A CONTEXTUAL STUDY OF VISUAL ART PROGAMMES FOR CHILDREN AT THE NATIONAL GALLERY OF ART

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DECLARATION

I, Obizue Justus Eze, hereby declare that this thesis has been written by me and is a record of my own research. It has not been presented in any previous application for an award of a higher degree, in any other University. All quotations are indicated by quotation marks and sources of information are acknowledged by means of references.

…….. …… ……..……

Obizue Justus Eze Signature Date

CERTIFICATION

The thesis titled: **A CONTEXTUAL STUDY OF VISUAL ART PROGAMMES FOR CHILDREN AT THE NATIONAL GALLERY OF ART** meets the regulations governing the award of the higher degree of Master of Arts (M.A) Art History of the Ahmadu Bello University, Zaria, Nigeria. The thesis is therefore, approved for its contribution to knowledge and its literary presentation.

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DEDICATION

To God Almighty through Jesus Christ, who kept me till this day despite numerous life challenges. To my wife Onyinyechi and my children who pray for me always, God bless your efforts.

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I wish to sincerely show my gratitude to all members of staff of Department of Fine Arts, Ahmadu Bello University, Zaria, who have demonstrated immense support to me during the period of this study. I am particularly grateful to Dr. G.G. Duniya my Major Supervisor who assisted me greatly in this study. His friendly dispositions and love throughout the period of this study are highly appreciated.

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ABSTRACT

The National Gallery of Art (NGA) as an agency of Government under the Federal Ministry of Tourism, Culture and National Orientation, is vested with the responsibility of supervising the visual art sector. This is enshrined in the NGA Amendment Act 2004 which stipulates their functions and mode of operation. One such mandate is to ensure good up-bringing as well as prepare children for the needed roles of patriotism, loyalty, governance, and appreciation of good cultural values. The children art activities of the NGA are the focus of this study. The problem of this study therefore is that, the nature and content of the visual art programmes for Children at the National Gallery of Art, as well as the scope of their activities, are yet to be scholarly examined and documented within the context of their impact and contributions to the development of Nigerian children and indeed modern art in Nigeria, hence, the need to critically examine, as well as document them, with emphasis on Saturday Art Club and National Children's Art celebration. This is done with the aim of revealing the scope, nature and contents of such children art programmes as well as their contributions to art practice in Nigeria. The objectives of this study are to: (1) critically appraise and document the children's art programmes of NGA in relation to their objectives (2) examine the scope, nature and content of NGA children's visual art programmes and (3) investigate the benefits (if any), derived by children and professional artists from the children art programmes of NGA. In order to achieve this, literature relevant to the study were sourced. These include books, journals, exhibition catalogues and research reports. Questionnaires and oral interviews were used to obtain data, while two sampling techniques; random sampling and judgmental sampling methods were adopted, as also used by Duniya (2000), Mamza (2000) and Yaktal (2009). Two qualitative research approaches; historical and descriptive methods were employed. Pilot study was conducted in six NGA centers of Abuja, Umuahia, Uyo, Port Harcourt, Minna and Lagos. From the analysis and discussions, the study reveals that the nature of NGA children art activities are carried out on the basis of stimulating creative spirit in children through art competitions, fostering unity among Nigerian children as well as celebrating children's achievements through the children's art exhibition and celebration. However, findings reveal that the scope of NGA children's visual art programmes is narrow compared to a number of children that are opportuned to participate in the programme. The study therefore recommends that the scope, nature and content of visual art programmes for Children at the National Gallery of Art need to be improved and scholarly documented.

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CHAPTER ONE
INTRODUCTION

Background of the Study

Children in every society are broadly categorized as part of the population that has not been properly integrated into adulthood, or young ones that are yet to attain the age or stage of taking responsibilities for roles that are performed by adults. The task of training children for a better tomorrow is therefore, taken very seriously; not only because they are leaders of tomorrow, but also because, they are the practical way of ensuring the sustenance and survival of a people's culture, into the next generation. As such, different programmes have been designed (formally or informally) by individuals, groups or institutions to promote and celebrate children's knowledge as well as skills, on various aspects of culture. For example, the United Nations Education, Scientific and Cultural Organization (UNESCO), in recognition of this, have set aside May 27, of every year to celebrate children's achievements and dreams throughout the world.

Apart from that, other nations have children's programmes to enable them get good up-bringing as well as prepare them for the needed roles of patriotism, loyalty, governance, and appreciation of good cultural values (Muku, 2011). In the United States **4-H** is a non formal educational programme that is primarily developed for young people from 5 to 19 years of age. The organization's symbol "**4-H**"stands for the development of children and youth through Head, Heart, Hands, and Health. The overall aim of the organization is to help children and youths acquire knowledge, life skills, and attitudes that will enable them to become self-directed, productive, and contributing members of society. In Nigeria also, such programmes have been developed by schools or institutions with specific objectives that are fashioned towards promoting children's abilities in certain

areas of cultural endeavour. In visual arts, government agencies and other cultural bodies like the National Gallery of Art (NGA), National Commission for Museums and Monuments (NCMM), National Council for Arts and Culture (NCAC), Society of Nigerian Artists (SNA), and some foreign cultural centers like Gothe-Institut (GI) and Alliance Francaise (AF), have been organizing children's art programmes and promoting visual artists in Nigeria for decades now. Examples of such programmes include children art competition, exhibition, primary and secondary school children's art workshops.

The National Gallery of Art by its statutes of Decree 86 of 1993 as amended by the National Assembly Act (2004) is empowered to organise competitions and talent hunts in fine and applied arts. It is a Federal Government Agency responsible for the development of modern Nigerian visual arts, including art works produced by children. The Gallery promotes and celebrates children's knowledge as well as skills, on various aspects of visual arts through their numerous children's art activities, such as the Saturday Art Club, National Children's Art Celebration and Children's art Exhibition. However, most of such children's visual art programmes have not been scholarly studied and documented especially as it relates to their contributions to modern art development in Nigeria, as information on their activities are only sourced from event brochures, conference papers and catalogues. The scope, nature and content of these children's art activities need to be studied. It is in view of this, among other factors that the researcher carried out a study of visual art programmes for children at the National Gallery of Art.

Statement of Problem

The overall mandates of National Gallery of Art (NGA) are directed towards visual art promotion. The Saturday Art Club and National Children's art celebration are by design, some of the major activities of the Gallery which are aimed at discovering talented children through monthly Saturday meetings, and helping them to promote, stimulate and

harness their creative potentials. This is in line with NGA number three function which is Organizing Competitions and talent hunts in fine and applied arts and the United Nations Education, Scientific and Cultural Organization (UNESCO) declaration on Children which have set aside May 27, of every year to celebrate children's achievements and dreams throughout the world.

The problem of this study therefore is that the nature and content of these NGA children's art programmes, as well as the scope of their activities are yet to be scholarly examined and documented within the context of their impact and contributions to the development of Nigerian children and indeed modern art in Nigeria, hence, the need to critically examine, as well as document them, with emphasis on Saturday Art Club and National Children's Art celebration.

Objectives of the Study

The objectives of the study are to:

1. examine the scope, nature as well as the contents of NGA children's visual art programmes.
2. appraise and document the children's art programmes of NGA in relation to their objectives.
3. investigate the benefits (if any), derived by children and professional artists from the children art programmes of NGA.

Research Questions

The following questions are necessary to achieve the objectives of this study;

1. what is the nature of NGA visual arts programmes for children ?
2. How is the scope of NGA visual arts activities?
3. How does the content of NGA visual arts programmes look like?

Justification for the Study

Today, there exist some biographies, conference proceedings and books written by professionals within the art sub sector and published by the National Gallery of Art on

various activities of the Gallery. However, not much has been documented on the Saturday art club and National Children's art celebration. Children need to be motivated to have faith in themselves and be more inspired to pursue a career in art. This study is therefore, justified because, it will documentarily present, as well as, discuss the activities of the National Gallery of Art especially the Saturday art club and National Children's art celebration as it relates to its roles and functions in modern Nigerian art.

Significance of the Study

This study brings to light, new ideas and information necessary for further growth within the art community in Nigeria and the National Gallery of Art especially as it relates to the promotion of children's art. It will also be of immense benefit to stakeholders involved in Children's developmental programmes. This is because, it will serve as, not only a new perspective, but a working document, which will present a documentary history of the activities of the Gallery, and a fair picture of how the NGA has performed over the years in terms of children's programmes.

Scope of the Study

This study focused mainly on children's visual art programmes of National Gallery of Art from (2002 to 2012) with emphasis on (2008 to 2012) when the National Gallery of Art consistently ran a number of children's art programmes, as well as carried out cultural activities that are child-art inclined in Nigeria. Such programmes include the Children's Saturday art club, Children's art celebration, Children art exhibition, as well as other children related art activities carried out by NGA within that period.

The NGA has centers in some Nigerian cities; this study is further delimited to NGA stations that are running children's art programmes relating to Saturday art club and Children's art celebration namely; Abuja, Umuahia, Uyo, Port Harcourt, Minna and Lagos.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Introduction

This study is expected to be a major source of information in one concise document on the children's visual art progammes of National Gallery of Art in the development of modern Nigerian Art. The researcher has consulted books, journals, exhibition catalogues and research reports which are aimed at sourcing information relevant to this study. Information gathered from related literature is presented in order to guide the study and documentation of the children's art activity of the National Gallery of Art.



Fig. 1: An example of NGA children art programme held at the NGA premises Utako, Abuja on Saturday 17th May, 2008. Source; NGA collection

In order to document the activities of National Gallery of Art (NGA) as it relates to children art programmes, the study has reviewed some works (written articles, conference papers, journals as well as other literary materials) from different writers and authors, which are of relevance to the topic of this study. The review was carried out under specific headings, so as to guide in the understanding of the varied issues related to the subject matter.

Origin of the National Gallery of Art

The National Gallery of Art (NGA) as a Federal Government Agency, under the Federal Ministry of Tourism, Culture and National Orientation, was established under Decree 86 of 1993. The Decree was amended by the Act of the National Assembly, under the National Assembly Amendment Act (2004), on the 12th of May, 2004 and referred to as "The Gallery". Its headquarters is situated in the Federal Capital Territory, with other offices in twenty three centres in Nigeria; namely Abuja, Umuahia, Uyo, Minna, Port Harcourt, Lafia, Kano, Maiduguri, Makurdi, Kaduna, Lokoja, Bauchi, Jos, Damaturu, Gusau, Lagos, Abeokuta, Benin, Igbo Ukwu, Abakaliki, Enugu, Calabar and Oshogbo.

The broad objectives of the National Gallery of Art according to NGA Act (2004) are to: (i) Serve as a repository for artistic creations of modern art practice in Nigeria; (ii) Promote research, education and appreciation in art and works of art; and (iii) Be a corporate body, and shall have power to sue and be sued. From the three objectives are eight mandates which define the specific functions of the National Gallery of Art (NGA). The Act highlights the eight stated functions of the Gallery therefore as:

a. Acquiring and collecting modern Nigerian art works;
b. Organising permanent and temporary art exhibitions;
c. Organising Competitions and talent hunts in fine and applied arts;
d. Receiving donations and endowments to support the national collection of art works;
e. Sponsoring and encouraging research into all aspects of art;
f. Organising workshops, lectures, seminars and conferences on the theory, practice and appreciation of art.
g. Establishing and maintaining a documentation centre on art and artists;
h. Promoting excellence in the theory and practice of art through the award of grants to artists and art scholars.

The Act also reveals that the Gallery is administratively governed by a policy making body known as the Board of Management, also called "The Board". It consists of a Chairman, the Director-General of the Gallery, one representative of the Federal Ministry of Information and Communication, one representative of the Federal Ministry of Culture, Tourism and National Orientation, one representative of the Society of Nigerian Artists, one representative of the National Commission for Museums and Monuments, one representative of the National Council for Arts and Culture, five other persons, at least one of whom shall be a woman knowledgeable in the various disciplines of Art. The Chairman and Members of the Board are appointed by the President of the Federal Republic of Nigeria. They hold office for a period of four years, on the conditions provided in the letter appointing them and are eligible for a further term of four years with not more than three members replaced at the end of each term. The Board can establish working committees as may be necessary for the planning and organization of the NGA different activities.

To fulfill the specifications of its given mandate on the practice of visual art in contemporary Nigerian art practice, several art programmes are developed by the NGA. These include Temporary and Permanent Exhibitions, Annual Distinguished Lecture, Annual National Children's Art Celebration and Exhibition, National Children's Art Exhibition, Annual National Visual Art Competition, International Art Expo Lagos, Kaduna, Enugu, National Symposium on Nigerian Visual Art, International Visual Art Teacher's Workshop, Saturday Art Club for Primary and Secondary Schools, Kindergarten 12 (K-12) Workshop in collaboration with Ohio State University, USA, Abuja Art Biennial (ARESUVA), Nigerian Visual Art World Tour (NIVATOUR) Stakeholders Forum, Visual Art Roundtables and Independence Day exhibition.

Development of the National Gallery of Art

National Gallery of Art was established in 1993. The primary aim of the NGA is the promotion of visual art practice in Nigeria. This she does through her various activities which include visual art programmes for children.

Ogbuewu (2003) notes that:

> *We have looked at examples of Government best practices in the arts and at corporate social responsibility initiatives here and elsewhere, which seek to engage with broad communities to the mutual benefit of all involved. The result is a simple, yet sustainable programme, which will encourage young people to take art seriously, and to consider it as a profession which has the power to transform lives and lasting difference*.

