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Nigerian Artists
EDO STATE CHAPTER

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Creativity In Visual Arts Education For Sustainable Economic Development

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Abstract

Unemployment in Nigeria has become a topic of debate amongst scholars, politicians, economists, businessmen and the general public. In fact, it has become an unending problem that can not be surmounted completely. Unemployment in Nigeria keep increasing considering the number of graduates from the universities, polytechnics, colleges of education, and other allied institutions. There is no country that does not have some level of unemployment. One of the reasons could be the age long neglect of creative arts education. This paper therefore examines creative arts education through sculpture, ceramics, textiles, craft technology, graphics, and photography, among others, as tools for solving unemployment problems for sustainable economic development in Nigeria. It also explores the possibilities of creating job opportunities through skill acquisition in Creative Arts. It concluded that skills in creative arts, if properly tapped, explored and exploited, will help to reduce social vices and restiveness such as prostitution, terrorism, robbery, and kidnaping among others that is prevalent among the youth.

Keywords: Photography, Ceramics, Textiles, Graphics, Economic, Development

Introduction

Over the years, federal government has introduced different policy on poverty alleviation programme, unfortunately, these programmes never succeeded in solving unemployment problem. An important aspect in the nations National Policy on Education is the recognition of creative arts education, and that creative arts should be taught right from Primacy School (lower and middle basic 1 – 6) to Junior Secondary School Level (Upper basic). The intention of the Government is that, students who could not proceed to the senior secondary school can start a trade, thereby becoming self-reliant and wealth creator. It is expected that upon completion of Junior Secondary School, students would have acquired the basic skills and knowledge development that will make them become an entrepreneur and contribute to the nations GDP. According to Inegbenebor and Igbinomwanhia (2011), Research has shown that small scale enterprises are crucial to the development of any economy. That industrialised nations like US and Japan own their development to the activities of small scale

enterprises. The importance of creative arts in nation building and the sustenance of the nation's economy remained verified facts. Creative arts have the capacity of building a sustainable economy through effective skill acquisition and youth development and empowerment. Creative Arts education promotes entrepreneurial skills and capabilities of the individual. To this end, Creative Arts education should be repositioned to provide the basic skills acquisition needed for the sustainable economic development.

Creative Arts Education

Creative arts education is designed to provide specific training in a particular vocation and develop creative skills of the individual. Skills development is an economic weapon for fighting poverty and criminal tendency in the society. Skills development makes the youth to be gainfully engaged by diverting their energy to productive venture. Creative Arts education is intended to equip the individual with the necessary skills, capabilities, craftsmanship and competencies that will enable him become self-reliant. Skill acquisition is anchored in creative

arts education, therefore, every Nigerian citizens should make conscious effort to explore and exploit the available opportunities and human capital development in creative arts. The goal of the National Policy therefore is the acquisition of appropriate skills and the development of mental, physical, and social abilities and competencies as equipment for the individual to live in and contribute to the development of the society. (NPE, 2004). In this era of globalism, unemployment poses threat to economic growth and productivity of a nation. Creative arts education as a field of study emphasises mental development and psychomotor that leads to the acquisition of practical skills because all the courses in creative arts are practical oriented. Ikponmwoza, Izogie and Ebodili (2013) stated that every Nigerian has the ability to create and produce goods and services that will satisfy the social, economic and cultural needs of the people. The place of creative arts in the growth and development of any nation cannot be over-emphasised. Therefore, creative arts education remains a tool capable for growing the economy and could be used in curbing the problems of unemployment in a global economy.

The federal government, state and the entire citizens need to look beyond oil and focus in the development of human capital in creative arts. The vocation of creative arts does not need a degree to be successful, rather, the creative ability and competencies of the individual. For decades, the increasing growth of unemployment has generated social and intellectual problems in Nigeria. The unemployment saga has resulted to youth restiveness thereby creating insecurity and social vices. Nigerians are enterprising but the prevailing social and political system has not encouraged entrepreneurship to thrive. Ebodili, and Izogie, (2012) opines that Nigeria is a nation that is heavily certificated. Emphasis on paper qualification has eroded the skills, competencies and capabilities of the individual. The system is gradually killing the entrepreneurial spirits of the individual thereby making the people to show little or no interest in the vocation of creative arts and crafts that

could lead to entrepreneurship.

The resultant effect is the mass exodus of the teeming youth to white collar jobs in the civil service, oil and gas, banking and telecommunication sectors that seems to be more promising. Unfortunately, in this dispensation of the Buhari regime, these jobs are not readily available as workers are being retrenched on a regular basis especially in the banking sector.

Skill Acquisition in Creative Arts Education

Creative arts education offers skills development in a wide range of spectrum or fields of interest that could led to the establishment and growth of small and medium scale enterprise. Ebodili, and Izogie, (2012) asserted that such skills may be useful in the areas of ceramics, textile, art and crafts; pot-making, tie-dying, local weaving of traditional fabrics, embroidery, and bead making. The individual could also be engaged as craftsman, draftsman and artisan. Skill acquisition in these fields need to be encouraged and supported. Creative arts education develop skills that brings accomplishments in a variety of goals related to national development. These include work force for small and medium scale enterprises in both rural and urban centers. It helps to impact vocational and developmental skills leading to the production of craftsmen and skilled personnel who will be enterprising and self-reliant.

Careers in Creative Arts

Right from the pre-historic era, creative arts helped to impart vocational skills and equipped the individuals for life-long profession. Creative arts education is an indispensable discipline or field capable of generating and creating job opportunities for the teeming jobless youth in the nation. There are numerous careers for hardworking and enterprising individuals in such areas as textile design, furniture making, graphic art, interior decoration, photography, painting, sculpture, and crafts related works such as basketry, bead making, metal works and fabrication, weaving etc. The federal

government recognises the importance of creative arts education; hence it was reflected in the goals of vocational education. The goals of vocational education as contained in the National Policy of Education, among others are summarised below:

- Provide trained manpower in the applied sciences, technology and business particularly at craft, advanced craft and technical levels.
- Give training and impart the necessary skills to individual who shall be self-reliant economically.

In pursuit of its goals, federal government recognised that vocational education (creative arts) is an integral part of technological development, a greater portion of education expenditure shall continue to be devoted to vocational education at federal and state levels. According to Ikponmwosa, Izogie and Ebodili (2013), Creative arts education provides the opportunity for non – creative arts education unemployed graduates in our tertiary institutions to be trained and retrained over a period of time to acquire the developmental and vocational skills for job creation thereby becoming an employer of labour. In this way, the social vices that is characterised by hooliganism, prostitution, corruption, terrorism, robbery and other criminal tendency would be reduced.

Creative Arts versus Vision 20:20:20

The desire of the federal government of Nigeria is to attain economic growth and development by 20:20:20 and to become one of the most developed economies by 2020. It was the late Musa Yar-Adua, the former president of the Federal Republic of Nigeria that introduced the strategic and laudable vision 20:20:20. It was a long term programme intended to launch Nigeria into a sustainable economic growth and development in 2020. The proposed blueprint stipulated that, by the year 2020, Nigeria would become one of the best 20 economies of the world. It was also expected that the standard of the people of Nigeria would be improved. As strategic as this vision, creative arts education remains a visual vehicle through which this vision can be achieved. However, the

implementation and coordinated effort of the federal government policies can sustain the growth and development of the economy if attention is given to such areas as creative arts education. The availability of human capital in skills acquisition is a prerequisite for the attainment of the vision and this determines the developmental growth of the nation's economy. The relationship between creative arts education and economic development for sustainability is well rooted and established in such a way that creative arts education is an undisputable key for the vision 20:20:20 to be realised.

