecture, landscapes production and processes.

The library unit aims at maintaining good reference materials as well as establishing exchange programme with relevant libraries at local and international levels. The library involves a continuous and systematic acquisition of books resulting in the establishment of a National Library of Arts and Culture.

### 2.4.7 Performing Arts Department

This department has four units namely: Traditional Sports, Dance, Music, and Puppetry, Children and Youth and Drama and Theatre units. The performing arts are those aspects of artistic endeavors that deal with actual performances opened to audience participation, judgment and enjoyment. They include areas like drama and theatre, music, dance and

songs, traditional sports and puppetry. All aforementioned areas involve actual performance and that is why they are referred to as belong to the performing arts.

The traditional sports unit was created, to identify and find ways and means of promoting traditional sports to the level of national sports, propose the formation of relevant associations and assistance in the development of such sports. The unit is charged with preparation of an intensive programme aimed at documenting the different traditional sports and collecting first hand information of their rules, usages and other relevant materials which will enable the unit compile a comprehensive and explanatory catalogue for national and international consumption. Drama and theatre units have responsibility for making inventory and classification of all forms of drama in the country; and encourage the maintenance of a drama troupe of National integrity and cultural identity.

### 2.4.8 Extension Services Department

The department liaises with independent cultural agencies to achieve a meaningfully supports of various relevant Non-Government Organizations. Such NGOs are not only integrated into actualization of NCAC activities but to fulfill one of the key functions establishing them.

The department also collaborates with certain cultural organizations and international engagements as it promotes Nigeria culture through exchange programmes

### 2.4.9 Zonal Offices of the NCAC

Ten zonal offices were established in 1992 for wider effective coverage, and each with a specialized focus. Formerly the Council had offices only in Lagos with the result that its outreach and capacity was limited. The ten zonal offices, states they cover, and their areas of specialization are contained below.

| S/No | Office and Address | States of Coverage | Areas of Focus |
|---|---|---|---|
| 1. | Bauchi Zonal Office,floor 2, Room 82-83, Federal Secretariat P.O. Box 3035, Bauchi. | Adamawa, Bauchi, Gombe, Plateau and Taraba States | Craft and Traditional Medicine development, and the management of national craft centre and Botanical garden, Bauchi. |
| 2. | Benin Zonal Office: c/o Cultural Centre Annexe, Ezoti Stree, P.O. Box 12708, Benin City | Benue, Delta, Edo and Kogi States | Metal and Wood Carving and the management of Botanical Garding Ugbowo, Benin City |
| 3. | Enugu Zonal Office: 7 Onitsha Road, P.O. Box 17982, Uwani, Enugu | Abia, Anambra, Ebonyi, Enugu and Imo States | Masks and Masquerades and the management of National Masquerade Gallery, Enugu |
| 4. | Kaduna Zonal Office: Murtala Mohammed Square, P.O. Box 10693, Kaduna | Kaduna, Niger and the FCT | Durbar and the management of National Durbar Gallery, Kaduna |

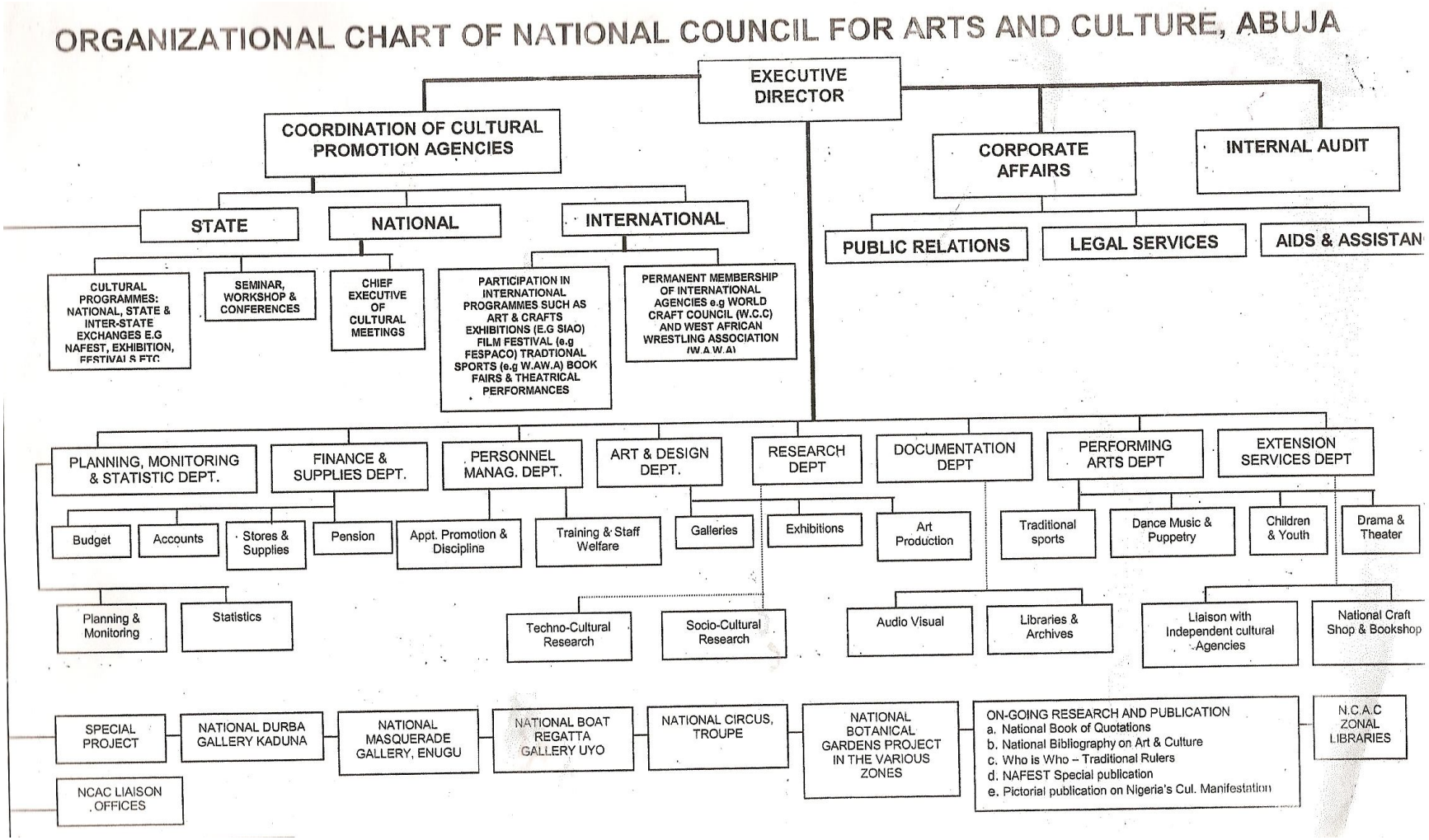
| | | | |
|---|---|---|---|
| 5. | Kano Zonal Office: Federal Ministry of Works and House, Maintenance Yard, opp. Pilgrims Camp, P.M.B 3431, Kano | Jigawa, Kano, and Katsina States | Crafts, Traditional Medicine and Traditional Sports and the management of a Botanical Garden at Getso and Craft Development Centre Kano |
| 6. | Lagos Zonal Office: National Theater Complex. P.O. Box 2959, Iganmu Lagos | Lagos State | Development of Modern Art Crafts and the staging of exhibition |
| 7 | Maiduguri Zonal Office: Federal Secretariat Maiduguri P.M.B. 1138, Maiduguri | Borno and Yobe States | Development of visual arts |
| 8. | Osogbo Zonal Office: Off Omo-Oba Adeyeye Street, opp. Coca-cola Depot, P.M.B 4447, Osogbo | Ekiti, Ogun, Ondo, Osun and Oyo | Development of Textile and Fashion and Management of National Textile Gallary |
| 9. | Sokoto Zonal Office: Room 160, 362, Federal Secretariat P.O. Box 4232, Sokoto | Kebbi, Sokoto and Zamfara State | Development Literary Arts, crafts and Traditional Medicine |
| 10. | Uyo Zonal Office: 24 Atakpo Street P.M.B. 1210, Uyo | Akwa Ibom, Bayelsa, Cross River and Rivers States | Boat Regatta Development and Management of Boat Regatta Gallery |

***Source: NCAC Newsletter May, 2000***

These departments have various divisions, sections and units created with them so as to enhance professionalism and productivity. The National Council for Arts and Culture according to Bello (1991) if implemented by its objectives will harness all the various resource from different parts of the country in contributing to the development of national culture. This underlies the activities in the research and documentation as well as the creative arts and underscores the significance of these areas.

Specifying the culture aspects Olaoye (1982) Marthians (1984) emphasizes the kernel of the nation, the direct interaction of the human being with the material environment, stressing the importance of the productive process, material life, tools and artifacts in the determination of values, ideas, aesthetics, organization and institutions.

The council was established as the national secretariat of all the cultural agencies in the country, to harness the various resources from different part of the country in contributing to the development of national culture, national unity and national self reliance through: the establishment and promotion of national galleries, crafts centers, inventories of technology, cultural directories, festivals, traditional sports, literature among others.