Although the thrust of Ogbuewu's view is on the collaboration of artists and corporate bodies for the benefit of the social growth of Nigerian peoples, he however, touches on the need to encourage young people to take art seriously. The author did not explain in which ways artists will contribute or benefit from this collaboration. He also did not suggest in which ways the artist could improve themselves so as to grow along with the Gallery. This review analysed as well as recommends specific areas which will improve NGA programmes, especially by way of encouraging not only children but also artists' collaboration, to ensure the development of the NGA and mutual benefit by Children and professional artists.

Oloidi (1995) on the other hand states that, "with the establishment of the National Gallery of Art and the appointment of successive substantive Director Generals, a lot has changed in the appreciation and practice of modern art in Nigeria". The author believes that, the emergence of the National Gallery of Art with innovative programmes has assuaged all the clamour and quest for recognition and support among artists and art lovers. While Oloidi (1995) mentions innovative programmes by NGA, he does not specify with relevant examples that can aid one's understanding of such activities. The

Nigerian artists look up to the Gallery for hope and support. The management of the National Gallery of Art is not oblivious of this fact. Severally in diverse foray, various Chief Executives of the NGA have made lots of promises to deliver on the vision and mission of the Gallery, to bring the practice of modern Nigerian Art to enviable heights. Muku (2010) also understands the need for NGA to carry out programmes that will fulfill its mandate to the Nigerian modern art society. According to the author, "The National Gallery of Art has a mission to promote our young artists to express themselves as individuals through their own creativity, so that the visual arts can once again take a central and vital role at the very heart of society in Nigeria.*"* The author also states that, this vision will help maintain and preserve our own unique cultural identity in the face of the homogenizing effects of the global intents to spread out proper knowledge of art, on our educational as well as on a training level simultaneously. The author further believes that art expositions and fairs have the potential to stimulate creativity, unlock great talents and raise personal aspirations and expectations in those who take part, and will also serve as an economic vehicle for tourism, in a rich and vibrant country as Nigeria.

However, Muku could not appropriately detail down the nature and scope of such programmes that have the potentials to stimulate creativity, or mention Saturday art club or National Children's art celebration as children art programme that could increase talent hunt in art. This review therefore, examined in specific details areas that NGA children's art programmes have contributed (or otherwise) to the development of the NGA, using her mission and vision statements as basis for analysis. The vision of the NGA is to become a world class Gallery and global tourist destination while its mission is to serve as the repository of Nigeria's creative spirit and to promote the appreciation of Nigerian art. This is viewed in relation to her contributions in the area of children's visual art and development of modern Nigerian art.

Obafemi (2005) also remarks that "In recent times, the Federal Government, through the Ministry of Culture and Tourism, has made positive motions towards centralizing culture in the national agenda." The author also observes that the cultural policy produced since 1988 is being vigorously re-worked on and re-energized, with active involvement of cultural workers and scholars. Various committees, he says, have been set up in collaboration with United Nations Educational Scientific Cultural Organization (UNESCO) to give relevance to culture and tourism in the economic reform project of Nigeria. According to the author, it is quite incontestable that museums, galleries and archives reflect the material culture and civilization of any society, any people and any nation.

Obafemi's mention of galleries, as among the cultural institutions which reflect culture and civilization, signifies the importance of galleries to the society. However, he did not properly establish the role of such, neither did he explain with specific examples, how galleries through some of their programmes reflect culture and civilization of the society. Also, the author did not state or mention the importance of documenting the activities relating to children visual art programme like Saturday art club and National Children's art celebration. This review identifies specific children's art programmes of NGA that are vital for promoting culture and civilization of Nigeria peoples. It also documents such programmes for later generation.

Similarly, Diop (1986) remarks that "Culture, is the subtotal of the material and immaterial tools, artworks and works of art of a people and knowledge accumulated by the people." The author further links culture and civilization as fundamental facets through which man's life is expressed with respect to nature, his fellow men and the society he lives in. This author believes that the practical manifestation of art by man, are conscious attempts to come to terms with nature and the demands of his environment, so

as to, understand and survive it. In view of that, it can be observed that, modern art delves into areas that portray man's culture and environment and also promote creative skills necessary for man's survival in life. Although Diop did not specifically address the issue of carrying out a documentary history of cultural bodies like NGA, he was able to mention or touch on the essence of modern art practice which is the promotion of artistic skills, necessary for human survival in life. This study also investigates the viability of modern art practice in relation to socio-economic challenges of the children's art programmes of the Gallery and what NGA can do to improve this and foster the development of art in Nigeria.

From the foregoing, the literature consulted indicates that no academic study has been done to properly document the activities of NGA with regards to her children art programmes. This study provides literature with relevant plates to document the activities of children art programmes of NGA in Nigeria's modern art development.

The National Gallery of Art as an Agency of the Federal Government of Nigeria is vested with enormous responsibilities. Among such responsibilities is the issue of education through art. This is achieved through the development of her various children art programmes and exhibition of artworks produced during such activities. The production of academic publications which enhances the study and practice of children's art is not only necessary but relevant to the growth and development of the child.

NGA's promotion of visual arts activities in Nigeria

The National Gallery of Art as a Federal Government Agency vested with the responsibility of overseeing the visual art sector as relates to Children's art in Nigeria is the focus of this study. Before the inception of the Gallery, visual art practice in Nigeria had been in existence. Modern Nigerian art practice per-se had overtaken the classical,

otherwise known as traditional arts of Africa. Both forms emphasized the production of art works in painting sculpture, and other media.

The National Gallery of Art is vested with the supervision and support of modern Nigerian visual art in Nigeria including Children art activities. This, according to NGA Act (2004) dates from 1900 till date. This is distinct from the Museum which is mandated by her Act to supervise antiquities and monuments dated from the classical periods of Nigeria's history to 1900. The word 'modern' is relative in its usage and only applicable to individual cultures. While the word modern in Nigeria dates from 1900, it exceeds far more beyond that in Western art of France and Italy. Bowness (1967) clarifies this;

> *When does modern art begin? At which moment in the great historical progression of art does a flavor of our own time suddenly come into painting, so that we feel we are no longer looking at something that belongs to another age and civilization? Clearly the change took place in France and in the 19th Century; but claims could be made for a number of individual pictures, for it was of course no sharp or distinct break.*

The Author however adds that claims could be made for a number of individual pictures made in the classical period still with the semblance of modern art. According to him, if we look at the ideals of the century, there is one painting that suggests a new beginning in more ways than one. This suggests that the word modern art is relative. This idea was supported by Canaday (1959). He gives reasons for the art revolution that brought about modern art in the world. He says that;

> *As an adjunct to the political idealism of the French revolution in its first days, classism in painting was dedicated to a revival of the intellectual purity and the moral force by ancient Greece and Rome as they were currently imagined by philosophers and aestheticians. Modern Art begins nowhere because it begins everywhere. It is fed by a thousand roots, from cave paintings 30,000 years old to the spectacular novelties in last week's exhibitions.*

In Nigeria, modern or contemporary art could be traced to the efforts of Chief Aina Onabolu, (1882-1963), the then Federal Director of Education in Nigeria. His efforts at

getting children and youths trained in modern visual art practices necessitated a movement in Nigerian Art, which brought about radical changes in ideas and synergy between the traditional and modern art practice in Nigeria. His entry into the Nigerian art scene sowed the seed of art development by training students at the primary and secondary school levels of education. Oloidi (2006) notes that "However, between 1910 and 1920, this art genius (Onabolu) had already succeeded in teaching privately, school boys in the Lagos Island, particularly at Igbosere, Catholic Mission street and Breadfruit". The Author also remarks that without formal permission, he had also started teaching his "art of drawing and perspective" in several primary and secondary schools, but without official financial gratification. Though in an informal way, Onabolu had thus started building his followership, his school, for naturalistic representation.

Dike (2003) describes these years of Aina's efforts as years of immense challenges. He Says;

> *The three or four decades of Nigerian art since Aina Onabolu, Ben Enwonwu, Lasekan and the great revolutionary spirit of the Zaria art society have been indeed years of immense challenges. These have been years in which Nigerian traditional and modern art earned the deserved embrace of the creative world. They were the years in which contemporary Nigerian art assumed new relevance in the scheme of national development despite the inadequacy of support and appreciation by the Nigerian public.*

The author also remarks that before these years, discussions, seminars, colloquia, journals, magazines and other forms of publications have since early 50's taken stage in the production, promotion and presentation of Nigerian art. He says that the time for an in-depth analysis of Nigerian art has now arrived. From Zarianism, the intellectual melting point of Nigerian art, to years of obfuscation with European concepts, we are now at the stage where we have to use available data to seek a proper understanding of the dynamics of Nigerian art; this the National Gallery of art seeks to achieve. The study

notes that the author believes that a lot of publications have been made in the area of modern art. However, he did not identify the role and place of NGA's children art programmes in the development of modern art practice in Nigeria. The study also notes, that Aina's efforts at developing children art through his teaching at both primary and secondary schools was only his voluntary effort. It did not say what efforts the government or other stakeholders in the sector made to support him to promote children's art.

Before the establishment of the National Gallery of Art, artists worked with less patronage and lacked support and avenue through which their works received government attention. The collection of works was done by private galleries and individuals. Antiquities and ancient finds of the Nok and Igbo Ukwu were already preserved in the National Museum. It became imperative that contemporary or modern Nigerian art works needed a home where collection and exhibition will preserve their worth. Shagari (1981) corroborates this, and says that " the establishment of the National Gallery of Art marks an important landmark in the history of Nigeria's artistic development recorded since the Nok period through the Ife, Benin and Igbo Ukwu civilizations to the present, spanning over 3,000 years." He also notes that it is in every respect, the desired abode for an effective dissemination of Nigerian contemporary art started over half-a century ago to the great benefit of the country's social development.

The author concludes that modern art of Nigeria, devoid of any of the serious mystical norms that characterize traditional art, could be officially dated back to some sixty years ago with the pioneering brush-strokes of Chief Aina Onabolu (1882-1963) the first academically trained Nigerian Artist. He therefore restates that it now becomes pertinent to assuage the clamour for a national store house for contemporary arts in Nigeria. With the establishment of the NGA, works of art have so far been collected and kept as

national treasures. However, from all publications of the Gallery available, it is of note that no art work produced by children, has been officially documented and captured into the national treasure. This perhaps could describe how unserious, the NGA views the acquisition and quality of artworks produced by children.

Artworks collected and exhibited by the National Gallery of Art include Paintings, Sculpture, Textiles, Graphics, Ceramics, Jewelry, Architecture, Drawings and Prints, Photography and Communication arts. Ugo (2009) in her oral interview notes that "the National Gallery of Art acquired these works to be showcased in temporary, permanent, local and international exhibitions". She also notes that the Gallery collects works of art through the following methods;

(1) Direct purchase from artists who come to the Gallery to offer their works for sale.
(2) Donation of artworks to the NGA by individuals or groups.
(3) Exchange of artworks with other agencies in Nigeria or abroad, which perform similar functions with the Gallery.
(4) The engagement of artists or students in Gallery programmes such as Visual art competitions, train-the-trainers art teachers workshop, Saturday Art Club or art residencies where artists practise and produce artworks on the spot.

Though the author mentioned the Saturday art club as an avenue for collection of art works by the Gallery, the study did not reveal the nature, number and quality of such works acquired or evidences of children art works acquired. Hence, there is need for an academic research to investigate and document such assertions. However, the study remarks that children's art works are only exhibited and dismantled without properly preserving them for future use. They are once captured in their brochures and discarded after. This, the study believes is as a result of lack of value for children's art development in Nigeria.

The National Gallery of Art embarks on series of art exhibitions aimed at uplifting the practice of art in Nigeria. A visit to the NGA Lagos Office confirms that the establishment of the Aina Onabolu studios, commissioned in 1999, provides a platform for effective exhibition of artworks by the Gallery. This has assisted the NGA to exhibit many artworks produced by several artists throughout Nigeria.

Ibrahim (2007) agrees with this, when she states that;

> *The National Gallery of Art has within this period of study sponsored artists, art bodies and non-governmental agencies respectively to package their exhibitions. These include Ndubuisi Ahanonu, Levi Yakubu, Best Ochigbo, Bruce Onobrakpeya, Oladele Olaopa, Krydz Ikwuemesi, Gani Odutokun, Kolade Oshinowo, Oladapo Afolayan, K.K. Karunwi, to mention but a few.*

Apart from these supports, the author also remarks that, the National Gallery of Art has her permanent exhibitions at Lagos and other outstations throughout the federation. Temporary exhibitions are also mounted in cases where such needs arise. These could be during schools visits or as may be requested by government or collaborators. During such visits, the NGA conducts students round her various exhibitions and guides them to appreciate art works exhibited. The study observes that the National Gallery of Art has within this period of study failed to sponsor children or art bodies and non-governmental agencies that promote children's art to international events and have not solely packaged their exhibitions. This perhaps could be attributed to lack of will in the part of the Gallery to motivate children in developing a career in art.