The alternative source of generating revenue outside petroleum is one of the major key issues in Buhari's administration. The recent decline of oil prices in the global market is becoming worrisome. There is therefore the need to work towards economic diversification. So many economic policies that focus on economic diversification have been made in the past. These include the Operation Feed the Nation, the Green Revolution, amongst others. Other sectors of the economy have been neglected as a result of the oil fortune. Most of these economic policies were embedded in the possibilities that creative arts education provide for economic growth and sustainability. The inability of the three tiers of government to sustain these policies put the nation where it is today.

In 1960, at independence, the economy of Nigeria was substantially diversified and this brought about a robust economy for the nation. Unfortunately, there was no viable and sustainable economic roadmap for the implementation of these policies. The present state of the nation's economic recession calls for economic revival in all sectors. Edewor (2016) stated thus; it is quite obvious that the need for diversification of the Nigerian economy cannot be over stated in the context of today's economic actuality. In my own opinion, one of the ways of revamping the nation's economy is by exploiting the vocational opportunities embedded in creative arts education.

Economic Empowerment for Sustainability

Empowerment is the economic strength given to individual or group to equip them with the relevant information, skills and competencies that makes them to have confidence in themselves and be self-reliant. Thus, Creative arts provides the opportunity to be empowered economically. It provides the ability inherent in the specialisation for professional practice. Creative arts education produces complete human material that is well fortified to tackle the economic challenges in the world of work. It impact on the individuals the mental and practical apparatus to engage his environment economically through entrepreneurial practice. Thus, the entrepreneurial skills and knowledge resident in the individuals must be activated, exploited, and developed for the achievement of the objective of functional and effective creative arts education. Egboh (2009) asserted that everyone is gifted to conceive, create and produce goods and services to satisfy economic, social and societal needs and wants. Those with creative ability can turn grass to domestic footmart, discarded tyres to make shoes, turn waste cow-horns to bracelets and bangles etc. Individuals with business acumen could be involved in the collection and marketing of visual arts products. Ebodili (2011) is of the view that those who acquired training in creative arts could also be engaged as an art collector, a curator, and as tradesman. Chiadika, Okocha, Eronabor and Onianwa (2013) opines that sustainable economy is an act of increasing the functionality of the resources by making them more useful through the acquisition of knowledge and skills needed for the world of work. They stated further that it is the process of increasing the skills and knowledge an employee requires for effective work performance. Over the years, Federal Government mandated Universities, Polytechnics and Colleges of Education in the country to make entrepreneurship education a core course in the curriculum. This was a giant step in the right direction in a bid to strengthened employment creation and sustained economic development, especially in this era of economic recession. The above

statement is supported by Awodiya (2011) that the Federal Government gave this directive in the light of mass unemployment among Nigerian university graduates and the need to offer a secure future for our youth. He expressed further that the entrepreneurship training programme enables graduates from any discipline, including creative arts graduates to become self-employed, to create jobs for others, to grow and manage their own small scale business ventures.

Edewor, (2016) stated that, on 29th May, 2016, in his democracy day broadcast, President Muhammadu Buhari while identifying the need to reposition the economy of the nation stated thus; "we are committed to providing job creation opportunities for five hundred thousand teachers and one hundred thousand artisans across the nation. The conditional cash transfer scheme will provide financial support for up to one million vulnerable beneficiaries, and complement the enterprise programme which will target up to one million market women; four hundred and sixty thousand artisans, and two hundred thousand agricultural workers nationwide". If this maiden presidential, political and self-motivated speech is not a mere political statement, then the question of proper readiness by the government and its citizens to engage creative arts education still needs to be addressed.

Conclusion/Recommendation

Creative arts as a vocation is an income generating venture that requires entrepreneurial skills and knowledge development. The skills could be exploited, harnessed and developed in all areas embedded in creative arts professions. thereby contributing to the gross domestic product of the nation. No nation can completely fight the scourge of unemployment without giving attention to creative arts education. There is need for the three tiers of government to set up skills acquisition centres in urban and rural areas where people can be trained for the development of skills in creative arts leading to career development.

The Government at all levels should restructured the school curriculum from primary to university levels, and fashion ways of improving the educational sector in other to bring positive impact to creative arts education. Students vocational skills should be developed

right from the elementary school to higher level. This will encourage graduates at various levels of education to work towards becoming an entrepreneur after graduation, thereby reducing the level of unemployment ratio that has bedeviled the nation over the years.

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Improvising Illustrations For Effective Teaching In Nomadic Schools

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Abstract

The issue of providing adequate visual content for arts practice in Nigerian schools, especially, the specialized system of education, to which the nomadic schools belong, has been a recurrent matter. It has become a critical subject which is caught up in the web of the present dynamic innovations cutting across cultures and inter-disciplinary strata of our economy. As a consequence, major academic imbalance inevitably presents itself. However, the unnecessary limitations of ineffective teaching of visual and creative arts in our primary schools can be adequately redressed. To stem this tide and at the same instance yield possible and increasing result in this regard, the need to redirect our energies towards new frontiers of knowledge becomes inevitable. Confronted with these issues, the need for the improvisation of illustrative materials for effective teaching becomes palpable. This paper hence, suggests and presents ways whereby adequate illustrative and effective teaching aids for nomadic schools can be improvised.

Keywords: Nomadic, improvisation, illustration, homestead, effective.

Introduction

An African axiom states the obvious and it is a verified truism that "a child recollects more of what he sees, than what he is told". This is unarguably so because vision is about the most acute of all the sense organs. Suffice it to add to this fact from a religious perspective which further states thus "train up a child in the way he should go and when he is old he will not depart from it". Creativity is a fundamental characteristic of all living things, this is even more so among human beings, and this attribute is heightened or is at its peak at the juvenile level. This is also corroborated by Rashad, (n.d.), when she stated that "Before a child talks, they sing. Before they write, they draw. As soon as they stand, they dance". She concluded by saying that "Art is fundamental to human expression". However, ones inability to propel such creativity to active or effective use, renders it either dormant or leaves it in a state of comatose.

In Africa, prior to the western incursion, myriad of traditional values as well as creative activities were the vogue, partly due to the absence of or unavailability of formal education. The issue of apprenticeship or discipleship existed, where by a parent's or guardian's responsibility was to hand over to his children, grandchildren and wards the knowledge and skills he acquired from his ancestors within a given society, by so doing, virtuous lifestyles and creative activities were being passed down from older to younger generations for posterity's sake.

Such cultures are still in practice today, however, in very few instances. This creative ability is evidenced though greatly minimized in our contemporary educational systems, where handicraft as an integral part of our academic curricula is undermined. If this be the case in contemporary schools, one then wonders what obtains in our specialized educational systems where nomadic education belongs.

The foregoing is in tandem with the following statement as reported by Onwuakpa and Nwabuoku (2015:147)

Calabash carving is no longer a child's play, in fact in the North, particularly, Kaduna and Kano states, it is now a serious craft that has become a family business or heritage, whereby a father practicing the art, takes up the challenge of training his son or sons as apprentices with the sole aim or intention of securing the tradition of calabash carving as a family business that will be bequeathed to subsequent generations.

Still on the quest for imparting basic skills to the younger generation, Onwuakpa (2010:41) opines:

In the past, Akwa-ocha (traditional cloth) weavers wove mostly with cotton yarn, produced locally, carded and spun by them. Nowadays, the weavers rely mostly on factory produced yarn. They also

weave on a commission basis and market their cloth individually in the market or at home. They also teach their young daughters to weave Akwa-ocha.