**Source: NCAC Special Publication 2006**

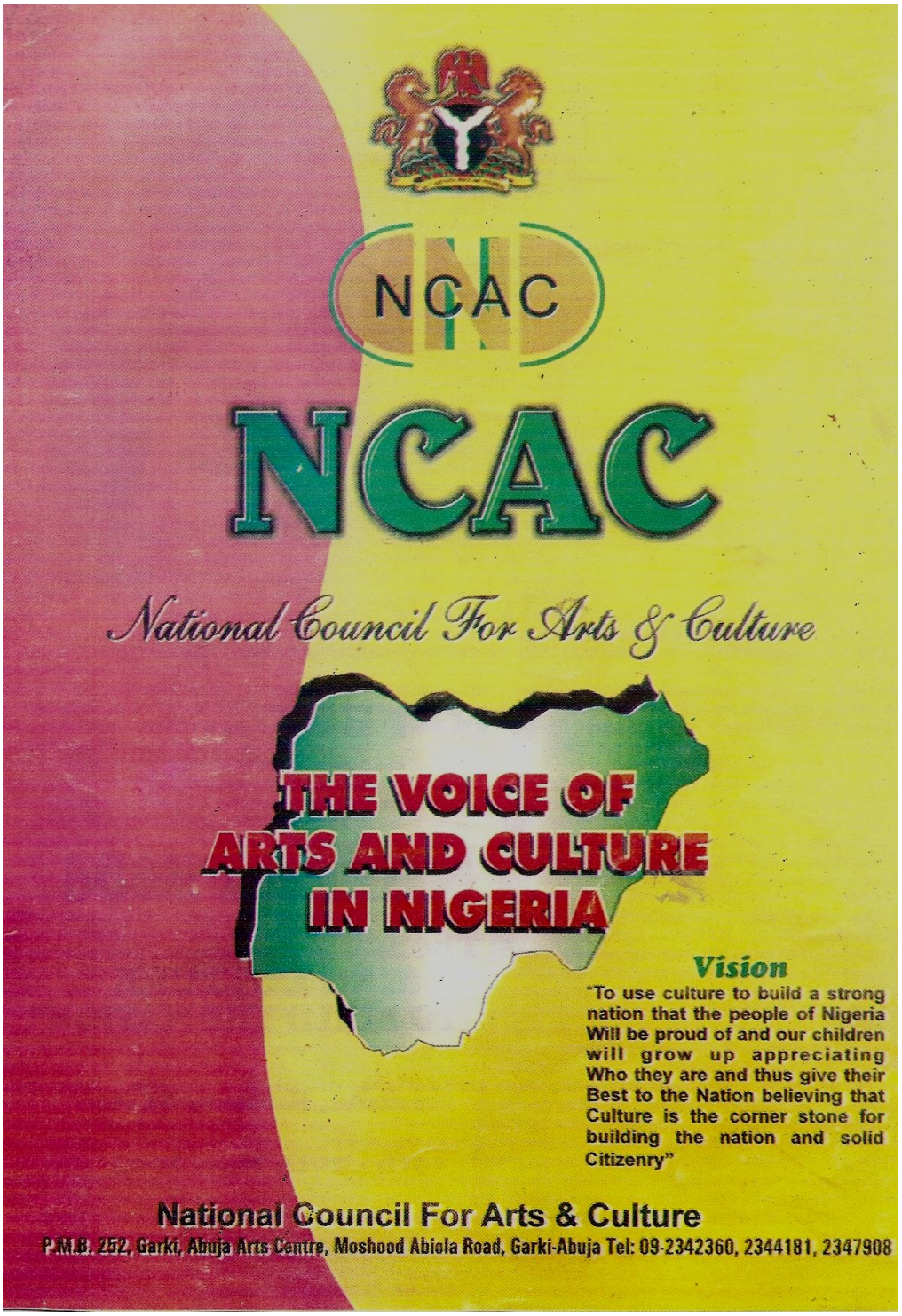



**Fig.2.3.1 Vision of NCAC-the voice of Arts and Culture in Nigeria: Courtesy, NCAC newsletter, 2004.**




**Fig. 2.3.2 NCAC Logo**.

***Source: NCAC Newsletter 2004***

## 2.4 The Concept of Culture

Culture is defined along the same areas of means and ends and aspects of nationhood. Culture relates to technology by which a nation creates tools, equipment and utensils for its survival. Culture creates the laws, the mores and the philosophies for the individual's situation and existence and for establishing the society's components through a common customs and usages and other shared concerns. As a means of survival, culture is the motivating force that propels a nation along the path of growth and development.

In the process of building a nation-the people need culture for the fashioning of concepts, attitudes and plans which are compatible with value system and that which promotes their spiritual and material needs, their status, and self-respect and esteem. In other words culture determines and in fact constitutes the form and quality of the head, the mind, the hand and the heart of the nation.

Wangboje (1986) considers culture as the totality of the way of life evolved by a people in its attempts to meet the challenges of living in its environment. This environment according to him, is influenced by the social, political, economic, aesthetic and religious norms and modes of organization, which together distinguish one group of people from another. In this case, the term culture refers to a particular set of people in a particular environment who exhibit certain characteristic behaviour with the

aid of a particular material culture and in reference to a particular cultural tradition.

In the anthropological sense, which is the one that has been consolidated in our period, culture signifies the totality of customs, techniques and values that distinguish a social group, a tribe, a people, a nation; it is the mode of living proper to a society. Ericson (1962) maintains that the culture of a society is the way of life of its members, the collection of ideas and habits, which they learn, share and transmit from generation to generation. According to him, culture embraces all the material and non-material expressions of a people as well as the processes with which these expressions are communicated. It has to do with the entire social, ethical, scientific and technological expressions and processes of a people usually ethnically and nationally.

Bello (1991) sees culture as an aggregate of human behaviors. This includes all the elements in man's natural endowment that he has acquired from his group by conscious learning or on somewhat different levels, by a conditioning process; technique of various kinds, social and other institutions, belief and patterned modes of conduct. Bello (1999) explains that Art Education is an important access for the student through which he becomes acquainted with past and foreign culture as well as his own present pattern of living and social attitudes.

In the National Cultural Policy, culture is more conceptually defined as “the totality of the way of life evolved by a people in their attempt to meet the challenge of living in their environment, which gives order and meaning to their social, political, economic, aesthetic and religious norms and modes of organization, thus distinguishing a people from their neighbors”, and it proceeds to enumerate its characteristics as follows:

> Culture comprises material, institutional, philosophical and creative aspects. The material aspect has to do with artifacts in its broadest form (namely; tools, clothing, food, medicine, utensils, housing etc); the institutional deals with the political, social, legal and economic structures erected to help achieve material and spiritual objectives; while the philosophical is concerned with ideas, beliefs, values; the creative concerns of a people’s literature (oral and written) as well as their visual and performing arts which as help to mould other aspects of culture. (CPN 1988:6)

To talk of culture as a way of life is to assess and comprehend how a people create and recreate their lives in both the material and non-material sense of the word.

From these definitions, culture can now be seen as an emergent property of human groups that begins to take form as soon as decisions are made concerning the conduct of common enterprises. Culture is visible as the characteristic behaviors of a group of people, but it also exists in the form of plans and common understanding that are acknowledged by a membership. A culture is a set of learned ways of

thinking and acting that characterizes any decision making human group. In general terms, culture has to do with the human capacity to use language and with related capacities for learning and for transmission of ideas and ways of behaving. Culture is also dynamic which is to say that it changes over the time.

As the cumulative efforts of different generations in the history of different societies, culture is an index of creativity in terms of what they have been able to develop. Culture and development, in this sense are synonymous. Culture represents development of specific people in specific societies, which is usually approximated with “civilization”. Culture is thus the ability of man, through his creative energy to build on selected historical legacies as well as innovate and invent in the face of new challenges.

Nigeria’s cultural policy launched in 1988 also signifies the desire of the government to come up with a comprehensive policy which will inform cultural administration in the country. The importance of the cultural relations in international affairs is something which is receiving increasing attention from various nations of the world n the context of diplomatic and bilateral relations. The UNESCO declaration of the World Decade for Cultural Development (WDCD) is something which is backed up by lots of studies on the evolution of contemporary international cultural policies in different countries of the world (UNESCO, 1990).

The term culture has been subjected to so many definitions. However, the one given in the Cultural Policy for Nigeria which was launched in 1988 is adequate. It sees culture as; the totality of the way of life of a people in their attempts to meet the challenge of living in their environment, which gives order and meaning to their social, political, economic, aesthetic and religion, norms and mode of organization thus distinguishing a people from their neighbors. According to Richmond (1988) and Fosu (1986) culture comprises of: material, institutional, philosophical and creative aspects. The material aspects has to do with artifacts in the broadest form (namely: tools, clothing, food, medicine, utensils, housing among others), the political, social, legal and economic structures erected to help achieve material and spiritual objectives, while the creative concerns a literature (oral and written) as well as their visual and performing arts which are normally molded by, as well as help to mould other aspect of culture.(See plates 2.4.1 – 2.4.12 for different types of cultural activities and cultural dresses).