The National Gallery of Art amendment Act 2004 also empowers the Gallery to receive donations and endowments to support the National Gallery collection of works of art. As a Federal Government funded agency, the Gallery receives funds from the budgetary allocation of Government. This she uses to perform her numerous functions. However the

Gallery collaborates with other private and public agencies and receives donation of funds and artworks to boost the national collection and endowment for the arts. Ugo (2009) also states that "apart from the Ford Foundation which offered little support to the Gallery's Saturday Art Club in (2006), no other known donations or endowments have been received". She says that the Gallery notwithstanding organizes art competitions to motivate young talented Nigerians to choose art as a career. These include the National visual art competition, the children's day events and annual art competition for school children from primary to secondary schools. The author further notes that the National visual art competition is an avenue to reach out to professional artists, students and lovers of art to participate in a competitive drive to produce the best artworks worthy of winning prizes for the best performing artist. The annual children's day competition provides an avenue for school children to produce artworks in different media of art from a given theme chosen every year. The same theme is also adopted throughout the Gallery outstations in all the geo-political zones in Nigeria.

Ojeonu (2010) corroborates this. He says "that the event also witnessed the presentation of awards to deserving schools and students in the different award categories, including consolation prizes''. He also remarks that it was a memorable experience for participating Nigerian children as they looked radiant in their various cultural attires and keenly competed in the various award categories. This, he says, will motivate some of them to choose art as a career. The study however, notes that children who participate in Gallery programmes are not adequately rewarded. A situation where electronic materials such as fans and kettles are given to winners with poster colours and brushes added, may not be enough, to motivate further participation in children's art events, especially when their parents and schools have spent a lot of money to assist them produce their art works for the competition. It is also noted that the NGA does not follow up the winners at their events after the programmess to ascertain their future involvement and progression in art

activities. The review believes that funds allocated to the development of children art development need to be fully utilized to achieve desired goals.

The National Gallery of Art promotes research practice in the areas of visual art. Ibrahim (2007) also notes that "the NGA encourages research and conferences on art"[14]. This according to the author, manifests in her over twenty publications comprising papers presented at conferences and workshops, educational books, the USO Journal and the ARTmosphere magazine; all organized and produced by the National Gallery of Art. The All Nigerian Symposium on Nigerian art avails art scholars the opportunity to submit abstracts and later present well researched papers on chosen themes dealing with diverse areas of art. Themes and sub themes are carefully chosen, to address areas of need and interest to the visual arts sector. This programme is rotated among Universities, Polytechnics and Colleges of Education throughout the Federation. The author further says that the first symposium was presented at the University of Nigeria Nsukka in 1998, with the second at the Obafemi Awolowo University in 2006. The third was held at the University of Benin in 2008 while the 2009 edition was held at the Yaba College of Technology in Lagos. Papers presented at these symposia have been published to aid research work. She re-states that, the Kindergarten 12 (K-12) programme organized in collaboration with the Ohio State University in USA every year provides the opportunity for art teachers to brainstorm and deliberate on new ideas which elicit research studies and enrich the artists. Knowledge acquired from the programme is hence transmitted back to the students when the teachers go home.

The review notes that papers presented at different workshops and conferences of the NGA have less impact at the lower levels of children art development and have not assisted primary and secondary teachers and students to have access to well researched documents on children's art, which have provided far reaching information, to help their

career progression. However, the review notes that no academic research has been conducted specifically in the area of children's art activity, especially at the Nursery and Primary school levels by NGA. It also observes that since the last edition of 2009, the K-12 programme has not been organized. This, the review reveals is as a result of disagreements in terms and conditions between the Ohio State University USA, and the National Gallery of Art. Simlarly, the Study observes that the USO journal was last published in 2005 while the ARTmosphere magazine went out of circulation since 2009.

The National Gallery of Art, in her bid to fulfill her mandate, organizes workshops, seminars, lectures and conferences in the area of visual arts. Ugo (2009) further lists the Gallery programmes to include; the ARTexpo Lagos, African Regional Submit on Visual Art (ARESUVA), All Nigerian Symposium on Visual Arts, Saturday Art Club, Art residency programme, Stakeholders meeting, Business think tank committee meeting, Train the trainers workshop, Kindergarten 12 (K-12) art teachers workshop in collaboration with Ohio State University (USA), Temporary and permanent exhibitions, Art funfair/concert talent hunt programme and the Visual Art world tour. The National Gallery of Art, according to the author, adopted the ARTexpo Las Vegas franchise which culminated in the launching of the ARTexpo Lagos, 27th -31st August, 2008.

Ikpakronyi (2008) believes that this programme enabled Art galleries in Nigeria to form an organized body to assist in the regulation of their activities. According to him; "… to regulate their activities, they have constituted themselves into a body known as Art Galleries Association of Nigeria (AGAN), through which the National Gallery of Art is organising this programme, ARTexpo Lagos, the very first edition in the country". Another notab,le programme of the NGA is the African Regional Summit on Visual Arts (ARESUVA). This conference and exhibition brings together African artists at home and in the Diaspora to present well researched papers and exhibition of the best of African art

works. The event was first inaugurated on the 9th of September, 2008 at the International Conference Centre in Abuja. Several reasons were canvassed for hosting the programme;

Musa (2008) also says that "Africa has beautiful artworks and landscapes and a great civilization which cannot be underestimated. These, the NGA intend to showcase through (ARESUVA)''. The author believes that through ARESUVA, the Nigerian artists could draw from the experiences of other notable artists in Africa. The National Gallery of Art also sponsored Nigerian artists to the Dakar Art Festival in Senegal in (2008) for a Nigerian Art exhibition. Uwaezuoke (2008) remarks thus; "This marked a turning point in the promotion of modern Nigerian visual Art." He also says that with 42 works by 16 artists, Nigeria asserted her presence in the on-going Dak-Art 2008. "Naija" (as the Nigerian event was titled,) was only one of the many "off" events of the month-long biennale, as further remarked by the author. He confirmed that the festival was held at the conference hall, Sofitel Teranga, 10 Rue Colbert BP 3380 Dakar, from the 12th to 28th May, 2008. The review notes that in all of these activities, none of the children art events of the NGA has drawn international attention.

It also observes that children art was neglected during ARESUVA 2008 and 2009. It also remarks that during ARESUVA, no art work produced by children was considered good enough to be exhibited by the NGA. The review also observes that during major national and international art events in which the NGA participated, none of their Children's art works were showcased. With lack of attention given to children's art, her interest is focused towards developing already mature and professional artists. This, the review believes does not augur well for even development of the art sector as children are the future hope for the growth of the art industry.

The Gallery and Modern Art in Nigeria

The National Gallery of Art has series of programmes aimed at actualizing its mandate to the development of modern art in Nigeria. It also collaborates with both Public and Private organisations to develop and organize joint programmes either in terms of support or outright sponsorship. The major essence of these programmes is to educate people, and also for the benefit of the Nigerian artists. It has developed programmes like the Saturday art club, the national Children's art celebration and the children's art exhibition in order to hunt for talents among young children. The review acknowledges that there is enormous responsibility vested on the Gallery to achieve this mandate, since developing the child is not as easy as one may envisage. Grillo (1998) agrees with this. He says;

> The art scene is a very busy one today even if the recession may have slowed it down a bit. Almost every month, one young artist is making his debut at an exhibition while the established artists are exhibiting once or thrice annually… The public, particularly those venturing into collecting art needs education which an institution like this Gallery should consider giving.

The author remarks that trying to educate young people and collectors at this stage will be "in our character", and one is never too old to learn. He agrees that lessons in art appreciation ought to start from the nursery and primary school levels, where no matter the profession the child eventually chooses, he/she is not visually illiterate and knows why he/she prefers one picture to the other. The numerous programmes organized by the Gallery are intended to promote the appreciation and value of modern Nigerian visual art. Okeke (2002) supports this view. He observes that "lack of art programmes may retard the general development of children and adults alike". The author also adds that African leaders are yet to grasp the true import of physical development, through design and the planning of the environment. Their failure to do so has been attributed to the general lack of visual literacy programmes as part of the learning process.

Some other programmes of the NGA include; Temporary and Permanent Exhibitions, Annual Distinguished Lectures, Annual National Children's Art Celebration and Exhibition, National Children's Art Exhibition, Annual National Visual Art Competition, International Art Expo Lagos, Kaduna, Enugu, National Symposium on Nigerian Visual Art, International Visual Art Teacher's Workshop, Saturday Art Club for Primary and Secondary Schools, Kindergarten 12 (K-12) Workshop in collaboration with Ohio State University, USA, Abuja Art Biennial (ARESUVA), Nigerian Visual Art World Tour (NIVATOUR) Stakeholders Forum, Visual Art Roundtables and Independence Day exhibition.

The Abuja Biennial (ARESUVA) which hitherto started as an annual event is now held bi-annually. It is aimed at showcasing the best of artworks from the African continent. Muku (2009) also corroborates this. He says that "the set objectives of ARESUVA is the promotion of visual arts as a strategy for achieving rapid economic development in the African Region as envisioned in the New Partnership for Africa's development (NEPAD)''. He also explains that it is a forum where leaders in business, politics, media, government and the creative industry from African countries are brought together to discuss key issues bothering on the art and culture sector and also an avenue for networking amongst participants. Features of the programme include exhibition, symposium and workshop for artists.

This review viewed the above named programmes of the Gallery and observed that those that are children related have not been given the desired attention. Emphasis has been laid on those events meant for professional artists that attract international attention. The NGA needs to look inwards, to see that children's art could generate more attention than ARESUVA. The National Children's Day Celebration takes place on the 27th of May every year. It has not received any attention as ARESUVA. However, the review notes

that no leadership, political, media, government or creative foray has been organized to discuss children art in Nigeria. There is need for an international workshop for African children art development, to be organized by NGA, to address the issues of lack of interest by African leaders in the areas of children's art.

The NGA also organizes annual independence anniversary exhibitions. This showcases photographs of Nigeria's political history. It features activities before and after Nigeria's independence. Akanbiemu (1999) agrees with this when he states that; "…the exhibition attempts to capture the trappings of the subject matter which runs through the entire gamut of Nigeria's political history". Hence, he continues, the exhibition is essentially about the pre-colonial nationalism struggle; the first republic, meritocracy and democratic interregnum, opinion leaders, the press and democracy to the fourth republic and the dawn of a new era. The National Gallery of Arts' independence exhibition holds on the 1st of October every year to commemorate Nigeria's independence from colonial rule. The exhibition traces Nigeria's history from the dark periods of dominance by the colonial authorities to the struggle for freedom and the final emancipation on the 1st of October 1960. The review observes that Children's activities and emancipation throughout Nigeria's history is neglected and not showcased during this exhibition. The review notes that though the NGA invites schools and colleges to view this exhibition, none of the art works produced by children from the cradle of Nigeria's civilization to date is showcased. This further reveals that though the NGA organizes events for children, it has not taken time to document children art activities in Nigeria from cradled to date.

The NGA also collaborates with private, public agencies and individual artists to fulfill its mandate. These are in the areas of art education, exhibition, sponsorship of capital projects, financing, research, publication and execution of its programmes. Azeez (2008)

notes that "…the NGA collaborated with Obafemi Awolowo University, Ile Ife to organize a conference''. He also confirms that, though not enough, the Gallery has given financial assistance to the Bruce Onobrakpeya Foundation (BOF), Society of Nigerian Artists (SNA) and Art Historical Association of Nigeria (AHAN). Ibrahim (2008) supports this; noting that "the NGA collaborated and participated in the national conference on art at the Obafemi Awolowo University, Ile Ife and the public presentation of a book in honour of Yusuf Grillo". The author also lists other collaborations to include; a conference celebrating Zaria Art School at 50, Round Table discussion at Goethe Institut, Best Ochigbo's Exhibition, exhibition/publication on Gani Odutokun and his works, publication of ARTmosphere, NGA news magazine, financial support to Bruce Onobrakpeya foundation; Society of Nigerian Artists (SNA-National); Art Historical Association of Nigeria (AHAN) and the exhibition of Krydz Ikwuemesi's works in collaboration with the centre Culturel Francaise, Abuja and Alliance Francaise, Enugu. The review reveals that no such collaborations have existed solely for the promotion of Children art. It also notes that apart from the NGA, no stakeholder has formed a non-governmental agency to fund and promote children's art activities.

The National Gallery of Art has sponsored art bodies and artists nationally and internationally to attend art fairs, exhibitions and programmes. Musa (2008) confirms this. He says "in my foreword to the exhibition brochure for this year's edition of ARTexpo Las Vegas, I stated that the National Gallery of Art (NGA) has since its inception in 1993, in addition to exhibitions it has packaged nationally, also packaged various works of Nigerian artists to several international art fora". The author states that his aim of doing so was to enable the Western audience to further understand the genesis and development of modern Nigerian art, especially the use of various terms in discussing same.

From the review so far, the researcher did not identify children sponsored by the NGA for any art activity or scholarship. This is probably due to either the lack of an in-depth knowledge and appreciation of its children art activities, or lack of interest in Children's art development by the NGA authorities. The review also did not reveal any child sponsored by the NGA to exhibit in any international or local art event. None of NGA themes of her annual symposium or conferences focused on Children's art activities. It also reveals that, apart from the national visual art competitions which provide instant financial reward, to both adult and children who win prizes, no child has been motivated through any financial assistance by the NGA.

CHAPTER 3
METHODOLOGY

Introduction

This chapter deals on the methods of investigation used by the researcher to carry out this study of visual art programmes for children at the National Gallery of Art. It explains the Research Design, Population and Sample, Research Instruments and Data Analysis Techniques employed to carry out the study.