Unfortunately, these virtues are quietly but steadily being eroded by civilization, as the traditional lifestyles of many Africans are being discarded owing to the incursion of the western world or civilization which tends to portray everything traditional as either backward or primitive. The resultant effect of this lapse is that many of our youths are metamorphosing into "educated" adults who possess no requisite skills or are rightly lacking the basic knowledge that will transform them into proficient as well as economically viable adults.

The Need for Improvisation

Due to lack of adequate teaching and learning aids in our specialized schooling systems, which the nomadic education is a part of; the need to improvise becomes paramount. It is quite obvious that general teaching aids abound, nevertheless, as the saying goes, "desperate needs demand desperate measures". Since most of the available teaching aids are tailored towards the needs of contemporary education, it hence falls short of the specialized requirement of the nomadic education system. To lend credence to this fact, the Nomadic Education Information Brochure, (2002:6) makes reference to the peculiarity of the education of the nomad as it observes: "...the irrelevance of the formal school curriculum vis-à-vis their needs, interests and problems". As a consequence therefore, the need to seek alternative means of impartation ought to be sought after. Ejiofor, (2016:1) agrees with this assertion, as she insists that, "a majority of artists are in the habit of looking elsewhere for working materials, ...what is required is a closer and more intensive look into our immediate environment". Therefore, in the absence of the required illustrative materials, the need for improvisation cannot be overemphasized. Improvisation in this context ought to be viewed from two distinct perspectives, which are:

- Teaching and
- Learning

Firstly, we make reference to the teachers' ability (or inability) to formulate or rightly interpret illustrated textual/visual content extempore and secondly, the pupils' ability (or inability) to replicate such illustrations for better grasp. This will in the long run be very beneficial to both parties as the need to teach and learn independently despite obvious limitations becomes achievable. Meanwhile, for

such to materialize, the need for the necessary training arises. At this juncture, it will be necessary to recall that at the personnel level, most nomadic schools are partially lacking both in quantity and in quality.

Traditional Opportunities

Africans generally and Nigerians in particular are gifted with so many enlightening as well as very creative activities, which have roots in our traditional and cultural settings. Having stated this fact, it will be needful to contextually define the word improvise. To improvise is to make something up on the spot: "to perform, create or compose something, especially a sketch, play, song, or piece of music, without any preparation or set text to follow". It is something or anything done to fill a gap with or without prior preparation. While illustration in its simplest term is something that helps to explain something else: "an example or comparison that helps to clarify or explain something". So, improvising illustration in this context refers to the ability of the teacher or the student to come up impromptu with a knowledge that will fill an existing gap in the teaching of nomadic pupils. Also, it is pertinent to add that such illustrations are not restricted to drawings only, but can be spread out into several other activities, such as:

· Enlightening:

These are basically activities that elicit joy as well as express our communal lifestyles showing that we are a people that share and enjoy each other's company. These activities include dance, drumming, clapping, flute-blowing, singing, story-telling, comedies, poetry/recitals and lots more. These activities when effectively improvised, will further the Social Studies course among others.

· Creativity:

These activities embedded in the mastery over crafts and basic workmanship; tend to portray Nigerians as a people who are divinely bestowed with creative prowess. These activities include: drawing, painting, moulding or sculpting, basketry, hair braiding or weaving, mat weaving, knitting and needlework, bead work, fabric weaving and dying, wood and calabash carving, etc.

· Sports

In this case, reference is being made to those activities that seem to be a test of resilience of which the average Nigerian is noted for. These include the following: wrestling, swimming, hide and seek, tug of war, hunting, etc.

Plate 1: Samples of basic shapes can be improvised or replicated by merely observing the images carved or painted on the surfaces of the calabash

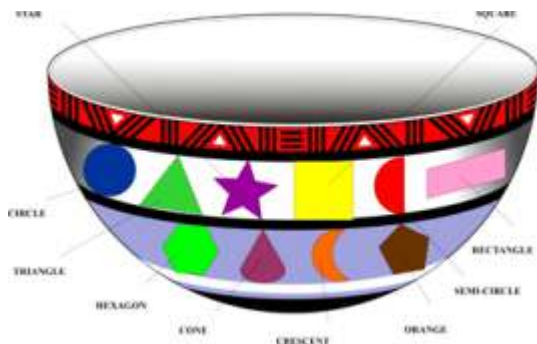


Plate 1:
 Title: Improvising Basic Shapes Using Images on Calabash
 Artist: Nwabuoku Kennette Dickens
 Medium: Digital Art
 Year: 2019

Plate 2: The teaching and learning of various colours can be improvised also by using easily available calabash as ground or surface.

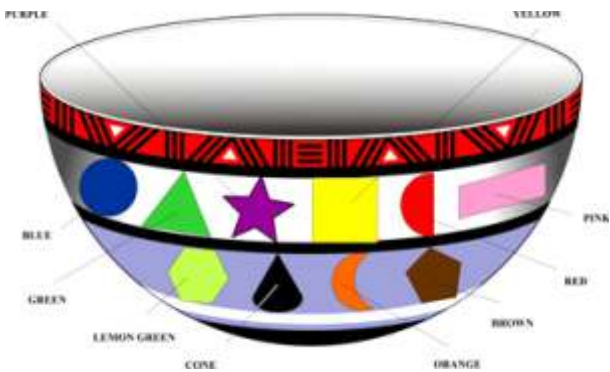


Plate 2:
 Title: Improvising Colours Using Images on Calabash
 Artist: Nwabuoku Kennette Dickens
 Medium: Digital Art
 Year: 2019

Plate 3: For comparative analysis, the following examples within the nomad's immediate environment will suffice:



Plate 3:
 Title: Improvising Distance from Familiar Objects (Birds)
 Artist: Nwabuoku Kennette Dickens
 Medium: Digital Art
 Year: 2019

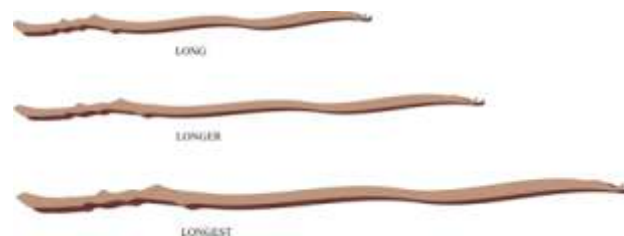


Plate 4:
 Title: Improvising Length from Familiar Objects (Sticks)
 Artist: Nwabuoku Kennette Dickens
 Medium: Digital Art
 Year: 2019

Plate 5: Comparative analysis continued



Plate 5:
 Title: Improvising Height from Familiar Objects (Trees)
 Artist: Nwabuoku Kennette Dickens
 Medium: Digital Art
 Year: 2019

Plate 6: Improvising Sounds from the animals within the homestead

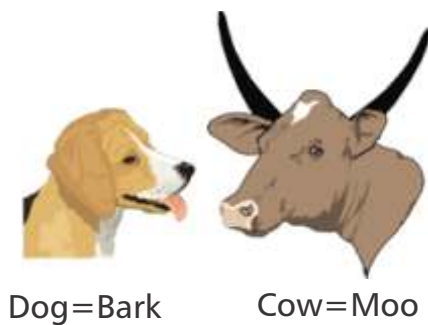


Plate 6:
 Title: Improvising Sounds from Familiar Objects (Domestic Animals)
 Artist: Nwabuoku Kennette Dickens
 Medium: Digital Art
 Year: 2019

Plate 7: Several colours otherwise referred to as pigments or even dyes can be extracted from various flowers and leaves.

This can be achieved by collecting several colourful wild flowers and leaves, drying them out in the sun and grinding them when dried and mixing them in water to make a smooth or textured-wet paste that can be used to paint objects.