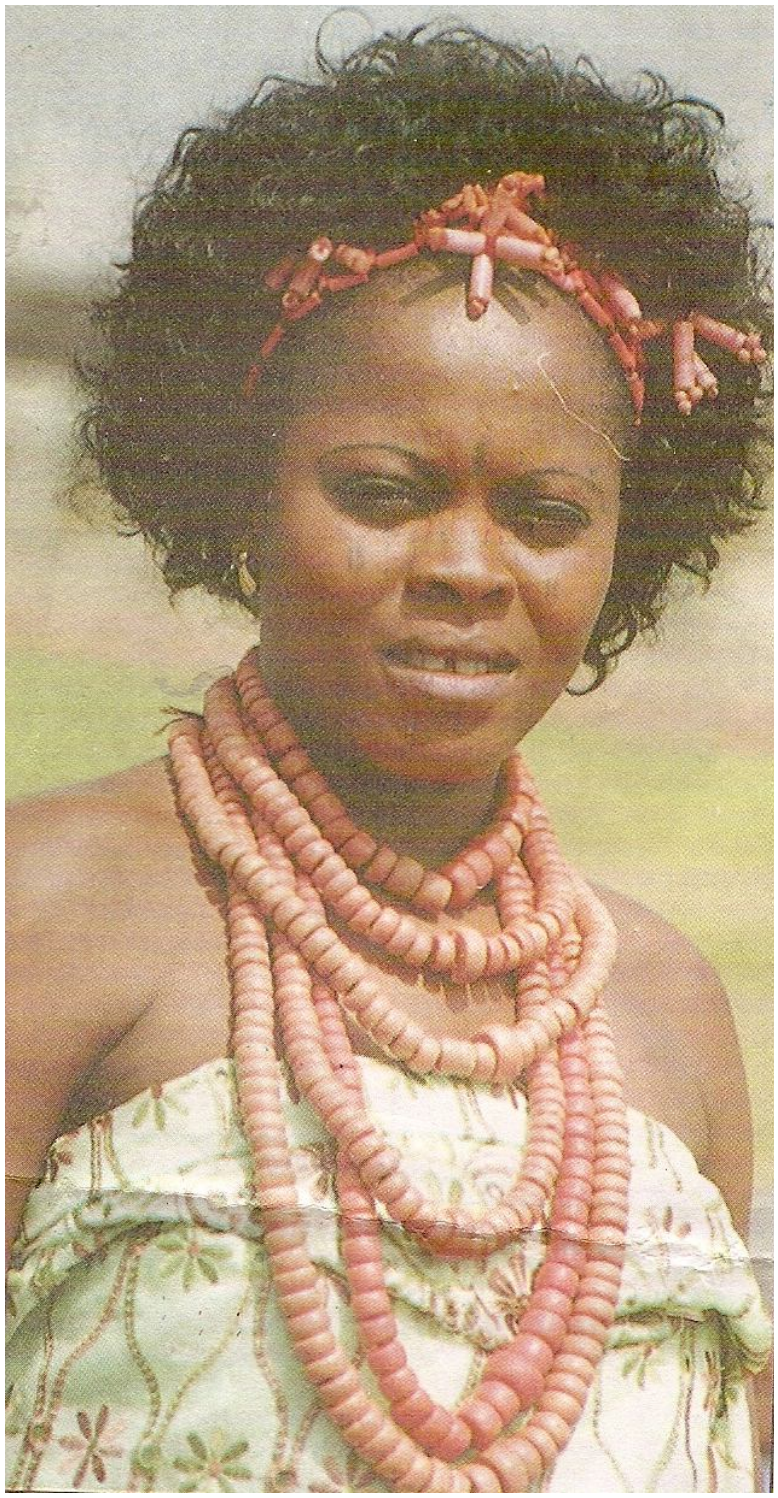
**Plate 2.4.1: Gbayi Men in cultural appearance**

***Source: NCAC, NAFEST 2004,Kaduna State.***



**Plate 2.4.2: Kaduna State Contingent on Display of Cultural Dress**

***Source: NAFEST 2004 Kaduna State***



**2.4.3: Beads Fashion, Abeokuta 2005**

***Source NCAC News, 2005***



**Plate 2.4.4: Tiv and Idoma Traditional Dress from Benue State**

***Source: NCAC NAFEST, Port-Harcourt***



**Plate 2.4.5: Benin Royal-Regalia at Display by the Edo Zonal Office of NCAC.**

***Source: Benin Zonal Office of NCAC.***

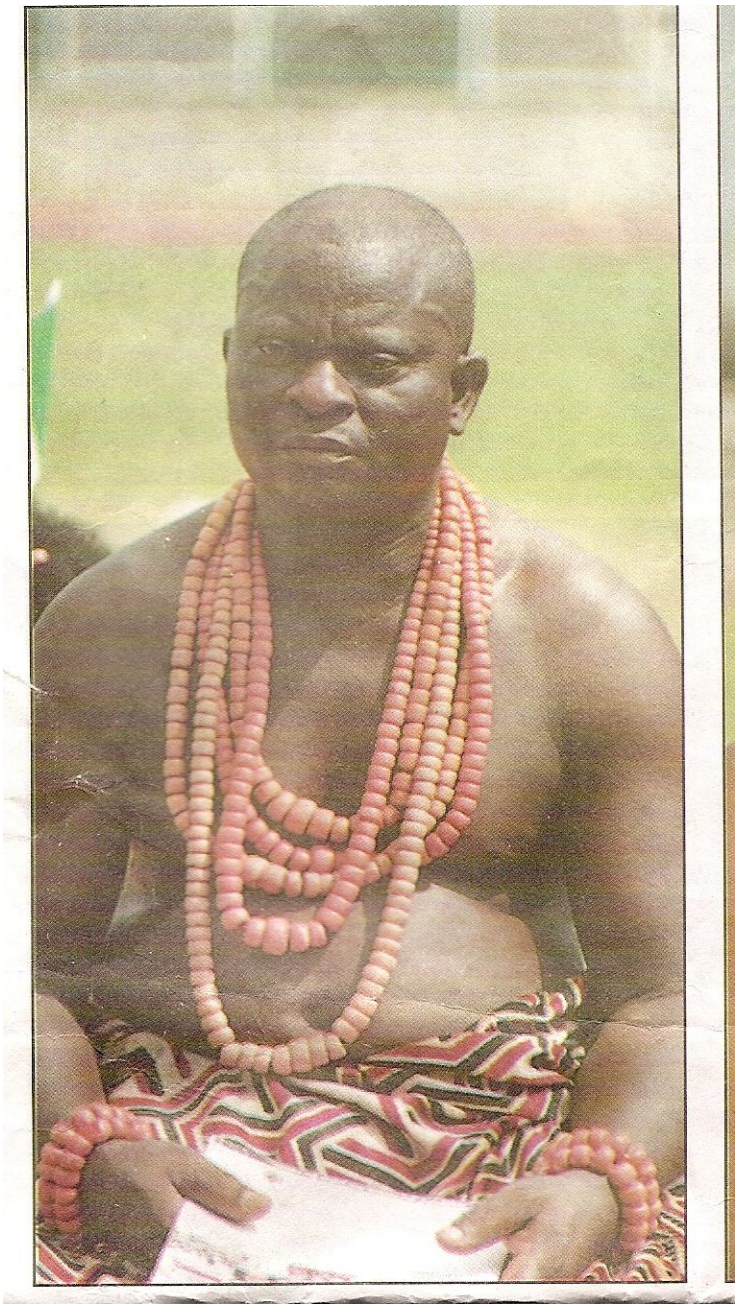


**Plate 2.4.6 Beads and Fashion at Abeokuta,NAFEST2006**
**Source; NAFEST 2006 Abeokuta**



**Plate 2.4.7: Ishan Lady from Edo State Displaying her beaded Head-gear.**

***Source: Benin Zonal Office of NCAC.***



**Plate 2.4.8:The Yoruba from Oyo State in their Traditional Iron & Buba, making use of the National Co lour and beads to compliment.**

***Source: NCAC, NAFEST 2004, Kaduna***



**Plate 2.4.9 It's a bead affair at Abeokuta NAFEST 2006**
***Source; NCAC News 2006***



**Plate 2.4.10: A Fulani Maid brisling her milk during one of the NCAC's Organized Programme**

***Source: NCAC NAFEST 2004, Kaduna***



**Plate 2.4.11: Gombe State Contingent Displaying their locally Made tools for hunting**

***Source: NCAC NAFEST 2004, Kaduna***



**Plate 2.4.12: Bauchi State Contingent Displaying "Molo" skills at the Festival of Arts and Culture**

***Source: NCAC NAFEST 2003, Owerri***

## 2.6 The Notion of National Development

The notion of development itself is culturally founded in so far as we ought to know what it was, what it is, and what/where we want it to be. In considering development, Seers(1988) referred to the economic, social, political development of a nation. Development means some sort of social change – a growing complexity and an increase in capacity to carry out more complicated tasks and functions. It embraces the application of modern production techniques for increased productivity, and establishment of mass production. It is also the improvement in the community and individual development, social development and economic development.

The main goals of nation building, according to Akogun (2003) is concerned with bringing about widespread literacy, modern scientific methods, technological innovations accompanied with aesthetic input in product design, economic and political stability and social welfare. What we refer to as technological, social, cultural, political and economic development are all aspects of the wider concept of national development. As a nation develops socially, educational opportunities, scientific and technical knowledge will increase. This in turn will have impact on our values, beliefs, arts, attitudes and social habits.

Shehu (2003) notes that, national development is dominated by two traditions of definition. First, development is defined in terms of the

qualitative changes taking place in society, with special attention given to statistical indices of economic growth such as Gross National Product (GNP) becoming the yardsticks for development. In other words high scores on variables of economics necessitate a corresponding improvement in the people's quality of life. The second tradition perceives development as a process through which the material conditions of members of a given society progressively improve. Seers (1988) expressed similar views that, it is only when poverty, unemployment, social inequality and cultural dependence in a society are eradicated or at least reduced that we can talk of national development.

Momoh (1988) identifies the notion of national development. He notes that national development is human and material development through a concerted and collective attempt by all the multifarious fields, education, health, science and technology, arts, religious, political and government, business community, mass media, all consciously pooling their resources towards one common goal. This is what is referred to as national development.

Seers (1988) identified various notions of development in various countries which may symbolize political independence, or it may mean industrialization, opportunity for education, the construction of a huge dam or rural and land reform and host of others. He further explains that the social and political scientists think of development in terms of process of

modernization and they analyze mainly the building of social and political institutions. The economist thinks of development in terms of economic growth and they analyze such things as national income, productivity, trade balance, accumulation of savings and investment. But a concept that seems common to every one, according to Abegunde (1985) is that of change which requires rapid innovation. Abegunde (optic) further made the point that changes must be qualitative in the sense of positively affecting the quality of life index of the members of society for them to constitute a process of development. And the effects must be spread to the generality of members of the society for the process to be “national”. For him, therefore, authentic national development refers to a process whereby a society increases its capability to manipulate and control the forces of nature for the enhancement of the quality of life of its members.