Research Design

In order to successfully carry out a study of visual arts programmes for children at the National Gallery of Art, the researcher employed two qualitative research approaches. These are historical and descriptive methods. While the historical method was used basically to review data relevant to the history and development of NGA activities as it relates to the children's art programmes, descriptive method was employed to aid in the description of events, artworks and activities of the NGA especially, the children's art programmes. For the purpose of obtaining data for the study, field work was undertaken to six outstations of the Gallery. Documents such as catalogues, brochures, event programmes and books were also collected. The researcher adopted field trip as a reliable method to study and document the visual arts programmes for children at the NGA.

Population and Sample

Population: The population of this study comprised of 34 practising artists, 26 art teachers, 31 NGA's staff, 19 cultural workers and 18 members of the public who have attended NGA programmes.

Table 1; Spread of the population based on state where field work was carried out

NGA Centers	Practising Artists	Art Teachers	NGA Staff / Cultural Workers	Public
Abuja	8	7	12	4
Umuahia	6	5	8	2
Uyo	5	4	8	3
Port Harcourt	5	3	7	3
Minna	4	3	5	2
Lagos	6	4	10	4
Total	**34**	**26**	**50**	**18**

Source; the researcher

Sampling: The study made use of two sampling techniques which are: random sampling and judgmental methods. These were used by Duniya, (2000) in his Comparative Study of Styles, Themes, Forms and Social Functions of Contemporary Visual and Dramatic Arts in Ahmadu Bello University, Zaria; Mamza, (2000) on his study of the Contributions of Nigerian Artists and Art Educators to the Development of Art Education in Nigeria and Yaktal, (2009), in his study of the Role of Art in National Development; A Case Study of Kaduna Museum and Gallery.

The random sampling method was used to obtain sample. On the other hand, the judgmental sampling was used in selecting members of the population that the researcher believes have valuable information on the study area. Using the above methods, a total number of 152 members of the population were selected. Out of this number, one hundred and twenty eight (128) respondents were contacted through questionnaire, while twenty four (24) respondents were interviewed.

Table 2: Sampled respondents

Practising Artists	Cultural workers	NGA Staff	Art Teachers	Public
34	19	31	26	18

Table 3: Sample for interview

Practising Artists	Cultural workers	NGA Staff	Art Teachers	Public
6	6	3	5	4

Source: the researcher

Research Instruments

Questionnaire: The researcher administered structured and unstructured questionnaires to the sampled population. A total number of one hundred and fifty two (152) copies of the questionnaire were administered on the population. Out of this number, one hundred and twenty-eight (128) copies of the questionnaire were retrieved, while twenty-four (24) copies could not be retrieved. The copies retrieved include 104 structured questionnaires and 24 un-structured questionnaires. Therefore, the information collected through the 128 retrieved questionnaires (83.0%) is used, as part of the analysis in chapter four**.**

Table 4; Distribution of 104 structured questionnaires retrieved

NGA Centers	Practising Artists	Art Teachers	NGA Staff / Cultural Workers	Public
Abuja	6	5	8	4
Umuahia	4	3	7	2
Uyo	5	2	7	2
Port Harcourt	4	2	6	1
Minna	4	3	6	2
Lagos	5	5	8	3
Total	**28**	**20**	**42**	**14**

Source; the researcher

Table 5; Distribution of 24 un-structured questionnaires retrieved

NGA Centers	Practising Artists	Art Teachers	NGA Staff / CulturalWorkers	Public
Abuja	1	1	5	-
Umuahia	1	1	1	1
Uyo	1	1	-	1
Port Harcourt	1	1	-	-
Minna	1	1	-	1
Lagos	1	1	2	1
Total	**6**	**6**	**8**	**4**

Source; the researcher

Interview: The researcher interviewed orally, a total of 24 members of the population (6 artists, 6 art teachers, 8 NGA and NCAC former and serving Directors and Cultural Staff, 4 other individuals who work with children). The interviews were conducted in Abuja, Umuahia, Uyo, Port Harcourt, Minna and Lagos. The details of who, when and where the interviews were conducted are shown in the table below. The interview was to investigate the scope, nature and content of the visual arts programmes for children at the National Gallery of Art so as to scholarly document them.

Table 6; Spread of interview on some artists conducted during field work

ARTISTS (6)	VENUE	DATE
Sulaiman Mohammed	Abuja	12/9/12
Ekong Clement	Uyo	25/10/12
Igwe fidelis	Umuahia	6/2/13
Ubani Kenneth	Port Harcourt	28/5/13
Ezekwesili Mgbemena	Minna	20/6/13
Ofoegbu Chinwe	Lagos	11/7/13

Source; the researcher

Table 7; Spread of interview on some art teachers during field work

ART TEACHERS (6)	VENUE	DATE
Olufemi Ogunseye	Abuja	12/9/12
Edith Garba	Uyo	25/10/12
Ifeyinwa Ekeoma	Umuahia	6/2/13
Ukoma Peter C.	Port Harcourt	28/5/13
Adamu Roberts	Minna	20/6/13
Agoziem Celestina	Lagos	11/7/13

Source; the researcher

Table 8; Interview on serving and former NGA/NCAC (DG/Directors/Cultural staff)

DIRECTORS/DG/CS (8)	DESIGNATION	DATE
Dike Paul Chike	Former DG NGA Abuja	15/9/12
M.M Maidugu	Executive Director, NCAC Abuja	14/9/12
Ogbechie Larry	Director NCAC Lagos	12/7/13
Ikpakronyi S.	Director, NGA Abuja	15/9/12
Ojeonu Magnus	Deputy Director, NGA Abuja	14/9/12
Nwaokokoh Vera (Ms)	Assistant Director NGA Umuahia	7/2/13
Ekene Okoroma (Mrs)	Assistant Director NGA, Lagos	12/7/13
Ebirim Joy (Mrs)	Deputy Director NCAC Abuja	15/9/13

Source; the researcher

Table 9; Interview on public and stakeholders on children's art

ART STAKEHOLDERS (4)	DESIGNATION	DATE
Umeh Anthony	GM, Pacesetters FM, Umuahia	7/2/13
Okafor Chinwe	Art Educationist, Lagos	12/7/13
Ezeanya Adaeze	Event Maker, Uyo	25/10/12
Ejikeme Achugbu	Research Officer, Minna	20/6/13

Source; the researcher

Result of Samples obtained: The results of samples obtained show that 96 respondents (75%) agree that the nature of NGA children art activities are carried out on the basis of stimulating creative spirit in children through art competitions, fostering unity, raising creative artists and celebrating children's achievements. These they also agree that the programmes are channeled towards meeting the objectives of NGA as a professional visual art body. 32 respondents (25%) disagree with this on the basis that most children

who fail to win prizes at NGA competitions are demoralized and are negatively disposed to enjoying art. Asked if the NGA children visual art programmes have helped develop childrens art, visual artists and art in Nigeria, 105 respondents (80%), agree while 19 respondents, (20%) disagree. On the scope of NGA visual art programmes, 100 respondents (78%) agree that it is quite narrow in scope as compared to the number of Nigerian children that are opportuned to participate in the programme. This they say is because the Children art programmes do not get to the hinterlands where majority of the talented children reside and only very few artists are recycled by the NGA to participate and benefit from their events. 28 respondents (22%) disagree with this. On the specific area where the NGA needs to improve in its services especially to benefit children in art practice and promote art at grassroots level, 97 respondents (75%) agree that the NGA needs to establish art clubs in all primary and secondary schools in Nigeria so as to give equal access to all children to showcase their talents. 31 other respondent (25%) are indifferent. 106 respondents (80%) strongly agree that there is low documentation of NGA children art programmes as materials available are mere event brochures and catalogues which do not meaningfully state in details the implications of such programmes to contemporary art practice. 21 others (20%) are indifferent.

Photographs: The researcher collected and also took photographs of various visual art programmes for children at the NGA for this study. They were used as pictorial illustration to highlight the activities that took place at some Gallery children art activities, for better appreciation of the study.

Data Analysis Technique

In order to examine, investigate as well as document the activities of National Gallery of Art as they relate to children's art programmes of NGA in Nigeria, the researcher employed two qualitative research approaches in order to achieve his stated objectives. These are historical and descriptive methods. While the historical method was used

basically to review data relevant to the history and development of NGA activities as it relates to the children's art programmes, descriptive method was employed to aid in the description of events, artworks and activities of the NGA especially, as it relates to the children's art programmes.

After data had been collected from field work, descriptive analysis was used in discussion. Samples and materials obtained from Pilot Study were analysed and described in order to reveal the nature and medium used in production. Art works were interrogated while individuals involved in this study of visual art programmes for children at the NGA described the scope, nature and content of NGA children art programmes and benefits derived from the event.

CHAPTER FOUR

DATA PRESENTATION, RESULTS AND DISCUSSION

Introduction

This chapter is structured in a manner to examine the scope, nature as well as the contents of NGA children's visual art programmes. It also appraises and documents the visual arts programmes for children's at the NGA in relation to their objectives. It also investigates the benefits (if any), derived by children and professional artists from the visual arts programmes for children's at the NGA. The chapter documents the activities of six selected NGA outstations where Children art activities have been on, within the period of this study. These activities were recorded so as to enhance better understanding of the visual arts programmes for children at the NGA. outstations covered by this study which includes; the Federal Capital Territory, Abuja, Umuahia, Uyo, Port Harcourt, Minna and Lagos.

Scope, Nature and Content of Visual Art Programmes for Children at NGA.

Scope of Visual Art Programmes for Children at NGA:

This study focused mainly on visual art programmes of the National Gallery of Art from (2002-2012) with emphasis on (2008–2012) when the NGA consistently ran a number of children art programems, as well as carried out cultural activities that are child art inclined in Nigeria. These programmes include the Saturday Art Club, Children Art Celebration, Children Art Exhibition as well as Art Competitions at the national, zonal and state levels and other children related at activities carried out by NGA within that period. The study also focused on NGA outstations that run children art activities.

Pilot study was conducted in six centers of NGA, located in Abuja, Umuahia, Uyo, Port Harcourt, Minna and Lagos. These represent NGA stations spread across the northern and southern parts of Nigeria where children art activities were at its peak within the period of this study.

The study remarks that NGA offices in the above centers have consistently run the Saturday Art Club, Children's Art Celebration, Children's Art Exhibition and Art Competitions within this period of study. It also reveals that NGA centers in these areas above, have consistently invited schools and children to participate in these events yearly. The Saturday art club for instance, has been on in some of the centers since (2008– 2012) except for Minna and FCT where it was stopped due to lack of funds and sponsorship. The state levels of the children art competition has been hosted since (2008-2012) except for (2011) when it did not hold due to lack of funds. The study observes that the quality of participation and funding of these events dwindled due to non release of appropriated funds, late release of such funds when available and lack of interest in the programmes by the NGA in Abuja.

The reasons for this were not made available to this study. It notes also that low motivation among staff of NGA and renewed zeal to hunt for sponsors to augment the poor funding of the event affects the NGA Children visual art programmes. The study also notes that from (2008-2012), sponsorship of NGA activities witnessed an increase which resulted to its ability to consistently host her events within this period. The study suggests that NGA authorities at its headquarters need to do more to raise her level of funding, so as to support her centers across Nigeria to carry out its activities successfully.

Nature of Visual Art Programmes for Children at NGA:

Within this period of study, NGA has carried out a lot of children art activities, both at the national and state levels. These include the Saturday Art Club, Children Art Celebration, Children's Art Exhibition and Art Competitions at the state, zonal and national levels. These events are tailored towards identifying talented children, bringing them together and teaching them the elements and principles of art; hence, exposing them to career needs in art. The processes of recruiting participants to each event are based on

some criteria and process; The Saturday Art Club for instance, is a talent hunt programme of the NGA aimed at discovering talented children and also helping them to achieve their dreams of choosing art as a career. Its nature of operation includes; sending letters to ten (10) schools within the state of operation requesting them to nominate ten (10) students who will become members of the club for one year. This brings the total number of participants to one hundred (100). Staffs of NGA also are allowed to bring their children to join the club.

The children are exposed to an environment devoid of the school, but filled with fun fair. The children interact freely among themselves irrespective of their socio-economic and cultural backgrounds. The NGA provides art materials, snacks and drinks and gives participants freedom to express themselves, using a given medium to depict particular themes. Teachers and guardian, who come with the children to the venue wait for them, but are free to see their works. NGA Directors and Chief Executive Officer visit the children sometimes. It is coordinated by the Head of Education Department. At the end of each year, all works produced by children are assessed and graded. The best three works in any medium are selected for exhibition and reward at the children art celebration, which takes place on the 27th of May, every year. A new set of schools and children are invited the next year to participate at the event. It is rotated among various schools, to enable them have a feel of what the art club looks like and to ensure even spread.

The study notes that the Saturday art club does not have the capacity to accommodate large number of children, given the lean resources of the NGA and the inadequacy of the venues; NGA offices, where the event is held. It also notes that when a child participates in a particular year, he loosed the chance of attending the club in the next year. The researcher remarks that with this development, it limits the children's interest in art. The researcher notes also from field trip that the NGA does not follow up past participants of

the event to monitor their progress either positively or otherwise. The study suggests that the NGA needs to establishment of art clubs in schools to support her talent hunt mandate.