Plate 7:
 Title: Improvising Dyes from Familiar Objects (Flowers)
 Artist: Nwabuoku Kennette Dickens
 Medium: Digital Art
 Year: 2019

Plate 8: Abacus or Counters can be improvised using wood, copper wire, threads, ropes, nuts and seeds.



Plate 8:
 Title: Improvising Counters from Familiar Objects (seeds, ropes and threads)
 Artist: Nwabuoku Kennette Dickens
 Medium: Digital Art
 Year: 2019

Way Forward:

Having enumerated a few of these illustrative materials/activities which can easily be improvised from within the confines of the homestead, in tandem with the assertion of American abstract expressionist Hesse (1970), who states that “the love of found objects has made me spin with ideas”. It is indeed this writer's candid view that if the nomadic pupils are exposed to improvising educational materials from found objects that can be sourced from within their domain, which of course, they are familiar with, such individuals would as a result be fully equipped to face and surmount the challenges that may confront them due to insufficiency of requisite teaching and learning materials.

These activities when introduced into the nomadic curriculum, will not only keep the pupils engaged but will add spice to their academic pursuit, thereby eliminating boredom. On story-telling and poetry for example, there is no gain saying that Nigerians generally and the nomads particularly are a hard working people who do not have holidays as part of their lifestyle, no wonder, stress related diseases are rampant. As an antidote therefore, stress relieving activities would undoubtedly, be welcome in and outside the classrooms.

This will to a very large extent, spell out the true meaning of the maxim: “the total child is one whose hands and brain are fully developed”...for while the

child's brain and intellect is being academically developed in formal academic training, his hands and skills are also being creatively developed by such legitimate extra-curricular engagements, such as enumerated above. Again, since these activities are such as the child enjoys doing and is excited about, he/she will put into it, his/her very best. Same apply to every other creative activities that the nomadic pupil will be introduced to since creativity is present but latent in every child, waiting to be spruced or awakened, and the onus falls on us to give them the needed incentives.

Furthermore, it is also a fact that when their youthful energies are engaged with such meaningful activities, their interests in schooling will be heightened and they would hardly have time for any vice that may want to take up their spare time due to lack of meaningful engagements.

Conclusion

The information contained in this treatise is intended to act as a pilot scheme as it is expected that a majority of the required improvisational contents can easily be sourced for from within the confines of the nomadic classroom or homestead, and it is expected that if this being the case, the worrisome issue of monetary involvement in acquiring teaching and learning aids in our schools would have been overcome.

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Waste Management Problems In Nigerian Urban Cities

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Abstract

Municipal solid waste management has emerged as one of the greatest challenges facing environmental protection agencies in developing countries. Solid waste management is a subset of environmental sanitation. As a result of the rapid in population, the problem of waste and their disposal has become complex. The result of such complexity is the contraction of diseases such as cholera, dysentery, typhoid fever, malaria etc. which increases the rate of morbidity and mortality. This paper is a review of existing literatures, observation and information on municipal waste management in Nigeria. The aim of this paper is examines the hindrances or obstacles to effective solid waste management in Nigeria and proffer the strategies for addressing the problems. Absence of concrete Government Policy and political will, lack of citizen mobilization, lack of effective private partnership involvement initiative in Nigeria etc can be attributing to the obstacles citizen mobilization, environmental education, legislation and proper monitoring and surveillance amongst others were recommended.

Keywords: Management, Waste, Municipal

Introduction

One of the most problematic phenomenon's in the today Nigeria is the management or disposal of solid waste in the course of our daily activities, the generality of the people continue to manipulate the environment thereby creating garbage, which are nuisances that are inimical to the health of the people. These wastes are either biodegraded or non-biodegraded and are mostly conspicuously along the streets and public drains.

Drains and water ways are blocked with refuse while streets are littered with papers, empty packs of sachet water, leaves used in wrapping food, cellophane etc with all drains blocked thereby emitting offensive odour and liable to cause disease outbreak.

According to Akpovi (2004) indiscriminate disposal of refuse creates unhealthy conditions of unsightness, air and water pollution, breeding of flies and other disease vector and agents. This invariably leads to outbreak of diseases such as malaria, cholera, dysentery etc. Njoku (2006) attesting to this, some of the Lagoon front in the country has been turned

into a dump for human and all sorts of solid waste. Trucks fully loaded with feces queue up in large numbers to discharge the contents into the lagoon.

Cities are the engines of economic growth, but the environmental implications of such growth need to be assessed and managed better. The critical and most immediate problems facing developing countries and their cities are the health impact of urban services, poor urban and industrial waste management, as well as air pollution especially from particulates which constitutes part of solid waste (Iproget, 2019).

According to (WHO, 2007) about 2.4 billion people globally live under highly insanitary conditions and have such poor hygiene behaviour that their proximity to risks of incidence and spread of infectious diseases are enormous. In Nigeria, there is rapid growth of informal settlements in cities with large urban population and it is also observed that poor sanitary habits by the populate are on the increase, residence lack safe toilet facilities and proper solid waste management apparatus as

they engage in open burning of refuse in their domain.

Before the colonial era, solid waste management did not pose a challenge as the density and content of waste generated were more of organic bio degradable wastes which were easily disposed off into the environment without these wastes constituting a hazard as the receptacle for the wastes were large forests and bushes. Settlements were not as clustered as they are today and most wastes generated soon became part of an intricate constituency of nature food chain. Waste disposal by this means was efficient as it posed no danger to man and his environment. However things changed through the urbanization of many Nigerian cities. The globalizing influences that resulted in these urban growths led the emergence of a new pattern of waste generation and disposed poor planning compounded the already delicate nature of waste management till the present day waste management continues to be a policy challenge and an enforcement debate across the length and breadth of Nigeria.

In the early 1983, a world environment survey report ranked Lagos, the then capital of Nigeria as one of the dirtiest cities in the world. This prompted the Buhari/Idiagbon Government in 1984 to declared War Against Indiscipline, which was culminated into a war on filth (wastes). The presence of solid wastes in heaps around every corners of our surroundings is actually a source of worry and they occupy public places in the town at an alarming rate. Somehow, it mirrors the declining values of our society and Government itself is embarrassed by the poor image created by this development. (Egiyeno, 2010).

The problem of adequate solid-waste management in Nigeria cities has reached mammoth proportion as heaps of refuse are found along major roads, riverbanks, and in open spaces. The level of awareness and environmental education about potential hazards relating to a polluted environment is still abysmally low as people are more concerned with daily survival. This paper aims at

educating the necessary stakeholders and the citizenry on the problems of solid waste management in Nigeria with the view of identifying the various strategies to enhance a formidable management of solid waste.

CONCEPTUALIZATION

Management

Management is the harnessing and co-ordinating of personnel, funds, materials and equipment towards the actualization of the organizational goals and objectives. The concept of performance is central to management. It is however obvious that management is not one-person business which means that the concept of management is co-operative effort of the people in carrying out assigned or specific duties, (Aibieyi, 2012). According Edosa and Agbadudu (2004) management is the act of getting things done through and with people. In other words, it is the employment of available materials, financial and human resources in such an efficient manner for the achievement of predetermined goals.

Waste

Waste is any substance which is discarded after primary use or is worthless, defective and no use. Examples include municipal solid waste, hazardous waste, waste water, radioactive waste and others (Wikipedia).

Municipal

Municipal is a single urban administrative division having corporate status and powers of self-government or jurisdiction as granted by national and state laws to which it is subordinate (Wikipedia).