Jegede (1984), Fagbemi (1988) and Seers (1988) consider the process of building a nation the people need culture for the fashioning of concepts, attitudes and plans which are compatible with value system, and which promote their spiritual and material needs, their status, and self respect and esteem. In other words, culture determines and in fact constitutes the form and quality of the head, the mind, the hand and the heart of the nation.

It follows from the foregoing that what we refer to as social, political, technological as well as economic development are both offshoots of the

wider concept of national development. National Development results from a combination of the political, economic, and social objectives of a nation whose motivation derives from culture. Nation-building is thus a major concern of national development. It is also clear that the concept of national development is not just technological, economic, political or artistic development. It is and should be an all-embracing term, which comprises all human values, needs, aspirations and activities.

Development from whatever perspective, must involve two basic processes. The first has to do with improving and reforming that which is already in existence and adopting it to contemporary requirements. The second process involves finding solutions to old problems. Both imply creative responses to social, political and economic affairs.

## 2.7 National Festival of Arts and Culture (NAFEST)

The National Festival of Arts and Culture (NAFEST) is conceived as a means of mobilizing the people towards a practical demonstration of their diverse cultural heritage in order to forge cultural and national unity for Nigeria. It is also a rallying point for promoting creativity in the field of arts, science and technology for ensuring the continuity and progressive updating of traditional skills and sports as a means of enhancing national self-reliance and self-sufficiency, through the preservation, presentation and documentation of Nigeria's culture.

It has its origin in the local festivals of arts staged at various centers before independence. According to Bello(1990) the festival of arts, which in its early stage was limited to the visual arts: paintings, crafts, sculpture, pottery was however, its forerunner. The scope of participation was also limited to the few schools and colleges where art was taught.

The transformation in its feature was manifested in its growth to encompass other sectors of the Nigerian society beyond educational institutions. An example is the festival of Unity organized after the civil war in 1969, as a symbol of cultural reintegration for the liberated Eastern States. It was in 1970 that the First Nigerian Festival of Arts was actually staged in Lagos.

After FESTAC, it was found necessary to devise a new format that would identify a single subject for an in-depth treatment, in order to reduce the stigma associated with the festival. Since then each festival edition has been organized around a single theme with a view to achieving more concrete and positive results.(see figure 2.6.1 and plates 2.7.1 – 2.7.5 for various types of entries during NAFEST of 2004,Kaduna).




**2.7.1 Festival Logo**

***Source: NCAC News, 2006***



**Plate 2.7.2: "Durbar" one of the special project of N.C.A.C, Kaduna**

***Source: NAFEST 2004, Kaduna***



**Plate 2.7.3: Traditional Wrestling – one of the traditional Sports**

***Source: NAFEST 2002, Port-Harcourt***



**Plate 2.7.4: Gbagi Women from Kaduna State**

***Source: NAFEST 2004, Kaduna***



**Plate 2.7.5:Jarawa Dancers from Jos Plateau State**

***Source: NAFEST 2004, Kaduna***

## 2.8 Art and National Development

One of the major events of the National Festival of Arts and Culture (NAFEST, 2004) held in Kaduna from 15th – 20th November, 2004, was the Festival Colloquium, which represents the intellectual essence and focus of the festival. Various papers presented by scholars extensively explored the festival theme of "Using Culture to Build the Nation". Factors and variables involved in national development were critically examined by participants at the colloquium with the following observations: that culture should be used as bedrock of policies and economic planning of the nation, that culture is part of visual arts and visual arts is in culture, that the symbolic values of our arts and culture are re-enacted and brought to focus in the context of a National Festival in order to constructively engage or differences and channel them towards the ongoing processes of national integration, socio-cultural re-engineering, cultural education and tourism development.

The theme of this 2004 festival, "Using Culture to Build a Nation", is particularly apt at this point in the nation's developmental history. The government is committed to culture as an integral part of development within the framework of the New Partnership for Africa's Development (NEPAD), and the United Nations Educational, Social and Cultural Organizations (UNESCO) millennium agenda, which aim at main

streaming cultural diversity into policy agenda at national and international levels.

The idea of the cultural festivals should be to get well-informed opinion, as one of the most thoughtful and far sighted programme of national development and of good government that has been or could be instituted in this country. For future generation of Nigerians, the programme of artistic development, if properly executed, should go down on record as the most meaningful attempt to regenerate lost pride and to re-assert self confidence in our own cultural environment.

For a society or nation undergoing the stress and strains of national development the relevance or values of the artistic activities in the national development include: aesthetic and social roles of the arts, cultivation of national aesthetic taste, and instrument of national unity and national economic policy of a nation. The broad themes could be briefly elaborated as follows:

The role of Art in the life and development of a nation according to Bassey (1982) and Best (2003) can be compare with the air we breathe to sustain life. Without air life of all kinds will cease. Art in all aspects of national development according to them can only be likened to the way blood runs through all parts of our bodies to ensure life. There can be no national development without art, be it in the socio-cultural, industrial, religious, political, educational or economical to mention a few.

Onyema (2002) and Palmer (2003) share the same view that development is seen as the qualitative, quantitative, positive and beneficial transformation of the lives of people in terms of not only their productive life, but also in term of the existence of various institutions and provision that only ensure that their economic wants and needs are provided. Development in this sense treats economic, political, cultural, artistic and social relations issues as parts of an integral whole which affects the fundamental direction a society takes.

The nation's ethos is precisely what exists at the moment which has been described as apathy by writers like Shehu (2003) and Shani (2003). Thy stated that artists – just like economists, engineers, doctors, teachers and other have to be mobilized. The artist is certainly the most central because he possesses the means of producing the images and metaphors which are capable of having seductively lasting and compelling effects on our minds. Once the artist can be induced to lend his talent, the forgoing of a national ethos will cease to be an impossible dream.

### 2.8.1 National Unity and Cultural Heritage

Although Nigeria is a multi-cultural nation, experiencing internal and external influences, like any other country, it would like to preserve her cultural heritage. This multi-cultural dimension becomes manifest as one goes from Sokoto State to Cross River State, Lagos State to Borno State, Delta State to Yobe State. Even within the same State there could be

heterogeneities. Hence, as individuals, the visual arts play a role in developing our culture and tourism.

### 2.8.2The National Economic Policy

Here, it must be mentioned that many art activities or products have direct monetary returns apart from their normal values in international trade and in tourism. For example, Music, Theatre plays, Dance, Cinema, Graphics, Textile Arts and Ceramics, all play their own way through sales and paid performances. By this, more people have regular jobs as well as give aesthetic and social services to the nation.

Therefore, there can be no national development without art, be it in the socio-cultural, industrial, religious, political, educational and economic fields.(see plates 2.8.1 – 2.8.8 for the contributions of art in various fields of our economy).



**Plate 2.81: Tea Set made from clay but given a glazed finished; spears with designs and leather finishing, part of NCAC display.**

***Source: NAFEST 2005, Abeokuta***



**Plate 2.8.2: Few of the NCAC's Collection displaying some of the modernized craft.**

***Source: NAFEST 2004, Kaduna***



**Plate 2.8.3: Jewelry made from metal- Niger State submission to NCAC**

***Source: NAFEST 1999, Abuja***



**Plate 2.8.4: Lagos State submission of various Motives on Textile with Senegal Style**

***Source: NAFEST 2004, Kaduna***




**Plate 2.8.5: Use of hide & skin to produce shoes, and beads of various sizes used for necklaces and hand bead – Kano State submission to NCAC**

***Source: NAFEST 1999, Abuja***




**Plate 2.8.6: Use of light metal sheets, to produce what would be able to conserve sun rays "Solar Energy"**

***Source: NAFEST 2004, Abuja***




**Plate 2.8.7: Locally made snacks, from various grain or roots, mainly eaten in the northern part of this country**

***Source: NAFEST 2005, Abeokuta***




**Plate 2.8.8: Beans and beni seed prepared separately to form a delicacy mainly prepared by the southern Kaduna people**

***Source: NAFEST 2004, Kaduna***

## 2.9 Previous Related Studies

Research on various aspects of art and culture and its contribution (Bello 1990; Obayemi 1991; Lambert 1992; Gambo 1995 and among others) to individual, group, society and the nation, has produced related information by scholars and researchers in the field. According to Bello (1990) the various research findings on the position of the National Economy and the Cultural Policy for Nigeria and National Development revealed that culture and development are synonymous, which in effect makes culture both creative and dynamic. The findings emphasize initiative, innovations and inventions as the bedrock of development. He expatiates on the need to encourage traditional local industry and the efforts of our people, rather than embarking on technology transfer.

Olaoye (1991) evaluates some issues concerning the significance of our intrinsic value and traditional arts and crafts for fostering efforts of achieving success in the drive towards the development of modern science and technology in Nigeria. He holds the view that for any meaningful development to take place, it must have a cultural dimension. Lambert (1992) studied "The role of newspaper cartoons in the socio-political development of Nigeria: a case study of cartoons in the Vanguard and New Nigeria (1990-1992)". The aim of this study was to establish the role of Newspaper cartoons in the socio political development of Nigeria. The researcher used questionnaire and interview schedule in collecting data.

Frequency counts and percentages were also used in analyzing the data. The result of the study indicated that Newspaper cartoons are very technical but still understood due to their pictorial illustration and humor. Cartoons are very significant in the social and political development of Nigeria.

In another related study, Gambo (1995) conducted a research on "the role and relevance of art in the socio-economic development of Nigeria: a case study of Fine Arts Department (1984-1994) of Ahmadu Bello University, Zaria". The aim of the study was to establish the role and relevance of the Arts in the socio-economic development of Nigeria. The instruments used for collection of data were questionnaire and interview schedule. The findings also revealed that art works were mostly produced by the dictates of the artist's emotion, which are usually influenced by the social, political and economic events in the society. Art provides self-employment and this reduces unemployment rate in the country.