The children's art celebration is a talent hunt fun fair event, aimed at celebrating achievements made by children in the area of modern art. The event is aimed at rewarding children who win prizes at the Saturday art club and the children art competition. The NGA invites jury, to select art works produced by schools and at the Saturday art club in the order of first to third position. The Gallery approves a given theme for the year. Letters are sent to schools to encourage their students to produce art works that conform to the theme in different categories of Painting, Drawing, sculpture, textiles and Graphic arts. Winners are identified and rewarded publicly in an event characterized by drama presentation, cultural dance, poetry and recitations. Dignitaries from Government and private sector are invited by the NGA to grace the occasion. Prizes ranging from electronics to art materials, books and certificates are given to the children.

The study notes that the NGA invites politicians and public servants to chair their events. However, artists and role models in the art sector are neglected. The researcher sees the need for further investigation of this Scholarship or cash by NGA as a way of appreciating their efforts or encouraging them to go further. The researcher suggests that these trends need to be reversed.

The children's art exhibition is hosted side by side with the children art celebration. This takes place in all the outstations of the Gallery. Dignitaries come to view the exhibitions towards the end of the ceremony. The NGA since (2002-2012) organized only one national visual art exhibition in Abuja in (2012). All art works that won prizes from all

the centers where NGA has offices were exhibited at the event for the public to see. Brochures are produced which contain details of the art works exhibited.

The study notes that children that produced those works were neither invited, nor recognized at the event. Parents of the children who produced those work were not notified of their children's exploits and exhibition.

The researcher is of the view that the NGA needs to show more interest in rewarding children who excel in their visual art activities and reward them adequately. The various children art competitions of the NGA begin with themes chosen, based on national issues. Letters with posters of the event are sent to states and schools detailing the instructions and terms of participation. Art works are submitted by participants for the professional, secondary and primary school categories. Winning entries from the state level are selected in order of first to third place. They are submitted to the zonal levels from where winners from the six geo-political zones of Nigeria are selected and finally judged at the national levels. The first three winners at the national level are rewarded with cash prizes. Winners at the children category receive the sum of one hundred thousand Naira for the first prize (N100, 000.00) seventy five thousand naira (N75, 000.00) and fifty thousand Naira (50,000.00) for the third prize.

The study notes that the cash gifts given as winning prizes is so poor and need to be reviewed. This is because winners from distant zones to Abuja, pay transportation costs or air fare to collect the award at the grand finale of the event. The amount given may not be enough compared to the cost and efforts made in producing such art works. The study is of the view that the NGA needs to show more interest in children and their art, bearing in mind that they are the future professional artists of Nigeria.

Content of Visual Art Programmes for Children at NGA:

The NGA Saturday art club curriculum is patterned to conform to the Nigerian Educational Research and Development Council (NERDC) curriculum for Primary and Secondary Schools in Nigeria. This is intended to assist student's understanding of the basic elements and principles of art. It deals with both theoretical and practical frame work for art practice and suits all age levels of participants; from 6-14 years. Staffs of NGA with relevant experiences in art practice are deployed to teach at the club. The curriculum of the art club is broken into; Topics, Performance Objectives, Content, Teacher/Pupil Activity, Teaching and Learning Materials and Evaluation.

The first topic taught at the club is; Art Appreciation. Sub topics such as; what is Art, kinds of Art, Branches of Art, Elements and Principles of Art are taught as the basis for laying the foundation of the study. The objectives are for the pupils to be able to identify art, name different kinds of art, state the branches of art and discuss the elements and principles of Art. NGA staff teaches participants the content of the lesson and explains to them carefully. Pupils identify art and answer questions as asked by the teacher to evaluate the lesson. White boards, markers, audio visual materials and flip charts are used as teaching and learning materials. Other topics taught are; Colour Study, Drawing and Colouring of Basic Shapes, Still Life Drawing and Painting, Nature Drawing and Painting, Drawing and Colouring of Objects found in the home, Landscape Drawing and Painting, Drawing and Colouring from Imagination, Figure Drawing, Making Simple Crafts in Paper, Pattern Making with Lines, Shapes and Curves, Pattern Making using Leaf Prints, Collage, Mosaic, Textile Design; comprising dress wear or furnishing, Wrapper design, Tie Dye and Batik. Others include; Graphic Processes such as Poster or Book Cover Design, Card Making and Calendar designing, Modeling in clay or Papier mache, fibre glass and use of plasticine.

Each of these topics are broken into performance objectives, content, teacher/public activities, teaching and learning materials and evaluation. At the end of the lesson, pupils will be able to satisfy stated objectives. At the end of each lesson, teachers, evaluate their lessons by asking questions and sometimes giving home assignments to students. While some of the theory topics may end in one or two contacts, others, such as practical courses are taught up to three weeks. The entire topics are spread across the year; from April to November each year when participants may have ended their lessons. The Gallery provides art materials, snacks and drinks to refresh the students and attract them to love art.

The study reveals that most staffs of the NGA who teach at the club are not trained art teachers. This implies that they may not be familiar with the principles of teaching/ methods. It also notes that the Gallery does not allow school teachers/ guests to assist her staff at the event so as not to create a school environment where students fear their teachers; hence perform in minimal standards. The researcher also identified lapses in the area of some NGA staff ability to communicate effectively with participants due to lack of trained teaching experiences. All other children art activities of NGA derive their content from that of the Saturday Art Club. The content of the Children art celebration, Exhibition and Art competitions of the NGA are determined by the approved theme for each year. Themes from wide range of national issues are suggested by a panel set by the NGA Director General. One of the themes is approved and developed to suit the mandate of the NGA. The content is developed by the panel and sent to all centers where NGA has offices. Participants at the Saturday art club also work on the approved themes. The study remarks that the content of NGA children art activities is patterned to conform to the National Curriculum on Education for Primary and Secondary Schools in Nigeria for ages 6 – 14 years and the mandate of NGA.

Benefits of Visual Art Programmes for Children at NGA, to Children and Professional Artists in Nigeria.

The Children Art programmes of the NGA have been of immense benefit to professional artists and children. It has been an avenue for stimulating creative spirit through events and competitions, aimed at identifying and enhancing hidden potentials in art.

Benefits to Children:

Children all over Nigeria are gifted with creative skills in the area of visual arts. The challenge has been in the area of identifying and harnessing them. In the bid to actualize its mandate of organizing competitions and talent hunts in fine and applied arts, the NGA organizes various children art activities such as the Saturday Art Club, Children Art Celebration, Children Art Exhibition and the National Art Competition (Primary category).

The study reveals that the Saturday Art club has benefited children by providing an opportunity for interaction among children of different socio-economic backgrounds. The programme involves children of both the rich and poor; thus eliminating social class system and inferiority complex. This helps to foster unity among children, thereby raising a generation of creative artists. It serves as an avenue for discovery of talents and improving children's skill in visual art production. This has helped in developing children who today seek to offer art as a career. Art works produced by children have been exhibited publicly at the children art exhibitions held on 27th May, every year, as part of the children art celebration. This is one major way in which the NGA celebrates children's achievements and contribute to national development.

The study also observes that children participate at the National Art Competition (Primary category) held every year, at the state and national levels by the NGA. It also notes that

prizes are given to winners including children which range from material gifts/awards, to cash. The NGA children Art programmes expose children to a wide range of art activities which widens their scope and knowledge of art and makes them benefit through skill acquisition and visual art perception. Apart from promoting art at the grass root, the study reveals that the NGA children Art programmes contribute to modern Nigerian art practice by enhancing increased participation and involvement of children in modern art. It also observes that, the scope of NGA children art programme is narrow, because, it does not give opportunity to a larger number of children who wish to participate at the events. Children from rural areas where Gallery does not have outstations do not benefit from these events. In order to achieve its mandate of organizing talent hunts and promoting art at the grassroots, the study suggests that the NGA needs to expand its programmes in order to accommodate larger number of children who would wish to take part in their events.

Benefits to professional artists:

Professional Artists have also benefited from NGA children Art activities and other art programmes of the NGA. The study observes that some professional artists are invited by NGA as guest speakers to deliver papers during their children art programmes. This is aimed at developing reference materials for future children art activities. Also, professional artists are sponsored by NGA to art events outside Nigeria, such as, Dak' Art in Senegal and Art Expo New York. Their experiences are shared among children, especially when invited to give a talk to children by the NGA. The National Art Competition is organized yearly for children and professional artists. It provides an avenue for interaction, whereby children learn and appreciate exhibitions of art works produced by professional artists. The NGA also sponsors professional artists and Gallery artists to the Kindergarten-12 (K-12) art workshop to derive experiences which help in research on relevant fields of children's art. This aids in discovery of new ideas and

promotion of excellence and helps the NGA staff to learn new ideas which support their Saturday art club.

The study however notes that the NGA has not fully utilized the experiences of professional artists to improve its children art programmes. It also observes that the recycling of few professional artists to NGA events has not helped to inject new ideas into its children art activities. The study suggests that NGA needs to involve professional artists in researching and developing new methods of improving their children's art programmes to enhance performance. It also notes that NGA has not fully harnessed the potentials of professional artists who are sponsored to events in the development of her children art programmes.

Appraisal of Children Art Activities of NGA in selected states of Nigeria

Federal Capital Territory, Abuja: The Federal Capital Territory (FCT) outstation is situated in block D of the Federal Secretariat Complex Abuja. Established in 2008, its jurisdiction covers only the FCT. Between 2008 and 2012, the Federal Capital Territory outstation of the NGA has consistently organized the Saturday Art Club, Children's Art Celebration, the Children Visual Art Exhibition and Art Competitions for Primary and Secondary Schools. The Saturday Art club is a "talent hunt/catch them young" programme, organized to fish out talented children of Nursery, Primary and Secondary School age who are further assisted to actualize their dreams of taking a career in Art. The programme is organized fortnightly on Saturdays. Children from different schools converge at NGA premises to learn various skills in art making.

In terms of selection mode, NGA does send letters to different schools and art teachers in those schools to select ten (10) talented students who will participate in the programme. Some of the schools in the FCT that have participated in the event include; Government

Secondary School Garki Abuja, Command Day Secondary School Lungi Barracks, Loyola Jesuit College Gidan Mangoro, Redeemer Nursery and Primary School Karu, Eucharistic Heart of Jesus Primary School Kubwa, Nigerian Army Officers Wives Associates (NAOWA) Primary School, Asokoro, Wuse Secondary School, Local Education Authority (LEA) Primary School Area 1 Abuja, and Handmaid of Jesus Nursery/Primary School Area 3 Garki Abuja. As at the time of this study, a total number of 50 schools and 500 children have participated in this "catch them young" programme. The NGA restricts attendance to not more than ten (10) schools and ten (10) children per school in the FCT yearly. With the interest generated so far, those left out often complain of neglect and insensitivity on the part of NGA.

The researcher observes that the NGA may have restricted themselves to not more than (10) students per school in each session, that is, a whole year, due to lack of space and perhaps, insufficiency of funds. However, as a government agency that takes care of all children, efforts need to be made to widen the scope of its operations. The FCT Saturday at club is usually anchored by NGA staff while other art professionals or teachers who follow their students to the venue only act as observers. The NGA staffs are given transport allowance to support them.



Plate I: *Nursery school pupils participating at the Saturday art club on Saturday, 8th May 2010. Source; Photograph by the Researcher*



Plate II: Gallery staff (Funmi Abiodun) guides students at the Saturday art club on Saturday, 22nd January, 2011. Source; NGA collection

This programme serves as a means of supporting art teachers, by improving on the knowledge of their students, thereby making art teaching and learning easier. It is also used as a skill acquisition progrmme, not only for children but also for art teacher in Nursery, Primary and Secondary Schools who accompany their students to the programme. Snacks, soft drinks and art materials like pencils, cardboard papers, rulers, erasers, drawing boards, poster colours, water colours, coloured pencils, are normally provided, by the Gallery to all participants, free of charge. Children admitted to the club are mostly pupils of various schools in Abuja between ages of six (6) years and fourteen (14). They meet between 10.00 am to 1.00 pm for their art activities. Art works produced by the members of the club are exhibited at the National Children Art celebration on May 27th of the year.

The study notes that the environment in the Gallery office where this event was conducted does not depict a normal classroom or studio situation. As a result, it is devoid of necessary studio materials and infrastructure. For instance, students meet under make-shift canopies using plastic tables and chairs for their art activates. Art materials like donkeys, easels and running water facilities for washing and mixing paints are not

obtainable. It also observes that most of the Gallery staff who teaches in the club are not trained art teachers and as such, may not have necessary skills to impart such needed knowledge. The study also observes that the absence of professional and notable artists to motivate children and serve as role models is lacking. The researcher observes therefore, the need for a comprehensive overhaul of the Saturday Art Club to enhance efficiency. The need for collaboration with relevant stakeholders to support the art club in the FCT is canvassed by this study. This is because of the fact that the Abuja office is strategically located at the nation's capital and attracts a lot of attention, both from within and outside Nigeria.

The study interviewed some art teachers who expressed the need for continuity of the programme. However the Abuja office, suffered setbacks, as the Art Club was adversely affected by lack of funds, non-release of available funds on time and perhaps, not enough funds released as appropriated by government for the programme. This study observes that the Saturday Art Club was stopped in the FCT by the Management of NGA in 2010, due to lack of space. It further notes that the NGA left the rented Utako office and relocated to the Federal Secretariat complex where there is no space available for the event. It also gathered from field work that there is need for the NGA to extend their invitations to qualified art teachers to support their staffs who teach members of the Art club. The study reveals that there is need for an academic study to ascertain how the activities of the Art Club especially in FCT Abuja, will be improved. The study agrees, that NGA has uniform Children art activities, organised throughout all their outstations. These include the Saturday Art Club, Children Art Celebration, Children Visual Art Exhibition and Art competitions for Primary and Secondary School categories. However, their mode of operation differs from state to state.