Theoretical Framework

The theoretical Framework adopted for this study is a system theory which is the functionalist theory of Talcott persons. System theory is an organizational theory that explains complex system. It describes any system that works together to produce some results. The general systems theory analyses the nature of relationship between the components of a system; the effectiveness among the various components of a system to the survival of the

whole system; and what changes and direction in which the change occurs. Talcott Parsons view society as system, he argued that any social system has four basic functional prerequisites adaptation, goal attainment, integration and pattern maintenance. For effective solid waste management, there it is necessary to engage Parsons functionalist model as a potent way to deal with the concept.

The goals of solid waste management remain the proper isolation of hazards from the populace. The failure of past governments to deal with solid waste can be explained from this theoretical viewpoint as governments have failed to adapt to the emerging problems posed by solid wastes in Nigeria. Also no conscious effort to deal effectively with the waste collected as open dumpsites remain poorly organized by the respective authorities. It has become a matter of necessity for the relevant authorities to adapt the latest technologies and right managerial approach to deal with the menace and also the engagement of the private sector and many such initiatives that can achieve goals of the solid waste management.

Types of Solid Waste

There are two major types of waste, namely High Risk Waste and Low Risk Waste.

Low Risk Waste (Communal Waste)

All solid waste belongs to this category. These include plastics can's cellophane bags bottles, office paper, boxes, edible items, packaging materials etc.

High Rick Waste

Under this category is the Healthcare waste. These include:

1. Infectious Waste:- Waste from surgical and autopsy on patience with infectious diseases, as well as waste from surgery patients in isolated ward such as excreta and dressings from infected patient.
2. Pathological or Anatomical Waste: These consist of human tissues, body parts, focus, placenta, etc from surgeries.
3. Sharp Waste (used or unused): These consist of needles, syringes, scalpel blades, knives,

infusion sets, saws, contaminated broken glass and nails.

4. Pharmaceutical Waste: These include expired, unused, split and contaminated pharmaceutical product, drugs and vaccines

5. Genotoxic Waste: These are vomit, urine or faces from patient treated with cytotoxic drugs.

6. Chemical Waste: These consist of discarded solid, liquid and gaseous chemicals.

7. Radio Active Waste: Any solid, liquid, or pathological waste contaminated with radioactive isotopes of any kind.

8. Pressurized Containers e.g acroso, can (Egiyeno, 2010).

Types of Solid Waste Management

According to Seo et al (2004) there are four most common methods of municipal solid waste management, namely land filling, incineration, composing and anaerobic digestion. Incineration, composing and anaerobic digestion are value reducing technologies.

Land-filling is the economical, especially in developing countries where it typically involves pitching refuse into a depression or closed mining site. It health and social impacts include odour nuisance; fire and explosion hazards from build-up of methane; increase in the number of vermin which act as disease vectors (birds, rodents and insects) (Daskalopoulous et al 1998).

Leachate forms as water percolates intermittently through the refuse pile, and can contain high levels of nutrients e.g. nitrogen, potassium etc. leachate from landfill can enter ground systems, leading to increases in nutrients levels that cause eutrophication (El-Fadel et al, 1997).

Incineration is the high-temperature combustion of wastes. Noncombustibles must be sorted out before incineration. It reduces the volume of waste and used for the production of energy in the form of electricity and heat (Seo et al, 2004). Incineration impacts society by production of odours and in the unsightliness of facility (Garrod and Willis, 1998).

Composing and anaerobic digestion use natural

microbial organisms to decompose the organic fraction of solid waste (Seo et al, 2004). The non-organic fraction must be land-filled or incinerated. And the end products can potentially be used as agricultural fertilizers or motor vehicles fuel (Sonesson et al 2002) many microorganisms found in compost are known respiratory sensitizers that can cause a range of respiratory symptoms including allergic rhinitis, asthma, and chronic bronchitis (Swan et al 2002).

The Problems of Solid Waste Management in Nigeria Municipal Cities

Nigeria is a nation that exemplifies chronic solid waste management problems in conjunction with population growth. It is the most populous country in Africa, with over 120 million residents (World Bank 1996) and over the past 50 years has had the third largest urban growth rate in the world at 5.51% annually.

The sheer magnitude of solid waste problem in Nigeria is hard to comprehend. There are no public waste bins, as the amount of trash that accumulates in a matter of hours would be more than waste collectors could haul in a day. Nigerian garbage "dumps" are located on the side of the highway at the fringe of cities and slums. Since there are no means for containment, trash often spreads to the road, blocking traffic (Nnamdi, 2012).

The poor and improper management of waste in Nigeria is as a result of the following:

1. Lack of Effective Private Partnership Involvement Initiative

In Edo State, the problem of waste processing are particularly noticeable for many years garbage was located in premise, markets, residential areas and drainages. The overwhelming number of citizens believes that the activities of private operators are much more effective. They remove waste faster the state-owned companies. Private organizations clean up the inner zones more often while state companies mostly work on the main roads (Ikande, 2018). However, there is legal tussle between the private waste evacuators and the government operated waste evacuators over

rights to operate side by side. The case is currently in the court of appeal. But most of the people in the state believe that the private operators have been more efficient in the operation.

In Ondo State barely 35 per cent of the state capital is currently served by the state agency who rather than increase tariff on a concentrated population, should have increased its coverage of the waste collection services to boost the revenue generation for the state (Alemms-Ozwrawa, 2017).

2. Absence of Adequate Policies, enabling Legislation on Waste Management

The Government policies on the waste management are piecemeal where they exist and are poorly implemented. Most people instead of cooperating with the waste operators, because they don't want to pay for the service rendered, they bring their wastes to the roads and markets to drop thereby making the roads to be filled with leaps of refuse. This is unacceptable and the Government appears to be turning blind eye, resulting to ripple effects due to non-enforcement of the environmental law.

3. Wrong Attitude of the Public Towards Solid Waste Disposal

Some residents at the urban cities are sabotaging Government's effort in waste management. This is a major challenge some cities have being facing for some time now. This is some resident's inability to bag their wastes and dispose appropriately instead engage in blocking the water channels with their refuse as a result of non acceptance of the refuse dumps that are meant to keep the state clean.

4. The State of the Dumpsites

According to an operator in Lagos State the state of the dumpsites is appalling, especially when it rains, it sometimes takes two or three days for a truck to dump its waste and their vehicles also get damaged due to the poor access road to dumpsites. That a brand new truck that goes to the dumpsite under two months becomes a rickety vehicle following the body dents from the caterpillar push. And

despite their association's several letter to the government, nothing has been done. (Guardian, 2017).

5. Rapid Population Growth

The rapid population growth in the urban cities has compounded the problems of solid waste management in the areas. Many reasons are responsible for they geometry increase, amongst are the activities (attack) of Herdsmen in rural areas of Nigeria, lack of social amenities in the rural areas – electricity, pipe borne water, hospital etc, unemployment etc. the rural dwells are drifting to the urban cities in the seek for good life and in process the urban cities are over-populate having it effect on the waste management.

6. Poor Funding

According to Agunwamba (1998) up to now the activities of the state environmental agencies have been hampered by poor funding, inadequate facilities and human resources, inappropriate technology. All these required huge amount of money which the government only cannot handle, and in the process, effective solid waste management becomes a problem.

7. Lack of Motorable Roads

The lack of motorable street is one of the hardship imposed on garbage collection in most residential areas. The lack of roads into many of the most densely populate sections of the urban areas does not allow access to the municipal garbage collection lorries. In such areas, the length of the walk to the nearest garbage bins especially for women is a deterrent to their use.

The failure of the people to acquire the right attitudes towards garbage disposal and this to join the system of having their garbage regularly carted away instead of the throwing it away near their homes.