Mamza (2000) conducted a study of the contribution of Nigerian Artists and Art Educators to the development of art education in Nigeria. The focal point of this research was the contribution of Artists and Art Educators to the development of art education in Nigeria. Combinations of descriptive and historical research methods were used and the two types of instruments used were a questionnaire and an interview guide. Seven Artists and Art Educators were sampled out of thirteen for the study using

stratified sampling techniques. 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 level of education; (iii) they have contributed to professional practice in art through holding exhibitions, the organization and participation in art workshops and conferences.

Abegunde (1985) carried out a study on the functions of art and culture in promoting informal education in Oyo State with special reference to Ibarapa Division ex-post factor method. Sample was drawn from one hundred and two indigenous male staff of Secondary and Teacher Training Colleges, thirty six priests and fifty six chiefs which made a total of one hundred and eighty respondents. The instruments used for the purpose of this study were questionnaires, interviews, observation and records. The findings revealed that: (i) art was and still is a major aspect of the peoples traditional education, which could be described as education through art; (ii) traditional art still plays major roles in secular and sacred situations, which is used to satisfy emotional, intellectual and spiritual needs of the people; (iii) art is used to sharpen the deeper levels of thinking patterns, language, content, mental images and beliefs.

Obayemi (1991) in a study of “Culture in the Nigerian Economy” pays attention to some specific aspects of our heritage, which the public administrators and private investors should concentrate on in their

implementation of the main stipulations of the new cultural policy for Nigeria. Among these are issues relating to the technological and economic heritage in our diverse cultures. They include, our indigenous forms of metallurgy, agriculture, arts and crafts festivals, architectural designs and structures, food artifacts and allied monuments. In the same vein, Aradeon (1991) highlights the virtues, relevance and suitability of our indigenous architecture, especially our local mud and thatch heritage, calling on all government agencies and non governmental organizations as well as the influential elite in the Nigerian communities, to adopt the policy of ensuring a large scale revival and adoption of the positive elements in our traditional architecture in the country.

## 2.10 Summary

Olorukooba (1990), Wangboje (1990) and Suleiman (1988) defined Art in the context of both process as well as product. As process, art is a means through which we give sensuous and concrete expression to our ideas and feeling about the world around us. As product, art includes pictures, music, painting, dance, and sculpture among others. Thus, art is the re-arranging of concepts and emotions in a new form that is structurally pleasing and primarily for aesthetic experiences. Arts refer to the branches of learning which are also called liberal, performing or visual arts.

The cultural policy (CPN) which was established in 1988 by the government is a national document. The objectives of the policy are to mobilize and motivate the people by disseminating and propagating ideas which promote national unity, culture, educational system, promote creativity in the fields of arts, science and technology, and to enhance national self-reliance and self sufficiency and reflect our cultural heritage and national aspiration in the process of industrialization.

The National Council for Arts and Culture (NCAC) established in 1975 was amended by decree No. 5 in 1987. The objectives of the council were: to promote and foster the appreciation, revival and development of Nigerian arts and culture; to coordinate cultural activities in Nigeria and foster the development of literary, visual and performing arts; to assist the antiquities, acquisition and preservation of artistic works and cultural monuments, to organize and promote exhibition in visual and performing arts; and to coordinate inter-state cultural exchange activities. The council being the national secretariat of all the cultural agencies in the country, also aims at harnessing the various resources in the country to the development of national unity and national self-reliance.

Culture is seen as an emergent property of human groups that begins to take form as soon as decisions are made concerning the conduct of common enterprises. According to Akonga (2000), Kottak (2000), Wangboje (1986) Edewor (2003) and Akodu (1999), culture is simply a

shared understanding about norms, rules, laws that govern and control behaviour, beliefs of a group of people. It is a totality of the way of life evolved by a people in its attempts to meet the challenges of living in its environment.

National Development according to Olorukooba (2003), Seers (1988), Akogun (2003), Shehu (1989) and Momoh (1988) refer to the economic, social, political, educational and artistic development of a nation. Development means some sort of social change, a growing complexity and increased capacity to carry out more complicated tasks and functions. It is also concerned with bringing, about widespread, literacy, modern scientific methods, technological innovations accompanied with aesthetic input in product design. It is a human concerted and collective attempt by all the multi-furious fields towards one common goal.

The main objectives of establishing the National Festival of Arts and Culture (NAFEST) is to promote national unity and solidarity through inter-state cultural exchange, to create a forum for cultural and artistic promotion and development among other states and to promote tourism.

There can be no national development without art, be it in the socio cultural, industrial, political, religious, economic, educational just to mention a few.

Review of the previous related studies by Fonus (1980)and Mamza (2000), show that both researchers adopted a combination of historical and

descriptive approach to their study. A random sampling was used in selecting the subjects. The analysis and interpretation of data, Gambo (1995) and Ude (1982) used a combination of descriptive survey and historical research methods in their studies. Questionnaire and interview were the instruments used in the collection of data.

The researcher therefore used the descriptive survey method. According to Afolabi (1993), a descriptive survey approach is relatively a precise presentation because it makes objective statement of situation in their true picture.

# CHAPTER THREE

# RESEARCH METHODOLOGY

## 3.0 Introduction

The objective of the study is to investigate the contribution of Arts in national development through the activities of National Council for Arts and Culture. According to Adetoro 1986 and Afolabi (1992) research methodology deals with the operational blue print which the researcher plans to use in accomplishing the objectives of the study. These blue prints are the research design, population, sampling technique, instrumentation, validation of instrument, pilot study, reliability of instrument, administration procedure and data analysis.

## 3.1 Research Design

To achieve the main objectives of this research. A descriptive survey method was adopted. According to Van Dalen (1983), descriptive survey approach is relatively a precise presentation because it makes objective statements of situation in their true picture. He emphasized that this method can be used to cover a large geographical area. The data collected can be used to ascertain current conditions and practices as well as suggest intelligent plans for improving them. Based on the above, the research procedure adopted for this study was the descriptive survey approach. The study is concerned with the evaluation of the contributions of NCAC in the National Development.

### 3.2 Population

The objective of this study is to evaluate the contribution of NCAC to national development. The population for this study includes all NCAC staff at the head quarters, Abuja with ten (10) zonal offices in the country. The NCAC has a total number of about three hundred staff strength (both senior and junior). But because of the large number of the population, a sample of 122 was involved.

### 3.3 Sample

Cluster sampling technique was used in the selection of the sample population. The total population was divided into a number of relatively small sub- divisions (which are themselves clusters of small units) and then some of this sub- divisions or clusters were randomly selected for inclusion in the over-all sample. Before selecting samples in cluster sampling, all the population members were identified in there cluster and all clusters were identified (Directors office, zonal office, department and units).This is because clusters according to Abe (1997) usually are not the same size and the final size depends on the clusters that are randomly selected. Thus the random selection occurs not with the individual members but with the clusters. The selection of the respondents was based on the criteria as director, zonal head, head of department and units. A total of 122 members (two directors, ten zonal heads, and eight heads of departments and

twenty -two heads of units) were used as sample. The response of the 10 zonal heads was compared to those of the 2 directors in order to eliminate elements of bias and also give it a national outlook.

### 3.4 Instrumentation

Two research instruments were adopted for the study: Questionnaire and Interview. This was in accordance with Adetoro (1986) and Mbahi (2000) who advocated multiple instruments in studies to ensure greater credibility of the research result. A five point version of the Likert scale was used with the possible responses being: Strongly Agree (SA), Agree (A), Neutral (N), Disagree, (D) and strongly Disagree (SD). The study also involved an extensive collection of documentary materials from files, reports, executives and other official records.

The review of the literature provided the necessary information for the generation of items included in the questionnaire. The resulting questionnaire consisted of five parts (A-E), Section A contained items designed to elicit information on personal data of the respondents of the council, like gender, working experience, qualification among others (Appendix IA).

Section B examined the adequacy and relevance of the council's set objectives and the cultural policy (Appendix IB).

Section C required information on the council's contribution to the development on national culture, national unity, and national self-reliance /sufficiency (Appendix IC).

Section D required information on the council's role in the promotion of national galleries, national crafts centers, and national inventors of technology, national cultural directors, national festivals, national traditional sports and literature (Appendix ID).

Section E examined NCAC'S role in the encouragement of viable industries in Nigeria's national food, fashion, traditional medicine, architecture and entertainments (Appendix IE).

The second instrument was an interview schedule which sought information on the council's activities and contribution to national development.

**3.5 Pilot Study**

A pilot study is a way of verifying the appropriateness of one's instrument and research procedure. Ndagi (1984) emphasizes that the pilot study prepares the foundation on which the research proper is built. Based on the above, a pilot study was conducted in six (6) State councils for Arts and Culture of Borno, Adamawa, Kano, Yobe, Bauchi and Kaduna. The questionnaire was administered on the twelve (12) randomly selected respondents with the aim of finding out the suitability of the statements. An

interview schedule was also used before final administration on the same selected respondents from the States.

### 3.6 Results of Pilot Test

The pilot study conducted revealed the need to make some amendments where necessary. Corrections and suggestions were later carried out by the researcher before the final administration.

### 3.7 Reliability and Validity of the Instruments

Face validity was ascertained when the researcher requested qualified experts in arts and cultural sector in Abuja (former Director, Sule Bello and Arinze Emmanuel) and Zaria (Prof Nasidi) to rate the items as to their relevance and appropriateness. The observations and comments of these experts were useful in the development of an improved questionnaire. The involvement of these experts also increased the validity of the instruments and ensured that all likely items were included in the instrument. According to Ademokoya (2003), face validity often involve a panel of judges, usually a group of experts in a discipline, who observe an instrument and decide whether it measures well what it is designed for. The involvement of the supervisors also increased the validity of the instruments. The reliability of the instrument was also ascertained after the pilot test of the instrument on the respondents from the six selected

states.Mbahi (2000), explains that synonyms for reliability include: dependability, stability, consistency, predictability, accuracy among others. The items were found suitable for the collection of data. Also, the observations from the pilot study and comments of the supervisory committee were used in the development of an improved questionnaire and interview guide.