The Children's Art Celebration is another major children art programme of the FCT outstation in Abuja. On May 27th every year, art works produced at the Abuja Saturday art club and also by schools in FCT are selected, graded and rewarded with prizes, in an elaborate event. These works are categorized into Nursery, Primary and Secondary School levels. Every year, themes are chosen from a wide range of national issues for discuss and artistic re-production. These items are discussed at the art club among teachers, students and NGA staff who encourage schools to support their students both financially and otherwise, to produce art works based on the given theme, using the medium of Graphics, Painting, Ceramics, Sculpture or Textile arts. Finished art works are submitted to the Gallery who appoints a five (5) man panel of Jury, to select the best three (3) works from each media, which will be exhibited and awarded prizes publicly on the 27th of May every year; a date set aside to mark the International year of the child. The Abuja office invites the public to the event, which is marked with funfair, amidst cultural dances, drama, poetry and presentation of gifts.

Ngozi John-Uyah (Mrs) is the Head of Station and Curator of NGA FCT office. The NGA Children's Art Celebration started in (1998) and has been on till date. The following themes have been used; Refugees in (1999), My Dream For The New Millennium in (2000), Education Is Basic in (2001), Let's Make Nigeria Great Again in (2004), Home Up-Bringing For A Better Nigeria in (2006), Nigerian Children Arise Against HIV/Aids in (2007), Shun Cultism, It Is Evil, in (2008), Children The Foundation Of Our Nation in (2009), Our Culture, Our Pride in (2010), Say No To Kidnapping in (2011), and One Nation Bound In Freedom, in (2012). The study remarked that the event of (2002, 2003 and 2005) could not hold due to lack of funds for the event.

The researcher notes that the NGA headquarter staff meet to suggest a number of themes which are collated and submitted to the Director General for approval. The approved

theme is thereafter sent to all the outstations through their Curator/Head of Station, who relates same to his staff with the view to encouraging schools and children to work on the chosen theme. This is followed by sponsorship drives to both private and public agencies to seek for funds to assist in hosting of the event. Students of the Saturday Art Club and schools in FCT receive instructions from the NGA, on the modalities for participation, and to produce art works in any medium of Graphics, Painting, Sculpture, Ceramics and Textiles based on the approved theme. The same theme is also sent to schools to support their students to produce such art works. The FCT office usually gives a deadline for submission of finished works. A panel of Jury is also constituted to select and grade the art works. The best three works from each category are selected and exhibited on the 27th of May, of that year. They are rewarded with gifts and prizes at the event.

In the (2008) edition for instance, the theme; shun Cultism, It Is evil was approved. In Drawing for Primary levels (Saturday Art Club) category for instance, Excel Eze of St. Aloysius Primary School, Garki Abuja came first. Mayowa Adedana and Kekere Johnson of Premier International School and LEA Primary School Nyanya got the Second and third prizes respectively. In the Junior Secondary category; Drawing, Itoro Augustine of Junior Secondary School, Kubwa got the first prize, Amanesi Peter Ibrahim came second, while Nicholas Ndubuisi from Junior Secondary School, Durumi came third. In Painting for Primary category, John Paul Oragwu of Local Education Authority (LEA) Primary School, Nyanya was first, Sadiq I. Dauda came second, while Andrew Ikwe of LEA Primary School, Nyanya got the third prize.

In the Junior Secondary category; Painting, Thompson Edekor of Unity High School Kubwa came first while Uchenna I. Julius and Wisdom Jacob of Junior Secondary School Kubwa and Junior Secondary School Asokoro came second and third respectively.

The study notes that a total of twenty five schools participated at the event. Since 2008 till date when the FCT outstation was created, winners have been identified and given prizes at the FCT Children Art celebration. The FCT office selects Jury, comprising Cultural attaches of foreign embassies, public servants or friends of the NGA. An independent investigation perhaps may be necessary to find out the reasons for choosing non-artists as Jury. The study also identified some lapses in the organization of the event. These include the use of Police and Military Officers, Politicians and other professionals as Special Guests of Honour and Chairmen of the Occasion, while experienced Artists and notable stakeholders in the sector who should have served as role models are left out. The research notes that from (2008 - 2012), the FCT Abuja office has consistently organized the Children art celebration.

Another children's programme of the NGA in the FCT, is the children art Exhibition. Art works produced at the Saturday art club and the ones submitted by schools are selected by the Jury and graded in the order of first to third based on their categories; Primary and Secondary and also according to their medium of production; Painting, Textiles and so on. These works are exhibited at the Children art celebration on the 27th of May, every year for the public to see.



Plate III: *An example of Children's exhibition organized by NGA, May 27th every year, Source: NGA collection*

Also, the NGA Abuja children art exhibition held at the Cyprian Ekwensi Centre for Arts and Culture in (2012) featured award winning works of children from all outstations across the country. This was sponsored by NGA headquarters. The study notes that though these art works have been exhibited in their various states, the NGA believes that with the vantage position of Abuja as the nation's capital, it is pertinent to draw the attention of those in power, to what children from other states are capable of doing. It also notes that apart from the exhibitions of May 27th, the one at Abuja remained the only central exhibition of children's art works done by the NGA since (2002 to 2012) covering the period of this study.

The National Visual art competition is another programme of the National Gallery of Art. It holds in the FCT every year since 2008 till date. This event is also sponsored by the NGA headquarters. This event is organized for all categories of artists including children. These include the Primary, Secondary and Professional level. This study is limited to the children's category. Primary and Secondary school students are give themes to work on. They rely on the assistance of their school and parents to produce art works from their state. Jury is appointed to select the art works and identify the first three winners from each state, then to the zone and finally to the national levels. The study notes that only winners at the national level are rewarded. Those that won at state and zonal levels do not receive any rewards.

The researcher identified the need to reward and motivate winners at both the state, zonal and national levels to encourage them to do better. Investigations reveal that a lot of money is spent by Schools, students and their parents to prepare for this competition; hence, the need to adequately reward all participants. States collect and judge entries from their areas and pass them on for zonal selection, then to Abuja for the final selection of winners. The grand finale holds in Abuja where winners are rewarded with cash gifts

ranging from one to two hundred thousand (100,000.00 – N200,000.00) Naira. For example, in the 4th National Visual Art competition (2012), Judit Yahaya, Penyam Abel and caleb John got the 1st, 2nd and 3rd positions respectively under the secondary category.

All artworks were produced by the children to reflect national security, peace and unity, illustrating their dreams for the nation. In the Primary category, Emmanuel Amuzie came first when he attracted the interest of the Jury with his carefully chosen coloured pencil work titled "Unity in Diversity" to demonstrate that citizens of Nigeria deeply appreciate, that there is a lot of benefits from our diversity as a nation. God sent Beetse and Yohanna Thomas who were 2nd and 3rd respectively also worked on the theme; Unity in Diversity. In their visual statements, they called on Nigerians to be their brothers' keeper, irrespective of differences in origin and cultural affiliations. Themes of previous national visual art competitions held in the past are; Envisioning A New Nigeria Through Visual Art in (2008), Rebranding Nigeria Through Visual Art in (2009), Electoral Reform as Ethics for Good Governance in (2010) and National Security and Tolerance; A Road Map to Development (2011) and so on.



Plate IV: *A Secondary school participant collecting award during a Visual Art Competition in Abuja (2012), source; SNA National collection*

The study notes that the Gallery does not use the services of professional artists or teachers in selecting themes and planning of their programmes. For instance, most

members of the planning committee for the visual art competition are non-artists. The researcher sees the need for the Gallery to involve mostly artists, to plan and execute their visual art competition, to make it more professional.

The research during his pilot study also notes that due to the proximity of the FCT outstation to the national headquarters, most of her programmes receive the supervision of the national body. This also means that a lot of financial support is given to the FCT office to assist in organizing her activities more than the other outstation put together.

NGA Outstation in Umuahia: The researcher took a field trip to Umuahia outstation to collect data relevant to his work. This includes through interviews, photographs and questionnaires, aimed at satisfying the objectives of his study. From data collected, the study revealed that the Umuahia outstation is one of NGA's oldest outstations established in 1995 and has the following activities, namely; the Saturday Art Club, children's art celebration, children's Art exhibition and the state visual art competition. The Saturday Art Club is a major programme of the outstation which attracts children from selected schools forth-nightly, to interact and produce art works, after being carefully taught by NGA staff. As a talent hunt programme, the outstation employs the services of her staff to teach and motivate students. Nwaokoko Vera, the Curator for Umuahia outstation in an interview with the researcher, remarked that the task of running an outstation as Umuahia is enormous, considering the lean allocation by the NGA to the outstations. She believes that corporate and individual sponsors have helped to alleviate the efforts of the NGA outstation in Umuahia. The Saturday Art Club in Umuahia runs forth-nightly, on Saturdays as in other outstations of the Gallery.

The study further revealed that parents in Umuahia are so enthusiastic about the programme and willingly request their children to attend the event. However, the researcher notes that there is always a large turnout of children to their event. The NGA

in Umuahia need helping hands from professional artists in terms of technical assistance and more support in terms of funding to meet her challenges of satisfying the yearnings of the students.

The researcher observed that the Umuahia office does have an art studio and materials like donkeys, clay pits and few art materials required for the art club. The available materials are inadequate and cannot go round the entire members of the club. Snacks are also served with drinks to cushion the effects of hunger and motivate students to persevere. The NGA Umuahia contributions to the development of children art is highly commended by artists and stakeholders in the region. The NGA has a uniform standard for all her outstations in terms of operation. Below is a winning art work produced by one of the children at the Umuahia office of NGA.

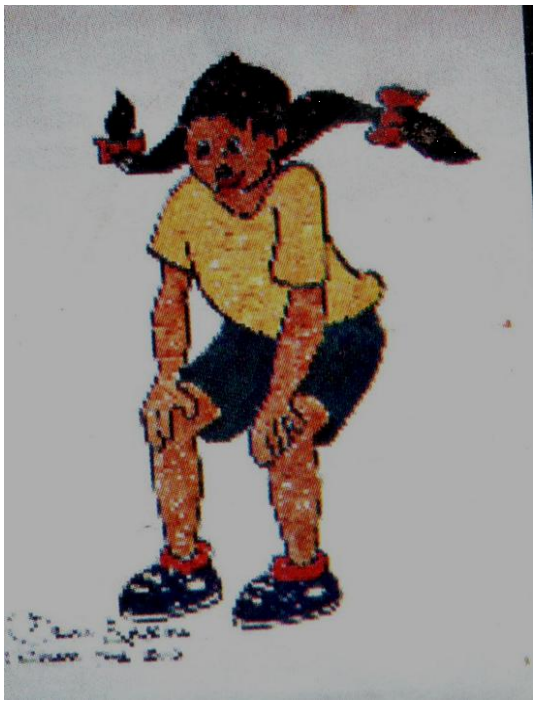


Plate V; First prize in painting; Olive Anusiem of University Staff School Enugu: May 27, 2009. Source; Researcher

Other areas where prizes were given include the textile category where the group work from world Bank Primary school Umuahia came first while Onoh Chimere of University staff school Enugu came second and Hannah Nwokeocha of World Bank primary school

Umuahia came third. Other areas where entries were received and prizes won include; Sculpture, Ceramics, Graphics and Drawing categories. The researcher identified standard of the works as produced by children and remarks that there were rooms for improvement. Omeje Chukwudi, Head of Research and Education, NGA Umuahia in an interview showed a lot of appreciation to all, whose efforts in various ways have ensured the success of the years' event.

The (2010) children's Art celebration in Umuahia with the theme; Our Culture, Our Pride showed a remarkable improvement from the activities and art works produced in (2009). The researcher notes that the success of the (2009) event helped to motivate more schools to attend the (2010) programme. The study observes that in-spite of the efforts of NGA Umuahia outstation in projecting children's art, the community still see art as mere deal in drawing and painting. Igwe Fidelis, Research officer with the NGA Umuahia office, notes that, government should play a pivotal role to ensuring the overall transformation of the Ministry of Culture, to meet up with the challenges of art development. He also suggested that government needs to give awards and scholarships to school children who develop interest in art and promote art through annual cultural fiesta.

The event of (2010) which started at 9.30am ended at 3.00pm with cultural displays, drama, callisthenic, songs and traditional dances. The study remarks that more efforts is needed to improve the quality of art works produced by participants at Umuahia events. For instance, the use of colour and rigid drawings need to be improved on. It also notes that with continued efforts and more research, the quality of participation will improve. The (2011) and (2012) events of the NGA Umuahia children Art celebration showed remarkable improvements from the activities of the past years.

The study observes that the drop in participation may perhaps, be as a result of late release of the theme of the year's events from the headquarters which affected early sponsorship drive. Also, late release of funds for these years may have affected the

organization of the event. The researcher notes that in the last two years, (2011 – 2012), the NGA headquarters have complained of late release of funds from the Finance Ministry due to late passage of the national budget. The study however suggests further investigation to ascertain the genuine nature of this information. The researcher notes that the (2011) event with the theme "Say no to Kidnapping" was carefully chosen to underscore the evil trends of this infiltrating behavior in Nigeria. It enabled children to evaluate kidnapping as an aberration and shun such vices with utmost disgust.