8. Poverty

Nigeria has one of the world's highest economic growth rates, averaging 7.4% according to the Nigeria economic report released in July 2014 by the World Bank. But

poverty still remains significant at 33.1 in the Africa's biggest economy (Wikipedia 2014). According to Akpovi (2012) poverty induces or forced people to avoid paying for the disposal of wastes instead dispose the waste in any convient place such as an open gutter or vacant plot.

Consequence of Hazards of Solid Waste

1. Public Nuisance (Unightly)
2. It cause injuries
3. It produces offensive odour
4. Transmission of infectious diseases, such as cholera dysentery, hepatitis A, B, C HIV/AIDS
5. It can cause environmental pollution or degradation e.g. of air, water and soil
6. It may cause fire

Conclusion

Nigeria urban cities are municipal that examples chronic solid waste management problems in conjunction with population growth. Successful solid waste management in Nigeria urban cities requires a collective responsibility of both the government and the citizens.

Recommendations

For the attainment of effective solid waste management in Nigeria the following recommendations are proffered.

1. Waste management campaign should be conducted in the urban cities in which the people are encouraged to preserve the environment, and prevent the pollution of the streets and natural sites. And special information course should be conducted at schools to involve students in the environmental activities.
2. Private companies remain the only alternative, as the cost of waste management is very high which the government only cannot shoulder. Private companies should be allowed and encouraged to function alongside with the respective Government authorities charged with the responsibility of the waste management.
3. Much emphasis, should be placed on the

environmental sanitation as the key to solid waste management in the urban cities in Nigeria. This will create and maintain conduction in the environment that will promote health and prevent disease. The habit of good sanitation should be inculcated into the urban dwellers.

4. The Government should introduce environmental sanitation day e.g the last Saturday of every month where every Nigerians will be mandated to carry out compulsory environmental clean-up around their dwelling at least for three hours (6.30 am – 9.30 am).

5. The Federal Environment Protection Agency (FEPA) which was established in 1988 to control the growing problems of waste management and pollution in Nigeria should be revived and strengthening to perform to statutory functions

for ensuring compliance.

6. The government should create citizens awareness programmes sensitizing them on the importance of orderly disposal of waste, reminding of the repercussion or the Lazard associated with the indiscriminate disposal of refuse. Also penalty that follows the non-compliance of the environmental laws.

7. The Government should embark on the grading or construction of the road linking the various areas in the town to enable the waste disposal vehicles access the areas for the collection of waste without any obstacle or hindrance.

8. The dumping sites should not be too far from the town, the road should be made motorable and well arranged to encourage proper disposal of the waste by the refuse vehicles.

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Imperative for the Design and Development of A Visual Art E-Library

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Abstract

Libraries play a significant role in collecting, organizing, preserving and providing access to the information resources of the society. However, the advent of information communication technology has made it obligatory to consider digital alternatives in reaching out to library users. Functions of an e-library are evident as it augments printed information resources. Advancing a visual art e-library initiative for visual arts will enhance timely access to information, improve information searching, offer greater access to information and reduce stress on the users since they will not have to visit the location of the artworks physically to view and access information both on the artworks and the artists who produce them. Developing a dynamic electronic research repository peculiar to visual art in Nigerian tertiary institutions is inevitable. Among other emerging digital processes, it will involve primarily converting the existing printed copies of research works into digital versions through scanning, photographing and editing, creation of video clips, and text formatting. The completed visual art e-library will be integrated into the existing website of the institution to facilitate seamless access over the internet through computers, smart phones and tablets. Submission of thesis and dissertation in CD or DVD alongside hard copy will become a mandatory requirement in accordance with the digital culture of the 21st century and to keep the archive up-to-date.

Keywords: Visual Art, E-library, Archive, Tertiary Institutions, Nigeria, Fine and Applied Arts

Introduction

Since the inception of the age of technology, numerous inventions have surfaced globally. There are visible and massive shifts in virtually all areas of human endeavor. Gradually humanity is attuning to a digital lifestyle where all human activities are based on digital technology. One of the metamorphoses that has taken place has been the shift in information technology. As Adebayo Oluwaseye and Adekunjo Abraham (2013), Department of Library Archival and Information Studies, University of Ibadan, Nigeria, observed that the roles of libraries have revolutionized due to the rapid expansion in information and communication technologies (ICT). They explain this further, pointing out that libraries all over the world are encountering new challenges of meeting information needs of her users because of the changing nature of information resources and subsequently has changed the nature as well as job profile of librarians and information professionals.

Shifting from the conventional print publication to the use of digital sources and internet media will provide academic and research institutions with an opportunity to transform research outputs to become accessible globally. It is in this regard that Mitchell (2001) noted that the patent office, home to nearly 6.5 million patents dating to 1790, is converting to an electronic database and discarding a significant portion of its paper files after they have been scanned and digitized.

The library was the most popular location where students and researchers accessed information in print or recorded form. In order for easy accessibility to information globally, modern libraries have to be digitalized, transformed into what is otherwise known as an e-library. Museums, art galleries, art shops and exhibition centres are places where artworks and artists are featured. To expand

and extend art practice, patronage and participation, these centres have positioned themselves on various versions of an electronic platform, from hand-held mobile devices to table-based monitors and giant-size light-emitting diode (LED), liquid-crystal display (LCD) and plasma screens. Mohammed 2005, reports that the development of ICT and its subsequent integration into library and information fields will yield significant impact on library and the community they serve. As a result, digital libraries are increasingly being implemented by agencies and institutions, both in government and private sectors. Among the many advantages visual art in Nigerian higher institutions can gain from ICT is having a digital repository to enhance research engagements, provide a global presence, solve preservation problems, and extend art collections into new media.

In the case of research and academic institutions in developing countries, development of an institutional repository will not only boost the global visibility and usefulness of their research, but will also introduce a research culture focused on meeting international standards and values. Knowledge that one's research will be openly accessible by a global audience should have an impact on focus and standard (Egwunyenga, 2010).

It was also the opinion of Altbach (1999) that publications by faculty members in scholarly journals would enhance the reputation of the institutions they are associated with. An institutional repository stands to generate greater impact than random publications by centralizing research outputs generated by the institution's researchers, and thus serving as a better and simpler means for gauging the quality of the institution's academic scholarship, productivity, and consequent prestige.

Localisation Of Visual Art Repository: A Visibility Dilemma

The literatures so far consulted as well as the researcher's personal experience have revealed that few of the fine and applied arts theses and dissertations in Nigeria tertiary institutions over

the years have searchable electronic repositories. Moreover, the visual work accompanying these pieces, such as the sculptures in the Department of Fine and Applied Arts, University of Benin, Ekenwan Campus, Benin City, cannot be accessed on the internet for detailed information. The artefacts are only documented in conventional prints that are available in the physical library. Yet, these great productions are being destroyed, some ageing and gradually becoming extinct, some vandalized, having had no records made about them and the artists who created them. This is why Christian (2008) observed that the emergence of open access initiatives as well as ICT provide a veritable medium to address the problem of poor visibility of academic research information emanating from developing countries like Nigeria.

Traditional Library Versus Visual Art E-Library

Leeder (2013) describes "traditional library as a physical space emphasizing physical collections, and is often invoked as a counterpoint to the "modern" or "digital" library". Library operations over the years have been hinged on the collections of printed text and images. Stakeholders, library personnel, publishers, booksellers, university administrators and users are made to conform to uniform criteria for operation and usage respectively. The increasing number of students and the introduction of new courses in the universities demand an increase in the funding of library collections in Nigeria.

Unfortunately, poor funding has crippled the growth of library services, particularly acquisition of books and maintenance of journal subscriptions.