### 3.8 Administration of Instruments

The questionnaires were administered and collected personally from all the respondents. The collection of the questionnaire by the researcher was also an opportunity to interview the respondents as well as assessing the relevant documents.

### 3.9 Data Analysis

The questionnaires returned were analyzed to determine the contribution of NCAC to national development. To facilitate analysis of responses, points were assigned to the various responses on the survey instrument in the following ways; strongly Agree (5), Agree (4), uncertain (3), disagree (2), and strongly disagree (1).

In analyzing the data, a mean score was selected as the dividing point between acceptable and unacceptable responses. Items that received a mean score above the selected mean score were considered as accepted while those receiving below the selected mean score were not considered. This is assumed to be appropriate since “strongly agree” and

“agree” indicate degrees of agreement, “undecided”, “disagree” and “strongly disagree” indicate indecision and disagreement. The main analysis was carried out using SPSS which is a scientific method of analysis.

**3.10 Summary**

In this chapter, the methods adapted for the purpose of collecting the data were discussed other pertinent issues such as the population of the study, the sampling method used and adaptation of the research instruments and all necessary methods used for the data analysis are presented in this chapter. The chapter provided general picture of the research design by describing the research objectives and the entire study in general.

# CHAPTER FOUR

# ANALYSIS OF THE DATA

## 4.1 Introduction

The data collected through questionnaires and interview schedule were subjected to descriptive analysis.

## 4.2 Findings

**TABLE 1: GENDER = SEX OF THE RESPONDENTS**

| | FREQUENCY | PERCENTAGE |
|---|---|---|
| Male | 91 | 74.6 |
| Female | 31 | 25.4 |
| Total | 122 | 100.0 |

An analysis of the one hundred and twenty two (122) respondents showed that 91(74.6%) were male, while 31(25.4%) were female.

**TABLE 2: AGE OF RESPONDENTS**

| | FREQUENCY | PERCENTAGE |
|---|---|---|
| 20-25 | 14 | 11.5 |
| 26-30 | 33 | 27.5 |
| 31-35 | 50 | 41.0 |
| 36-40 | 16 | 13 |
| 40-60 | 9 | 7. |
| Total | 122 | 100.0 |

Eleven point five percent of the respondents fall within the age range of 20-25 years, 27.5% were between 26-30 years, 41% were in the range of 31-35 years while 13% were between 36-40 years while 7% were between 40 – 60 years.

**TABLE 3: QUALIFICATION OF RESPONDENTS**

| | FREQUENCY | PERCENTAGE |
|---|---|---|
| Professional Certificates | 46 | 37.7 |
| NCE/OND/HND | 40 | 32.8 |
| BA/B.Sc | 26 | 21.3 |
| MA/M.Sc | 10 | 8.2 |
| TOTAL | 122 | 100.0 |

Respondent's qualifications ranged from professional certificates to Masters Degree as in Table 3 above. Thirty seven point seven percent (37.7%) had professional certificates, Thirty two point eight (32.8%) had NCE/OND/HND while twenty one point three (21.3%) had BA/B.SC and eight point two (8.2%) with MA/MSC Degree.

**TABLE 4: WORKING EXPERIENCE OF RESPONDENTS**

| | FREQUENCY | PERCENTAGE |
|---|---|---|
| 10-15 | 3 | 2.5 |
| 16-20 | 20 | 16.4 |
| 21-25 | 51 | 41.8 |
| 26-30 | 40 | 32.8 |
| 35-60 | 8 | 6.5 |
| TOTAL | 122 | 100.0 |

As for working experience in Table 4 above, two point five percent of the respondents have between 10-15 years of working experience, 16.4 for 16-20 years, 41.8% between 21-25 years, 32.8, between 26-30 years and 6.5 had working experience for more than 35 years and above. All the data in tables 1 – 4 are background information of the respondents who are in the NCAC and this reflects the quality of staff in terms of professional skills, working experience among others. This indicates that

the right qualities of staff were often employed by NCAC to run the affairs of the organization.

**TABLE 5: Adequacy and Relevance of the Objectives of NCAC in National Development**

| | Objectives of the NCAC in Cultural Development |
|---|---|
| Directors | SD = 0<br>X = 4 |
| Zonal Heads | SD = 0.42<br>X = 3.56 |
| HOD/Units | SD = 0.46<br>X = 3.65 |
| General | SD = 0.45<br>X = 3.67 |

Responses from the two Directors indicated that they strongly agreed on the relevance of the objectives of the organization in national development. The standard deviation (SD) of 0 and mean score of 4 was registered for the Directors; while the Zonal heads had 0.42 with a mean score of 3.56. Head of Departments and units had a standard deviation of 0.46 with a mean score of 3.65. These scores show that the NCAC's objectives could be said to be adequate and relevant to the national development.

**TABLE 6: Contribution of NCAC to the Development of National Unity, Self-Reliance and Self-Sufficiency**

| | Contribution of NCAC to the Development of National Unity, Self-reliance, and Self-Sufficiency |
|---|---|
| Directors | SD = 0.35<br>X = 3.5 |
| Zonal Heads | SD = 0.36<br>X = 4.61 |
| HOD/Units | SD = 0.43<br>X = 3.67 |
| General | SD = 0.43<br>X = 3.72 |

With regards to the contribution of NCAC towards national unity, self-reliance and self-sufficiency, scores for the Directors showed a standard deviation of 0.36 with a mean score of 3.5; zonal heads had standard deviation of 0.35 with a mean score of 4.61, while head of departments and units had standard deviation of 0.43 and mean scores of 3.67. Responses of the zonal heads sampled (in this sample) also support the findings of directors as stated above. These scores were indications that NCAC contributes to the unity of the country, self-reliance and self-sufficiency. Scores of the zonal heads is slightly higher than those of the Directors and head of departments / units. As the National Secretariat of all the cultural agencies in the country, the council also aims at harnessing the various resources from the different parts of the country as a way of

contributing to the development of National Culture, National unity and self-reliance

**TABLE 7: Promotion of Research Centers, Crafts Centers, Inventories of Technology, Cultural Directories, Festivals, Traditional Sports and Literature**

| | Promotion of Research Centers, Crafts Centers, Inventories Of Technology, Cultural Directories, Traditional Sports And Literature. |
|---|---|
| Directors | SD =0.10<br>X = 3.64 |
| Zonal Heads | SD = 0.39<br>X = 3.08 |
| HOD/Units | SD = 0.42<br>X = 3.23 |
| General | SD = 0.42<br>X = 3.27 |

Response to the promotion of the cultural research centers, crafts centers, inventories of technology, festivals, cultural directories, traditional sports and literature, shows that the Directors had standard deviation of 0.10 and mean score of 3.64, Zonal heads had standard deviation of 0.39 with mean score of 3.08, while head of department/units had standard deviation of 0.43 and mean score of 3.23. These scores indicate that Zonal head had a strong agreement on this issue than Directors and Head of Departments/Units. All respondents also agreed that NCAC promotes the activities of Cultural Research Centers, Crafts Centers, Inventories of Technology, Cultural Festival, Traditional Sports and of arts and culture of Nigeria,NCAC has been putting greater emphasis on the annual festivals

of arts and culture. This also serves as an avenue for the exchange of ideas and appraisal of cultural programme in National Development

**TABLE 8: Encouragement of Viable Industries in Nigerian National Food, Fashion, Traditional Medicine, Architecture and Entertainment**

| | Encouragement of viable industries in Nigerian national food Fashion, Traditional Medicine, Architecture and Entertainment |
|---|---|
| Directors | SD=0.14<br>X=3.7 |
| Zonal Heads | SD=0.45<br>X=3.22 |
| HOD/Units | SD=0.49<br>X=3.32 |
| General | SD=0.49<br>X=3.34 |

With regards to the encouragement of viable industries, the Directors had a standard deviation of 0.14 with a mean score of 3.7, the zonal heads had standard deviation of 0.45 with mean score of 3.22 and the head of departments and units had standard deviation of 0.49 and mean score 3.32. These scores indicate that all respondents agreed that NCAC has encouraged viable industries in national food, fashion, traditional medicine, architecture and entertainment. The general attitude toward the promotion of national traditional architecture was very low with a mean score of 1.93 and standard deviation of 0.86.Which that NCAC could not contribute to the promotion of traditional architecture

# CHAPTER FIVE

## 5.1 DISCUSSION / CONCLUSION/ RECOMMENDATIONS

The enabling Decree establishing the National Council for Arts and Culture (NCAC) empowers the organization as a corporate body, to present, promote and preserve the positive aspects of our rich cultural patrimony. This requires coordinating and networking related cultural organizations especially the various Arts Councils, relevant Non-governmental organizations (NGOs) and Government Agencies towards a wholesome cultural participation and development.

The data on the background information on the respondents in terms of gender, age, qualification and working experience, indicates that the right quality of staff were employed by the council (NCAC) to run the affairs of the organization.