The study revealed that the 2012 theme of the Children's art celebration of the NGA derives from the last line of the first stanza of the Nigerian national anthem. "One Nation Bound in Freedom, Peace and Unity" was carefully chosen as the theme to highlight the aspirations of the founding fathers of the Nigerian state. Amanfo Telma from the Education Unit of the NGA Umuahia outstation agrees with this. She says that Nigeria is a heterogeneous society, endowed with bountiful natural and human resources. Despite all ethnic, cultural and other diversities, still it remains a united nation. This is the trust of the (2012) edition of the children's art celebration, she concluded.

While kidnapping was prevalent in Nigeria in 2011, threats of insecurity and disintegration eclipsed the Nigerian political scene in 2012. It also reveals hat entries were received in the areas of Poetry, Graphics, Bead making, Textiles, Calabash decoration, Engraving, Wood carving, Drawing, Oil on Canvas and Construction in 2012, while in 2011, Painting, Sculpture, Graphics, Drawing and Textile categories received entries. Another programme of the Umuahia NGA outstation is the Children art celebration and exhibition. Art works produced during the Saturday Art club are exhibited for the public to see and assess.

Another notable event of the NGA Umuahia outstation is the children art competition. This event is initiated from Abuja headquarters of NGA. Heads of stations are directed to

issue letters to interested participants in their states, to produce art works on a given theme. These are in the areas of primary, secondary and professional categories.

NGA Uyo Outstation: Another outstation of the Gallery where field work and pilot study were conducted is the National Gallery of Art office at Uyo, Akwa Ibom State established in year 2000. It focused on the children's art activities of the NGA from (2002-2012) especially from (2008–2012) when a lot of art activities took place in the NGA. The Head of Uyo outstation is Umezurike Stephen. He agrees that 2008–2012 was a period when art activities in the NGA was at its' peak. The researcher hereunder analysed the quality of art works produced at this centre against all prevailing challenges.



Plate VI; Students at the Saturday Art Club, held on 18th July, 2009
Source; Photograph by Researcher

The study reveals that in terms of scope, level of schools involvement is narrow, because of its' concentration in the city centre. The study observes that there is low documentation of the activities of the Saturday art club in Uyo as only event brochures are used due to lack of funds. This affected the study and review of relevant data necessary to enhance field work.

Another children activity of the NGA Uyo Station is the children art celebration. Like other outstations of the Gallery. The NGA Uyo also sends letters of invitation to schools

to produce art works on a given theme for the year, using different media. These are in the areas of painting, Graphics, textiles, sculpture and ceramics. The NGA staff scout for sponsors who assist them with material items such as soft drinks of all kinds, water, snacks, food and cash. They also give technical support and send representatives to the event. The Uyo Station also invites government officials to grace their occasion. This activity has been in practice since 2002 till date within the period of this study especially from (2008-2012), the Uyo office has witnessed lot of visual art activities.

The themes for each year's event is approved and sent from the NGA headquarters in Abuja. In 2009, twenty eight schools attended the event while in 2010, thirty schools participated. The attendance in 2011 dwindled to eighteen (18). The study notes that this perhaps may be as a result of late release of the theme of the event to outstations which affected the hunt for sponsors.

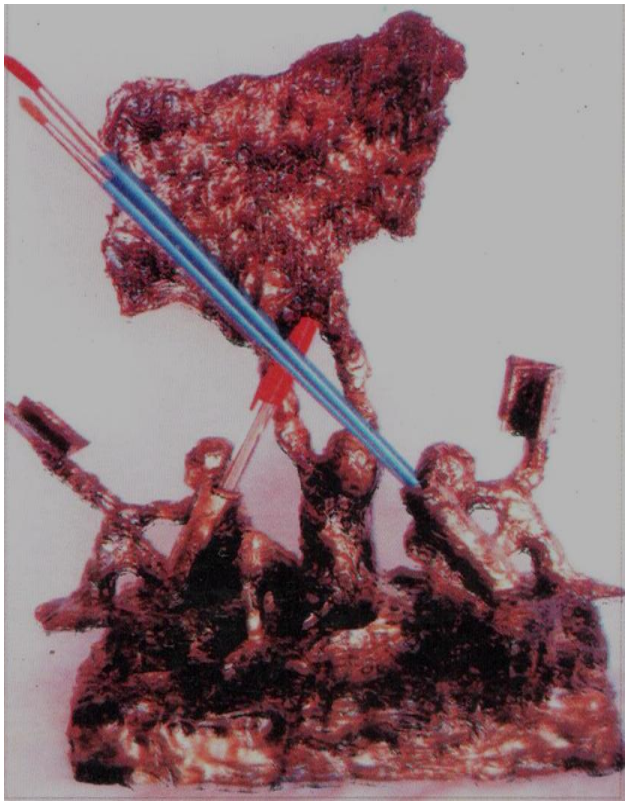


Plate VII; Papier mache by Esto Esio Oboho of Buelah International School Uyo, Overall best; NGA Children Art Celebration, Uyo (2009); Source; Photo by researcher; 18th July, 2009

The study notes that children from remote areas of Akwa Ibom state do not benefit from NGA programmes due to poverty and lack of means to take them to and from the venue in the State capital Uyo. This it remarks does not augur well for the even development of children's art in Nigeria. The NGA according to the researcher should do well, to create art clubs in schools and make their impact felt in remote villages in Nigeria, where they do not have offices. The researcher also identifies the need for the NGA to do more by extending invitations to experienced artists to not only serve as role models, but support the Saturday art club in all its stations in Nigeria.

The children's art exhibition is also another event of the NGA held in Uyo outstation. Art works produced during the Saturday art club that win prizes are selected and exhibited on the 27th of May for the Public to see. This event is characterized by cultural dances, drama and other cultural activities. Children art works are showcased as another event to grace the day.

The study suggests that Studios and Galleries need to be established in all NGA outstations, to help art practice and exhibitions, as it relates to children art activities. It also observes that the Uyo staff and students maintain cordial relations to the effect that, it is difficult to differentiate staff and artists who come to work at the studios. With the Uyo office strategically located in the city centre, the researcher is of the view that more funds need to be released to the outstation to make it a tourist destination. The NGA Uyo outstation also organizes art competition for children from their state. Winners at state levels compete at the zones while zonal winners compete for honours at the national level. The study further notes that no student at the primary and secondary school levels from Uyo, has won prizes at the National event. The study may need more time to further investigate the reasons behind this. However, this perhaps could be as a result of non involvement of experienced art professionals from Uyo, whose contributions may serve as needed motivation for success.

NGA Port Harcourt Outstation: Established in 2004, the National Gallery of Art, Port Harcourt in River State is another centre of pilot study. Located in the University of Port Harcourt, the Gallery benefits from its' immense academic presence. Ubani Kenneth is the Head of Station and Curator. He is of the view that early self realization is important because it helps the individual to form an opinion about him, determine his values as a social being, and form opinion about an association and interaction. This it conducts through observation, imitation and activity. They draw and colour things recognizing the world around them. Hence, this major activity of the NGA office in Port Harcourt; the Saturday Art Club also seen to be a "catch them young" programme aimed at identifying and nurturing young minds to study art and develop a career in it.

Ubani believes that doing art is one basic fun time for children. His strategy is to introduce art to them so early enough, create the ability to appreciate works of art, developing in them, a child basic critical judgment and knowledge of aesthetics. This he notes helps to develop their sense of art appreciation in future. The art club holds fortnightly from the hours of 10.00am to 1.00pm

The children's art celebration is also organized by the Port Harcourt office, to mark the children's day, chosen by the United Nations, to re-emphasize the need and importance to develop the child through a type of education that will make him establish the right to be free, from all forms of molestation, intimidation, humiliation and entitled to every other right that he deserves to develop as an individual. This is why on this day, the NGA in Port Harcourt celebrate children and their art especially through interaction with their schools. They create fun producing art works and interacting with their contemporaries not minding their socio-economic orientation or background.

The event of 2012 is spectacular, given the high turnout of fifty (50) schools that graced the occasion.

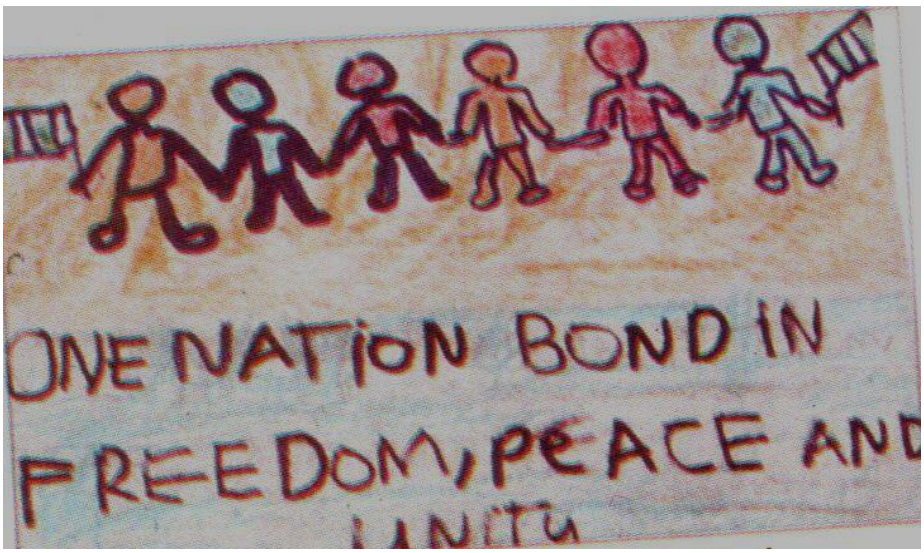


Plate VII; Winner, Primary category (painting), Chidube Onyeohu of Tower Gate Montessori Nursery and Primary School, Port Harcourt (May, 2012). Source; Photograph by researcher

The study reveals also that not many sponsors are keen to support art activities in the station. The reasons for this need to be further investigated. Only eight sponsors were identified at the 2012 event of the children's art celebration. These include; Indomie, Cway water, Cowbell, Bigi fast food, Pepsi, and Alliance Francaise. The researcher notes that most of the sponsors donated their products. As a result, no sufficient funds were raised to host the event. The researcher suggests that the NGA needs to do more by releasing more funds to outstations and also make their themes available on time to support the sponsorship drive for her events and motivate the staff to do more.

NGA Outstation Minna: The Minna outstation served as another NGA office where pilot study was conducted. Field work to the station reveals that it moved from its' office at the Government Secretariat to the permanent site in 2009. The Head of Station and Curator of the National Gallery of Art Minna is Ezekwesili Mgbemena. The office has a permanent exhibition displayed in one of her offices which is converted to a Gallery. The

workshop area is used as staff rooms, to make way for the Gallery. Some of the works exhibited in the Gallery include winning works from the Saturday art club and children's art celebration. The children activities of the NGA Minna includes; the Saturday Art club, Children art celebration, the children art exhibition and the state art competition. So as to harness their creative potentials and encourage those that wish to make a career in art, to do so, children of ages 6-16 are groomed together at the NGA office in Minna. As noted in other NGA offices visited, NGA headquarters in Abuja gives directives on the theme, nature and content of every year's event.

During the course of field work, the researcher observed that the NGA Minna stopped her Saturday Art Club programme in 2009. This is because the NGA headquarters has not allocated funds for the programme since 2009. The study notes that the NGA headquarters in Abuja has not taken the Saturday Art club seriously as its organization since 2009 has been largely hampered, due to lack of funding. The reasons for this action need to be further investigated. The researcher also observes that this perhaps could be due to lack of interest in the programme. The absence of an art studio in NGA Minna office has affected not only children art, but also the entire environment of art practice in that region. It further notes that since the Saturday art programme was stopped, the NGA Minna now writes to schools directly to submit art works to their office for her children's art celebration. What this perhaps means is that one may not be sure, if art works submitted for the celebration were actually produced by the children and not their teachers or relations. This has adversely affected the development of children's art in Minna and her environs. The researcher notes that the NGA headquarters needs to do more to resuscitate the Saturday art club and other moribund children art events nationwide.

The Children's Art Celebration in Minna is organized on the 27th May, of every year. This event has been on since the period of 2002–2012. Themes are sent from NGA headquarters to all its outstations. According to Ezekwesili Mgbemena, the Curator/Head of Station NGA Minna, the purpose of the children's art celebration is to enable children express themselves through art. It also makes the Nigerian child to appreciate his society and immediate environment. He also believes that the children art activities of NGA promote friendship and cultural interaction among them irrespective of their socio-cultural and religions up-bringing. It also creates a level playing atmosphere for children to come together, interact and share common ideas. He sees the events as an ideal forum for children to express themselves in various art forms as well as assisting them develop skills and creative potentials and inculcate in them, the tenets of good and healthy competition. The beauty and quality of their works as seen below need to be encouraged in spite of the numerous shortcomings of the NGA programmes.



Plate IX; Winner, First prize in Drawing (2012); Abubakar Tanko of Temlad Primary School Minna. Source; Photograph by researcher 20/6/13

NGA Outstation in Lagos: The National Gallery of Art office in Lagos is another area of Pilot study. It used to be the headquarters of NGA during and after its establishment in 1993 until it relocated to Abuja in (1998). It is headed by Ekene Okoroma, Head of

station/Curator. In the course of field work, the researcher observed that a lot of children art activities go on at the Lagos office. In all the outstations visited, the Lagos office is the best equipped, in terms of infrastructure and staff. This perhaps could be because it inherited all facilities of the NGA headquarters when it relocated to Abuja. For instance, the NGA Lagos office houses the largest collection of art works acquired by the NGA for the national collection. Lagos also keeps the oldest and best art works produced by both living and dead artist Nigeria acquired by the NGA.