The role of libraries in Nigeria, for several decades, has been to acquire information, organize, preserve and make it available to the general public. Libraries in the universities provide a wide range of information across several disciplines to support teaching, learning and research. The library is therefore the main source and resource for information of the entire university. Since the Department of Fine and Applied Arts is part of the tertiary

community, it is among the beneficiaries of the vision and mission of establishing a library and more importantly, to customize that library to cater for the particular nature of visual art practice. In World Technology (WTEC) Report 1994, Raj Reddy (1999) enumerated the general characteristics of a traditional library as follows:

I. emphasizing storage and preservation of physical items, particularly books and periodicals.

II. cataloguing at a high level rather than one of detail, e.g., author and subject indexes as opposed to full text browsing based on physical proximity of related materials, e.g., books on sociology are near one another on the shelves.

III. Assembling information physically in one place so that users must travel to the library to learn what is there and make use of it.

In 1998, Vice President Gore stated that "A new wave of technological innovation is allowing us to capture, store, process and display an unprecedented amount of information about our planet and a wide variety of environmental and cultural phenomena...." (Gore 1998). This statement is an eye-opener that everything that people are interested in accessing will have to be digitized. The reason is that it will make digital searching become so easy, inexpensive, fast and ubiquitous that users will no longer accept, or will not access, traditional materials. Shifting from a traditional library to one that includes digital access to materials via catalogue as well as full text and image represents not just technological evolution, but a change in the paradigm by which students and researchers access and interact with information.

Digitisation of a visual arts repository, though an innovative idea with great prospects, presents diverse challenges. Any institution that embarks on transforming their printed research archive into an electronic resource is likely to face technical and organizational challenges that include integration and maintenance. Technical expertise is often difficult to come by. Inadequate funding of the

physical library and by extension the electronic research project along with lack of infrastructure raise other problems.

From Prints To Electronic: A Paradigm Shift

Commendable work has already been done on operational definitions of digital or electronic libraries and their relationship to traditional library institutions, as well as in the broader systems of scholarly and commercial publishing. Lynch & Garcia – Molina (1995) point out that digital libraries are systems providing a community of users' coherent access to a large, organized repository of information and knowledge. Simply, an e-library holds the electronic version of any printed book and can be accessed through any electronic medium irrespective of any geographical location and time.

Information in the electronic age accommodates many types that the traditional printed copy does not provide, including three dimensional, graphic, dynamic simulations, and animation. Electronic publishing feeds the electronic library with information. It is cheaper than print and it is fast and has wider distribution channels. As technology improves and computer networks grow, it is envisioned that electronic contents may even become cheaper and more accessible seamlessly. No doubt, a futuristic library will be digital and possesses the following features as enumerated by Ministry for International Trade and Industry (MITI) Report (1994):

- I. contains all recorded knowledge online (billions of items)
- ii. distributed, maintained globally
- iii. accessible by
 1. any person
 2. in any language
 3. any time
 4. anywhere on earth
 5. via the Internet
- iv. acts as the information resource for the 21st Century

This idea of a visual art digital library is radical. Current digital library efforts are aimed at either building new individual libraries to

replace existing physical libraries that are burdened by financial and space constraints or developing an electronic version that will conform to global best practice.

The Functions And Benefits Of Developing A Visual Art E-Library

Developing an electronic library is the only vehicle to actualise the goal of addressing the hiccups of visual art research. Jebaraj and Deivasigimani (2003) highlighted the following characteristics of the digital library:

- i. Contains permanent documents.
- ii. Enables quick handling and ephemeral information.
- iii. Based on digital technologies.
- iv. Used by individuals working alone.
- v. Eliminate the physical boundaries of data
- vi. Support communication and collaboration of information-seeking.

This paper identifies the following advantages of the art resource digital library:

1. Addresses the problem of poor global visibility of visual art research and works of art that are produced in Nigerian tertiary institutions
2. Eases research for students and researchers in visual arts and also provides a basis for further research using various digital media.
3. Assists in curbing the problem of plagiarism and copyright infringement
4. Establishes a template for continuous documentation and an improved strategy for the preservation of visual art research and artworks produced in Nigerian tertiary institutions
5. Creates an e-repository for visual art research and productions along with an e-directory of the artists and scholars who make them
6. Creates a potential marketplace for visual art research outputs
7. Develops a synergy between the host institution and industry
8. Enables collaboration and co-operation among visual art libraries in Nigeria and worldwide
9. Provides universal access and simultaneous use of library visual arts resources from different locations

10. Exposes outstanding visual arts research, artworks and scholars to attract funds, grants, sponsorships and scholarships from the government and private stakeholders, institutions, research centres, industries, and agencies both locally and abroad.

In essence, the activities and processes of upgrading the visual arts repository are geared toward reproducing copies of these resources in a digital format.

Conclusion

It is clear that the traditional system of library operations is no longer capable of managing or providing the information and services required for visual arts research development in any tertiary institution. Introducing electronic technology in establishing a research repository is crucial for research and development in the visual arts. Thus, traditional libraries in departments of fine and applied arts in Nigerian tertiary institutions should be upgraded to e-libraries in order to conform to the current trend of development in the world. We live at a time when the hunger for information is intense and information is valued. It is a resource comparable to gold or oil. Projects that will make the provision of such information available at all levels must be pursued.

Based on the benefits of ICT in library services and research development, the Academic Board of the various Departments of Fine and Applied Arts in Nigerian tertiary institutions should promulgate a mandatory submission of a digital or soft copy alongside the hard copy of a completed research project as part of the criteria to fulfilling the requirements for the awarding of any degree in the department. This will enable the continuous updating of the visual art e-library. Heads of Departments should vigorously pursue, monitor and implement ICT policies that will make computers and internet facilities available and affordable in the Department.

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The Beauty Relative Theory As It Relates To Visual Perception In Philosophy Of Art

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Abstract

It is a common saying that beauty lies in the eyes of the beholder. This maxim is true of the situation somebody sees himself at any specific time and place. Just as some would say "One man's meat is another man's poison" the maxim is particularly true of the fact that in Art and philosophy of Art, it is believed that there is nothing as beauty or ugliness. What some will say is beautiful might appear otherwise to some other. In this paper, the writer takes a look at beauty as encapsulated in art and philosophy, facts about beauty, theoretical propositions of vision, visual system and perception, illusion and illusionism and theory of colours.

Keywords: Beauty, Colour, Visual Perception, Optical Illusion, Image, Depth Perception.

Introduction

Great Artists probe the central issues of the human condition yet in a different way than do philosophers, psychologists and scientists. How does art do what it does? Whether it be a piece of music played over and over again, a novel one hate to see end or a movie that makes one cry or laugh, and what is Art? Can it be defined? What is the difference between good, mediocre and incomplete art? Or are no such distinctions valid? Is it possible to say of a given piece of art "this is great art but I don't like it"?

In any case, the old saying that "beauty lies in the eyes of the beholder" is laden with various interpretations. This is the main crux of this paper.

What is Beauty?

Generally, it is the property, quality or state of being "that which pleases merely by being perceived", that which is attractive, pleasing, fine or good looking. It represents comeliness, gorgeousness and loveliness. The opposite being ugliness, repulsiveness or unattractiveness. Beauty is the qualities in a person or object that give pleasure to the senses or spirit, so posits Howells, (2018).

Some facts about beauty

There are certain hard facts about beauty, which may differ from person to person as follows: These basic facts were put forward by Sturken and Cartwright, (2005). According to them, the concept of beauty is psychological, spiritual and

philosophical; and they sum it up thus:

- (a) It is psychological. It only exists in the mind of any particular person.
- (b) It could be subjective or relative. Subjective in the sense that the value of a piece of artwork is nothing else but pleasure and relative in the sense that there a standard of judgement which may differ from culture to culture.
- © It is not absolute. This means that beauty is not sacrosanct and not perfect.
- (d) Beauty is subject to criticism from other quarters
- (e) It is not constant. It is subject to vagaries of many factors.
- (f) It is not objective. What obtains in one culture might not apply in another.
- (g) It involves the object and the observer.
- (h) It is philosophical. It exists in the area of aesthetics.