The result indicates that the objectives of the cultural policy as stated by the NCAC were adequate and relevant to the development of the country. Cultural policy covers all spectrum of Nigeria's cultural life, including education, mass media, architecture, industrialization, technology among others. The campaign strategies of the NCAC as the voice of art and culture in Nigeria was to promote national pride

and consciousness and accessibility of the arts to Nigeria; provide a platform for experimentation and national intellectual exchange on aesthetics; promote skill acquisition and improvement of traditional techniques among others. The Response to the question on the contribution of the NCAC to the development of National unity, self-reliance and self-sufficiency, indicated that they were in support of the NCAC's efforts. NCAC's effort to promote national unity and contribute to our National Development has yielded positive results over the years. NCAC has contributed to bringing people from diverse backgrounds together during art and cultural festivals; cultural exchanges, generating awareness, educating the children and youths, creating tolerance and propagating national unity. The Council has been harnessing the various resources from different parts of the country as a way of contributing to the development of cultural and national unity. The main objectives of the council's exhibition are to bring to public awareness, the various artistic manifestations for self reliance and self sufficiency.

There is a strong agreement among respondents on the issue of promotion of cultural research centers, cultural directories, inventories of technology and national festivals. This may be seen through the effort of NCAC in creating specialized galleries now called research centers such as: "Durbar research centre in Kaduna"; "Boat Regatta research centre at Uyo"; Fashion and Textile research centre at Oshogbo"; and "masquerade

research centre at Enugu". However, the contribution of NCAC in the area of traditional sports, literature and architecture, is minimal as indicated in the responses.

With regards to the encouragement of viable traditional industries such as, food, fashion, medicine, architecture and entertainment, there is strong indication that NCACs activities In the area of traditional architecture are inadequate. However, the council has been able to effectively coordinate cultural programmes through registration of artists in the zones and in assisting States to establish craft centers, research units as well as the proper packaging and presentation of their various cultural outfits.

The council is not left out in the area of international engagements as it promotes Nigerian culture through exchange programmes such as trade fairs and exhibitions among others. It has worked closely with some Nigerian missions abroad to effectively package exhibitions and trade fairs and to promote Nigerian culture as seen in previous engagements such as: Nigerian Embassy in Palestine, the Nigerian Trade Mission in Taiwan and the Republic of China.

## 5.2 Recommendations

1. Efforts should be put on developing a public records system which could serve as comprehensive data banks and also provide materials for systematic research into the nations

technical, natural and social endowments for the purpose of development.

2. Cultural missions should be created by NCAC while the practice of cultural attaches in our foreign missions should be re-institutionalized with a view to revitalizing Nigerian Cultural Diplomacy.

3. Given the centrality of culture to National Development, there should be a programme of cultural training and orientation (training system) of policy formulators, key personnel in NCAC and even public or private sectors. This is for effective implementation of policies for National Development.

### 5.3 Recommendation for Further Research

Further research could be made in the area of NCAC's personnel management and training for effective implementation of the cultural policy in Nigeria.

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## APPENDICES

X I – QUESTIONNAIRE

Please indicate your stand with regards to the relevance / appropriateness of the following statements on NCAC's contribution to National Development in Nigeria

Kindly indicate your stand with each by circling the appropriate response to the right of each criterion.

SA – Strongly agree
A – Agree
U – Uncertain
D – Disagree
SD – Strongly disagree

**Appendix IA**
**SECTION A: Personal Data**

1. Gender
   Male Female

2. Age
   20 – 25
   26 -30
   31 – 35
   36 – 40
   41 – Above

3. Working Experience
   10 – 15
   16 – 20
   21 – 25
   26 – 30
   31 – Above

4. Qualification
   Professional Certificate
   NCE/OND/HND
   BA/B.Sc
   MA/M.Sc
   Others Specify

**APPENDIX I B**

**SECTION B – Objective of the NCAC's in Cultural Development**

| | | SA | A | N | D | SD |
|---|---|---|---|---|---|---|
| 1 | Fostering and Development of Nigerian Arts and Culture | | | | | |
| 2 | Coordinates cultural activities and development of Nigerian Arts and Culture | | | | | |
| 3 | It Acquired and preserved Nigerian Art works | | | | | |
| 4 | It organized promotes art education in visual and performing arts | | | | | |
| 5 | It coordinates Inter-states cultural activities | | | | | |
| 6 | It render assistance to states and NGOs in the field of arts and culture | | | | | |
| 7 | It promote and develop tradinational music drama local arts and crafts in Nigeria | | | | | |
| 8 | The NCACs objectives are relevant and adequate in the contribution to national development | | | | | |

APPENDIX I C

**SECTION C – NCAC's contribution to the development of national unity self-reliance and self-sufficiency**

| | | SA | A | N | D | SD |
|---|---|---|---|---|---|---|
| 1 | NCAC has recorded success in interpreting and implementing cultural policy of Nigeria through the school activities and lectures | | | | | |
| 2 | The development of national unity through annual NAFEST activities as show case | | | | | |
| 3 | Development of national self-reliance by inaugurating various societies such as Abuja pottery society, Nigeria Craft council and others | | | | | |
| 4 | NAFEST organized by NCAC with festival colloquim is a way of producing an inter-play between culture and nation building | | | | | |

APPENDIX I D

**SECTION D – Promotion of research centers, craft centers, inventories of technology, cultural directories, festivals, traditional sports and literature**

| | | SA | A | N | D | SD |
|---|---|---|---|---|---|---|
| 1 | NCAC has contribute in the creation of research centres like Durbar, Regatta, among others | | | | | |
| 2 | Promotion of national inventories of technology | | | | | |
| 3 | Promotion of national cultural directories | | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 4 | Promotion of national festivals | | | | | |
| 5 | Promotion of national traditional sports | | | | | |
| 6 | Promotion of national literature | | | | | |
| 7 | Promotes Nigerian culture through itsinternationalengagements | | | | | |

**Appendix IE**

**SECTION E – Encouragement of viable industries in Nigeria such as Food, Fashion, Medicine, Architecture and Entertainment**

| | | SA | A | N | D | SD |
|---|---|---|---|---|---|---|
| 1 | Encouragement of national food industries | | | | | |
| 2 | Promotion of national fashion industries | | | | | |
| 3 | Promotion of national traditional medicine | | | | | |
| 4 | Promotion of national architecture | | | | | |
| 5 | Promotion of national entertainment | | | | | |

APPENDIX II B C D E

| | Objectives of the NCAC in Cultural Development | Contribution of NCAC to the Development of National unity, self-reliance and self-sufficiency | Promotion of research centres, crafts centres, inventories of technology, cultural directories, festivals, Traditional sports and Literature | Encouragement of viable industries in Nigerian National Food, Fashion, Traditional Medicine, Architecture and Entertainment |
|---|---|---|---|---|
| Directors | SD = 0<br>X = 4 | SD = 0.35<br>X = 3.5 | SD = 0.10<br>X = 3.64 | SD = 0.14<br>X = 3.7 |
| Zonal Heads | SD = 0.42<br>X = 3.56 | SD = 0.36<br>X = 4.61 | SD = 0.39<br>X = 3.08 | SD = 0.45<br>X = 3.22 |
| HOD/Units | SD = 0.46<br>X = 3.65 | SD = 0.43<br>X = 3.67 | SD = 0.42<br>X = 3.23 | SD = 0.49<br>X = 3.32 |
| General | SD = 0.45<br>X = 3.67 | SD = 0.43<br>X = 3.72 | SD = 0.42<br>X = 3.27 | SD = 0.49<br>X = 3.34 |

APPENDIX III

## FINDINGS (STATISTICAL ANALYSIS

TABLE 1: GENDER = SEX OF THE RESPONDENTS

| | FREQUENCY | PERCENTAGE |
|---|---|---|
| Male | 91 | 74.6 |
| Female | 31 | 25.4 |
| Total | 122 | 100.0 |

TABLE 2: AGE OF RESPONDENT

| | FREQUENCY | PERCENTAGE |
|---|---|---|
| 20-25 | 14 | 11.5 |
| 26-30 | 33 | 27.5 |
| 31-35 | 50 | 41.0 |
| 36-40 | 16 | 13 |
| 40-60 | 9 | 7 |
| Total | 122 | 100.0 |

TABLE 3: WORKING EXPERIENCE OF RESPONDENTS

| | FREQUENCY | PERCENTAGE |
|---|---|---|
| 10-15 | 3 | 2.5 |
| 16-20 | 20 | 16.4 |
| 21-25 | 51 | 41.8 |
| 26-30 | 40 | 32.8 |
| 35-60 | 8 | 6.5 |
| TOTAL | 122 | 100.0 |

TABLE 4: QUALIFICATION OF RESPONDENT

| | FREQUENCY | PERCENTAGE |
|---|---|---|
| Professional Certificates | 46 | 37.7 |
| NCE/OND/HND | 40 | 32.8 |
| BA/B.Sc | 26 | 21.3 |
| MA/M.Sc | 10 | 8.2 |
| TOTAL | 122 | 100.0 |

TABLE 5: FOSTERING AND DEVELOPMENT OF NIGERIAN ARTS AND CULTURE

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 1 | 0.8 | 3.91 | 0.692 |
| 2 | 6 | 4.9 | | |
| 3 | 11 | 9.0 | | |
| 4 | 89 | 73.0 | | |
| 5 | 15 | 12.3 | | |
| Total | 122 | 100.00 | | |

TABLE 6: CORDINATES CULTURAL ACTIVITIES AND DEVELOPMENT OF NIGERIAN ARTS AND CULTURE

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 19 | 15.6 | 3.23 | 1.316 |
| 2 | 22 | 18.0 | | |
| 3 | 8 | 6.6 | | |
| 4 | 58 | 47.5 | | |
| 5 | 15 | 12.3 | | |
| Total | 122 | 100.00 | | |

TABLE 7: IT ACQUIRED AND PRESERVED NIGERIAN ART WORKS

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 18 | 14.8 | 3.56 | 1.505 |
| 2 | 17 | 13.9 | | |
| 3 | 17 | 13.9 | | |
| 4 | 19 | 15.6 | | |
| 5 | 51 | 41.8 | | |
| Total | 122 | 100.00 | | |

TABLE 8: IT ORGANIZED PROMOTES ARTS EDCATION IN VISUAL AND PERFORMING ARTS

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 3 | 2.5 | 3.48 | 0.874 |
| 2 | 17 | 13.9 | | |
| 3 | 25 | 20.5 | | |
| 4 | 72 | 59.0 | | |
| 5 | 5 | 4.1 | | |
| Total | 122 | 100.00 | | |

TABLE 9: IT CORDINATES INTER-STATE CULTURAL EXCHANGE ACTIVITIES

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 7 | 5.7 | 3.48 | 0.962 |
| 2 | 7 | 5.7 | | |
| 3 | 4 | 3.3 | | |
| 4 | 84 | 68.9 | | |
| 5 | 20 | 16.4 | | |
| Total | 122 | 100.00 | | |

TABLE 10: IT RENDERS ASSISTANCE TO STATE AND NGOs IN THE FIELD OF ARTS AND CULTURE

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 6 | 4.9 | 2.50 | 0.962 |
| 2 | 74 | 60.7 | | |
| 3 | 22 | 18.0 | | |
| 4 | 15 | 12.3 | | |
| 5 | 5 | 4.1 | | |
| Total | 122 | 100.00 | | |

TABLE 11: IT PROMOTED AND DEVELOP TRADITIONAL MUSIC DRAMA, LOCAL ARTS AND CRAFTS IN NIGERIA.