The study notes that children from various schools in and around Lagos visit the NGA Lagos office during their excursions or schools visit to view artworks on their permanent exhibition. For instance, the Gallery hosts great works of sculpture and paintings produced by great Nigerian artists such as Ben Enwonwu, Aina Onabolu, Erhabor Emokpae, Twin Seven Seven, Jimoh Buraimo and so on. These works depict the history of Nigeria from cradle to date. Children come to learn from these works and also to increase their knowledge of Nigerian art. Unlike other outstations of the Gallery, the Aina Onabolu Hall hosts temporary exhibitions which hold from time to time with children and visitors in attendance.

Children art celebrations, exhibition and other children art events of NGA also hold in the Lagos Gallery because of availability of large exhibition spaces. The environment of the National Theatre Iganmu Lagos with its ambience of culture attracts lots of tourists and guests who come to have a first-hand view of the edifice. Children also visit the Theatre to see for themselves, the rich cultural and artistic prowess of Nigeria. Hence, the NGA outstation in Lagos is very busy and equipped with modern art infrastructure capable of developing children art. The researcher also interacted with some artists who work at the Lagos office. Jose Dauda, a painter remarks that the NGA office is Lagos is a beehive of activities. He reveals that he normally comes to see art works of the Masters to derive inspiration. The Head of station, Ekene Okoroma remarks that themes used are carefully

selected for each year's celebration of NGA children art programmes. Children are tasked to create pieces of art work in different media for talent hunt and exhibition. The Children Art activities of NGA in Lagos include the Saturday art club, Children art celebration, Children art exhibition and the art competition at the state level.

The Saturday art Club in Lagos has been recording large turnout of children due to the interest already generated by children in art. The study notes that between (2002–2012), within the period of this study, over three thousand children have participated in the Saturday art club and other children art activities of the NGA in Lagos. This is an average of (300) three hundred children per year. The researcher noted that most of the activities witnessed large turnout of children in 2008-2012, when NGA activities got to its peak. About (500) five hundred schools were recorded to have participated in NGA activities within the period of this study (2002-2012). Two hundred (200) of them were recorded to have participated in Saturday art club in 2008-2012 alone.



Plate X; Participants at the NGA Lagos Saturday Art Club on 25th July, 2009.

Source; NGA Lagos collection

The researcher observed that the event brochures of the Lagos outstation are of high quality, in direct imaging re-production and mat lamination. All prints and photos are of four-colour separation. Themes are chosen by the NGA headquarters in Abuja and sent to all outstations to enable children prepare art works in line with its mandate. It also enables them to source for sponsors and commence preparation for the event.

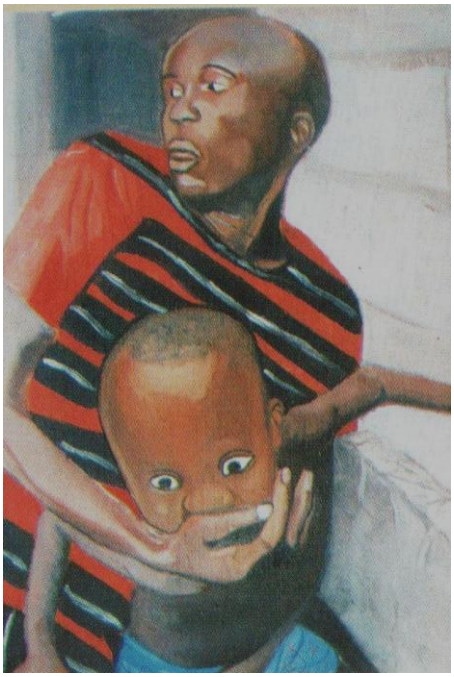


Plate XI; Say No to Kidnapping; Franklin Adindu of Cardoso Senior High School, first prize winner in Painting, Senior Secondary category (May, 2011). Source; NGA Lagos collection.

Major Findings and Discussions

From the analysis and discussions, the study reveals that;

1. The **nature** of NGA children art activities are carried out on the basis of: (a) stimulating creative spirit in children through art competitions; (b) fostering unity among Nigerian children as well as raising a creative generation of artists through Saturday Art Club; (c) celebrating children's achievements through National Children Day Celebration; and so on. The **content** of NGA children art programmes are: (a) improving children's skill in visual art production, (b) building good cultural values in children as well as sensitizing them on issues of national interest like unity in diversity, security, and

HIV/AIDS, (c) increasing art appreciation in children at early stage, (d) fostering children knowledge in contemporary art history.

In terms of **scope** of NGA children's visual art programmes, the study reveals that the scope is quite narrow as compared to the number of Nigerian children that are opportuned to participate in the programme. For example, only children residing in the cities/towns where NGA offices are located have the privilege of participating.

2. Apart from the gifts and prizes that are given to children at different categories who win 1st, 2nd, and 3rd positions as encouragement, the children benefits through: (a) skill acquisition in art, (b) increase in the knowledge of art and visual perception, (c) building children's confidence in the production of art works like drawing, painting, as well as crafts.

3. The study also reveal the contributions of NGA Children Art Programmes to contemporary Nigerian art development as: (a) promotion of visual art at grass-root level, (b) motivating children to read art as a course at tertiary level, (c) By raising a future generation of art masters that will utilize creative means of impacting the globe positively, (d) Increase children's participation and involvement in contemporary Nigerian art practice.

4. The Children Art programmes as carried out by NGA are in line with the Gallery's objectives which aim at organizing talent hunts and promoting art at the grass-root level. However, there is need to expand the programme to a wider Nigerian audience in order to harvest more visual art talents in children.

5. The study also finds that, there is low documentation of NGA children art programmes as materials available are mere event brochures/catalogues which do not meaningfully state in details the implications of such programmes to contemporary art practice especially as it relates to children and the future of art in Nigeria.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

Summary

This study is on the Children visual art programmes of the National Gallery of Art, a Government agency vested with the responsibility of supervising the visual art sector in Nigeria. Its aim and objectives is to examine as well as document NGA activities as they relate to children's art programme. This is done with the view to revealing its scope, nature and content. Literature relevant to the study has been reviewed. These include books, journals, exhibition catalogues and research reports which are aimed at sourcing information relevant to the study. In order to successfully carry out this study, the researcher employed two qualitative research approaches. These are historical and descriptive methods. While the historical method was used to review data relevant to history and development of NGA activities, descriptive method was employed to aid in the description of events, art works and activities of the NGA as it relates to the children art programmes. Pilot study was done in six centres where NGA has office. These include Abuja, Umuahia, Uyo, Port Harcourt, Minna and Lagos. Data collected from field work was discussed.

Two sampling techniques were used for the study. These include random sampling and judgmental methods. These were used by Duniya (2000), in his Comparative Study of Styles, Themes, Forms and Social Functions of Contemporary Visual and Dramatic Arts in Ahmadu Bello University, Zaria, Mamza (2000) on his Study of the Contributions of Nigerian Artists and Art Educators to the Development of Art Education in Nigeria and Yaktal (2009), in his Study of the Role of Art in National Development; A Case Study of Kaduna Museum and Gallery.

From the analysis and discussions, the study reveals that the nature of NGA children art activities are carried out on the basis of stimulating creative spirit in children through art competitions, fostering unity among Nigerian children as well as celebrating children's achievements through the children's art celebration. It also reveals that the content of NGA children art programmes are improving children's skills in visual art production, fostering their knowledge in contemporary art history and increasing their appreciation of art at early age.

However, the study finds out that the scope of NGA children's visual art programmes is narrow compared to a number of children that are opportuned to participate in the programme. It further revealed that apart from the gifts and prizes given to children at different categories who won prizes as encouragement, the children benefit through skill acquisition, increased visual art perception and appeal, more confidence in art production as well as increased participation in culture and art activities. The study observes that there is low documentation of NGA children art programmes, less reward for great work done by children, low funding and the need to expand the programme to a wider audience. The study agrees that efforts need to be made by NGA to source for the assistance of Professional artists who will bring their experiences to bear in the development of the various children visual art activities of the NGA.

Conclusion

Based on the issues presented, as well as discussed under analysis and discussion, it has been observed that the National Gallery of Art (NGA) has a number of visual art activities that are inclined toward promotion and development of children art. Such programmes are organized using special themes that seek to stir a general sense of belonging of the Nigerian child as well as educate them on socio-cultural issues in the nation as it relates to visual art. Therefore, NGA programmes like Saturday Art club,

National Children Art celebration, National Children Art Exhibition, as well as National Art competition need to be encouraged.

Hence, NGA should open up new ways of taking such programmes to other cities where there is low art appreciation to stimulate children's interest in art. Apart from identifying young talented children who may take up a career in art, nurturing and supporting them, NGA children art programmes have contributed to knowledge and awareness of art especially as it concerns nursery, primary and secondary school students in Nigeria.

Recommendations

1. The NGA should organize children art programmes not only in places where she has offices but also in other states to increase children's participation nation-wide.
2. The National Gallery of Art should sponsor academic scholars to review and carry out a comprehensive documentation of all her visual art activities as well as encourage research in visual arts.
3. The National Gallery of art should establish art clubs not only in its out stations but also in all primary and secondary schools in Nigeria as an avenue to hunt for talents and increase student enrolment in our higher institutions of learning.
4. The National Gallery of Art should do more by extending invitations to experienced artists to support her Saturday art club and stop the recycling of few artists who are regular faces in all her programmes.

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Appendix 1

RESEARCH QUESTIONNAIRE

INSTRUCTION: This questionnaire is designed for NGA staff, art teachers, visual artists, cultural workers and those promoting children's art in Nigeria.

Dear Sir/ Mr./Madam/Miss,

The researcher is a postgraduate student of Ahmadu Bello University, Zaria, conducting a research on the topic: ***"A Study of Children's Visual Art programmes of the National Gallery of Art"***. Kindly offer the necessary assistance by providing useful information on the topic as such information would be considered private and used only for the purpose of this study.

SECTION I: Biodata of Respondents-(Please tick or write where appropriate)

(a) **Sex:** Male ☐ Female ☐ (b) **Age:** 18-25 ☐ 26-35 ☐ 36-45 ☐ Above ☐

(c) **Marital Status;** Single ☐ Married ☐

(d) **Highest Qualification**----------

(e) **Address**----------

SECTION II: Respondents' Background - (Please tick or write where appropriate)

(1) Respondent's Category:
(a) Art Teachers ---------- ☐
(b) Visual Artists---------- ☐
(c) NGA staff---------- ☐
(d) Promoters of Children's art ---------- ☐
(e) Others---------- ☐

(2) How long have you been working in the area indicated above?
(a) 0-5 years---------- ☐
(b) 6-10 years---------- ☐
(c) 11-15years---------- ☐
(d) 16 and above---------- ☐

SECTION III: Research Questions-(Please tick or write where appropriate)

(3) Have you ever attended children programme(s) organized by National Gallery of Art?

Yes ☐ No ☐

(4) If Yes; indicate the type/nature of the NGA's programme you attended by ticking in the box(es) below.

(a) Children's Art Exhibition ---------- ☐

(b) National Children's Day Celebration---------- ☐

(c) Saturday Art Club ---------- ☐

(d) Children's Art Competition ---------- ☐

(e) Others (please state)---------- ☐

(5) Do you think such children's programmes or activities are channel towards meeting the objectives of NGA as a professional visual art body?

Yes ☐ No ☐

(6) What are the specific areas in which the National Gallery of Art has helped to develop children/children's art, visual artists, and art in Nigeria

i. ----------

ii. ----------

iii. ----------

iv. ----------

v. ----------

(7) In your opinion, what are the specific areas that NGA needs to improve in its services especially to benefit children involvement in art practise and promote art at grass-root level for the growth/promotion contemporary art in Nigeria? ----------

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(8) In your assessment, comment freely on NGA services to the promotion of visual arts in Nigeria----------

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Thank You.

Appendix 2

RESEARCH INTERVIEW QUESTIONS FOR RESPONDENTS ON THE TOPIC: A STUDY OF CHILDREN'S VISUAL ART PROGAMMES OF THE NATIONAL GALLERY OF ART

Introduction: Please introduce yourself (Name, address, respondent's status: Director General, Director, Cultural officer, art teacher, visual artist, gallery staff, cultural worker, children's art promoter, etc)

1 How long have you been working in the area indicated above?.....

2 Have you ever attended children programme(s) organized by National Gallery of Art?.....

3 If Yes; indicate or mention the type/nature of the NGA's children's programme you attended in the past……
…….

4 Do you think such children's programmes or activities are channeled towards meeting the objectives of NGA as a professional visual art body? ……

5 What are the specific areas in which the National Gallery of Art has helped to develop children/children's art, visual artists, and art in Nigeria
……
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6 In your opinion, what are the specific areas that NGA needs to improve in its services especially to benefit children involvement in art practise and promote art at grass-root level for the growth/promotion contemporary art in Nigeria?
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7 In your assessment, comment freely on NGA services to the promotion of visual arts in Nigeria
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Thank You
Obizue Justus Eze