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 8 | 6.6 | 4.25 | 1.166 |
| 2 | 5 | 4 | | |
| 3 | 8 | 6.6 | | |
| 4 | 29 | 23.8 | | |
| 5 | 72 | 59.0 | | |
| Total | 122 | 100.00 | | |

TABLE 12: THE NCACs OBJECTIVES ARE RELEVANT AND ADEQUATE IN THE CONTRIBUTION TO NATIONAL DEVELOPMENT

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 0 | 0 | 3.37 | 1.003 |
| 2 | 0 | 0 | | |
| 3 | 1 | 0.8 | | |
| 4 | 18 | 14.8 | | |
| 5 | 103 | 84.4 | | |
| Total | 122 | 100.00 | | |

TABLE 13: NCAC HAS RECODED SUCCESS IN INTERPRETING AND IMPLEMENTING CULTURAL POLICY OF NIGERIA THROUGH THE SCHOOL ACTIVITIES, LECTURES.

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 2 | 1.6 | 3.37 | 1.003 |
| 2 | 38 | 31.1 | | |
| 3 | 7 | 5.7 | | |
| 4 | 71 | 58.2 | | |
| 5 | 4 | 3.4 | | |
| Total | 122 | 100.00 | | |

TABLE 14: THE DEVELOPMENT OF NATIONAL UNITY THROUGH ANNUAL NAFEST ACTIVITIES AS SHOW CASE

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 3 | 2.5 | 3.84 | 0.872 |
| 2 | 11 | 9.0 | | |
| 3 | 6 | 4.9 | | |
| 4 | 84 | 68.9 | | |
| 5 | 18 | 14.9 | | |
| Total | 122 | 100.00 | | |

TABLE 15: DEVELOPMENT OF NATIONAL SELF-RELIANCE BY INAGURATING VAIOUS SOCIETIES LIKE ABUJA POTTERY SOCIETY, NIGERIA CRAFTS COUNCIL AND OTHERS

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 1 | 0.8 | 3.37 | 0.988 |
| 2 | 21 | 17.2 | | |
| 3 | 11 | 9.0 | | |
| 4 | 66 | 54.1 | | |
| 5 | 23 | 18.9 | | |
| Total | 122 | 100.00 | | |

TABLE 16: NAFEST ORGNAIZED BY NCAC WITH FESTIVAL COLLOQUIM IS A WAY OF PRODUCING AN INTER-PLAY BETWEEN CULTURE AND NATION BUILDING

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 0 | 0.0 | 4.03 | 0.574 |
| 2 | 4 | 3.3 | | |
| 3 | 6 | 4.9 | | |
| 4 | 94 | 77.0 | | |
| 5 | 18 | 14.8 | | |
| Total | 122 | 100.00 | | |

TABLE 17: NCAC HAS CONTRIBUTED IN THE CREATION OF RESEARCH CENTRES LIKE DURBA, REGATTA

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 5 | 4.1 | 3.61 | 0.984 |
| 2 | 14 | 11.5 | | |
| 3 | 20 | 16.4 | | |
| 4 | 68 | 55.7 | | |
| 5 | 15 | 12.3 | | |
| Total | 122 | 100.00 | | |

TABLE 18: PROMOTION OF NATIONAL INVENTORIES OF TECHNOLOGY

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 0 | 0 | 4.20 | 0.602 |
| 2 | 2 | 1.6 | | |
| 3 | 6 | 4.9 | | |
| 4 | 72 | 64.8 | | |
| 5 | 35 | 28.7 | | |
| Total | 122 | 100.00 | | |

TABLE 19: PROMOTION OF NATIONAL CULTURAL DIRECTORIES

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 11 | 9.0 | 3.10 | 1.153 |
| 2 | 30 | 24.6 | | |
| 3 | 29 | 23.8 | | |
| 4 | 40 | 32.8 | | |
| 5 | 12 | 9.8 | | |
| Total | 122 | 100.00 | | |

TABLE 20: PROMOTION OF NATIONAL FESTIVALS

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 8 | 6.6 | 2.69 | 1.107 |
| 2 | 9 | 7.3 | | |
| 3 | 12 | 9.8 | | |
| 4 | 23 | 18.9 | | |
| 5 | 70 | 57.4 | | |
| Total | 122 | 100.00 | | |

TABLE 21: PROMOTION OF NATIONAL TRADITIONAL SPORTS

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 6 | 4.9 | 2.69 | 1.107 |
| 2 | 76 | 57.4 | | |
| 3 | 13 | 10.7 | | |
| 4 | 22 | 18.0 | | |
| 5 | 11 | 9.0 | | |
| Total | 122 | 100.00 | | |

TABLE 22: PROMOTION OF NATIONAL LITERATURE

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 38 | 31.2 | 2.33 | 1.056 |
| 2 | 20 | 16.4 | | |
| 3 | 57 | 42.6 | | |
| 4 | 10 | 8.2 | | |
| 5 | 2 | 1.6 | | |
| Total | 122 | 100.00 | | |

TABLE 23: PROMOTES NIGERIAN CULTURE THROUGH ITS INTERNATIONAL ENGAGEMENTS

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 13 | 10.7 | 2.84 | 1.249 |
| 2 | 27 | 22.1 | | |
| 3 | 22 | 18.0 | | |
| 4 | 25 | 20.5 | | |
| 5 | 35 | 28.7 | | |
| Total | 122 | 100.00 | | |

TABLE 24: ENCOURAGEMENT OF NATIONAL FOOD INDUSTRY

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 3 | 5.7 | 4.04 | 0.93 |
| 2 | 2 | 11.5 | | |
| 3 | 27 | 18.0 | | |
| 4 | 45 | 36.9 | | |
| 5 | 45 | 36.9 | | |
| Total | 122 | 100.00 | | |

TABLE 25: PROMOTION OF NATIONAL FASHION INDUSTRY

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 7 | 5.7 | 3.67 | 1.146 |
| 2 | 14 | 11.5 | | |
| 3 | 22 | 18.0 | | |
| 4 | 48 | 39.4 | | |
| 5 | 31 | 25.4 | | |
| Total | 122 | 100.00 | | |

TABLE 26: PROMOTION OF NATIONAL TRADITIONAL MEDICINE

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 2 | 1.6 | 3.77 | 1.002 |
| 2 | 12 | 9.8 | | |
| 3 | 30 | 24.6 | | |
| 4 | 46 | 37.7 | | |
| 5 | 32 | 26.3 | | |
| Total | 122 | 100.00 | | |

TABLE 27: PROMOTION OF NATIONAL ARCHITECTURE

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 50 | 41.0 | 1.93 | 0.864 |
| 2 | 31 | 25.4 | | |
| 3 | 41 | 33.6 | | |
| 4 | 0 | 0.0 | | |
| 5 | 0 | 0.0 | | |
| Total | 122 | 100.00 | | |

TABLE 28: PROMOTION OF NATIONAL ENTERTAINMENT

| S/N | FREQUENCY | PERCENTAGE | M | SD |
|---|---|---|---|---|
| 1 | 11 | 9.0 | 3.43 | 1.260 |
| 2 | 19 | 15.6 | | |
| 3 | 27 | 22.1 | | |
| 4 | 36 | 29.5 | | |
| 5 | 29 | 23.8 | | |
| Total | 122 | 100.00 | | |

SUMMARY

| | Objectives of the NCAC in Cultural Development | Contribution of NCAC to the Development of National unity, self-reliance and self-sufficiency | Promotion of research centres, crafts centres, inventories of technology, cultural directories, festivals, Traditional sports and Literature | Encouragement of viable industries in Nigerian National Food, Fashion, Traditional Medicine, Architecture and Entertainment |
|---|---|---|---|---|
| Directors | SD = 0<br>X = 4 | SD = 0.35<br>X = 3.5 | SD = 0.10<br>X = 3.64 | SD = 0.14<br>X = 3.7 |
| Zonal Heads | SD = 0.42<br>X = 3.56 | SD = 0.36<br>X = 4.61 | SD = 0.39<br>X = 3.08 | SD = 0.45<br>X = 3.22 |
| HOD/Units | SD = 0.46<br>X = 3.65 | SD = 0.43<br>X = 3.67 | SD = 0.42<br>X = 3.23 | SD = 0.49<br>X = 3.32 |
| General | SD = 0.45<br>X = 3.67 | SD = 0.43<br>X = 3.72 | SD = 0.42<br>X = 3.27 | SD = 0.49<br>X = 3.34 |