Some theories relating to Beauty

The Theory of Aesthetics:

According to Schofield (2010), Aesthetics is a branch of philosophy that examines the fundamental nature and insight of beauty and ugliness. Aesthetics also deals with the question of whether such qualities are dispassionate in the things they show to qualify, or if they exist only in the mind of such individual; so whether things are perceived by a particular approach, the aesthetic approach, or whether instead the things have, in themselves, special qualities as aesthetic qualities.

Philosophy also demands to know if there are differences between the beautiful and the morally worthy.

Criticism and the psychology of art, even though independent disciplines, are equally related to aesthetics. The psychology of art is tied to such elements of the arts as human responses to colour, line, sound, form, words and with the ways in which the emotions adopt such responses. Criticism confines itself to particular works of art, analyzing their structures, meanings, and problems, comparing them with other works, and examining them.

Knobbler (2012) posited that the term aesthetics was introduced in 1753 by the German philosopher Alexander Gottlieb Baumgarten, but the study of the nature of beauty has since been under serious scrutiny for centuries now. Before now it was largely a subject for philosophers. Since the dawn of the 19th century, artists also have contributed their views and in fact, Artists are at the forefront of the discussion of aesthetics.

The Theory of vision and Communication

To behold, that is to look or see means the eyes and mind are involved. This presupposes that any object appreciated has to be seen physically and assimilated by the mind. The Encyclopaedia Britannica (2011) sees vision as psychological process of distinguishing, usually by means of an organ such as the eye, the shapes and colours of objects. Visual is a term derived from vision which relates to the concept of seeing while communication is the process of sharing ideas, information and messages with others in a particular time and place. Communication, according to Microsoft Encarta (2009), includes writing and talking, as well as non-verbal communication such as facial expressions, body language or gestures. Iriwieri, (2011) defines communication as the act of transferring information from creature, person to person and point to point and also graphic communication as involving ways of using printed images to convey messages through symbols and signs.

Visual perception

Vision is the most dominant sense from which humans derive most of their information about the world. From the light that enters the eye and the processing in the brain that follows, we can sense where things are, how they move and what they are. According to Antonyuk, Zykova and Troushkova (2007), a man perceives about 80% of the information through light. As the wisdom says, it is better to see once than to hear a hundred times. Actually, people are exposed to powerful influence when they look at a picture or any other object, and frequently the plan of the artist is perceived at sub-consciousness level; it turns out that the visual perception is a strong weapon in the hand of figures of modern art.

So what is visual perception? It is the ability to interpret information and surroundings from visible light reaching the eye; the resulting perception is known as eyesight, sight or vision.

Visual System

The visual system in humans allows individuals to assimilate information from the environment. The act of seeing starts when the lens of the eyes focuses on an image of its surroundings onto a light sensitive membrane in the back of the eye called the retina or screen. The major problem in visual perception is that what people see is not necessarily a translation of the stimulus of the retina; thus people interested in perception have long struggled to explain what visual processing does to create what we actually see.

Goldstein (1990) postulated that there were two major ancient Greek schools providing a primitive explanation of how visual perception is carried out in the body.

The first was the "emission theory" which maintained that vision occurs when rays emanate from the eyes and are interrupted by visual objects. Scholars like Euclid and Ptolemy and their followers championed this theory.

The second school advocated that the so-called 'intromission' approach which sees vision as coming from something entering the eyes representative of the object. Its main proponents were Aristotle, Galen and their

followers. Both schools of thought relied on the principle that "like is only known by like" and thus upon the notion that the eye was composed of some 'internal fire' which interacted with the 'external fire' of visible light thereby making vision possible.

Ibn Al-Haytham, also known as Alhacen, the "father of optics" argued that vision is due to light from objects entering the eyes. He pointed out that personal experience has an effect on what people see and how they see and that vision and perception are subjective. This can be easily related to the famous saying that "beauty lies in the eyes of the beholder".

Leonardo Da Vinci was the first to recognize the special optical qualities of the eye. His main experimental finding was that there is only a distinct and clear vision at the line of sight, the optical line that ends at the fovea.

Hermann Von Helmholtz (1995) concluded that vision could be the result of some of conscious inferences; a matter of making assumptions and conclusions from incomplete data based on previous experiences.

According to Gestalt theory, there are six main functions that determine how we group things according to visual perception; these are proximity, similarity, closure, symmetry, common fate and continuity.

In the 1970s, Daniel Marr developed a multi-level theory of vision, which analysed the process of vision at different levels of abstraction. He identified three levels of analysis thus: the computational, algorithmic and implementation levels. His stages of vision include:

- 2D or primal sketch of the scene based on feature extraction of fundamental components of the scene, including edges, regions etc. It's important to note the similarity in concept to a pencil sketch drawn quickly by an artist as an impression.
- 2 1/2 D sketch where textures are acknowledged. Here the similarity in concept to the stage in sketch drawing where an artist highlights or shades area of a scene to provide depth.
- 3D model, where the scene is visualized in a continuous 3 dimensional map.

Optical illusion

Optical art; the art of optical illusion based on features of visual perception. The perception of figures is based on an optical illusion; the image does not exist only on canvas but in reality and in the eyes and the head of the spectator. Optical art is based on visual illusions encountered with the perception of certain configurations in the plane e.g. looking at alternating black and white concentric circles appear to like cross beams that rotate like a propeller. Also, when crossing the line segment, straight lines may appear broken.

The moving image

It is thought that humans perceive movement due to processes that occur both in the eye and the brain. Light falling on a set of receptors in the eye at one instance and on another nearby set in the next instance successively stimulates adjacent retinal points, which is how we see movement with the eyes. However, critical cells in the brain respond to these changes of light, which is how we know, something moves.

Our vision is very well developed because as perceivers, we have the tendency to move around yet we are still able to perceive other moving things in a seemingly static world. These twin faculties of retinal stabilization and motion detection give us an extra-ordinary ability to recognize moving objects, even if we are not given any information about them.

The persistence of vision theory is built on single hypothesis: when a consecutive sequence of still images is flashed before the eye, each image is merged into seamless moving continuum, because the brain or the retina of the eye retains a momentary after-image of the preceding image which is then blended with the next image of the sequence.

Colour

Colour is characterised by attributes such as hue, value and saturation. Colours have been associated with different moods; depending on the society e.g. 'white' has long been viewed as a symbol of purity whereas it can also take slightly different meaning such as 'peace' or 'innocence'. Chromatic adaptation is one aspect of vision

that may fool someone into colour-based optical illusion.

Though the human visual system generally does maintain constant perceived colour under different lighting, there are situations where the brightness of a stimulus will appear reversed relative to its background when viewed at night; e.g. the bright yellow petals of flowers will appear dark compared to the green leaves in very dim light, the opposite is true during the day; this is known as the Purkinje effect and arises because in very low light, human vision is approximately monochromatic and limited to the region near a wavelength of 550nm (green).

Chiaroscuro

This is the contrast between light and dark. Artists use effects to represent contrasts of light and dark to achieve a sense of volume technically use

Depth perception

This is the visual ability to perceive the world in 3-dimension. Depth perception is a visual illusion; depth sensation is the ability to move accurately or to respond consistently, based on the distances of objects in an environment. From the analysis above, it follows that the evaluation of beauty is situation and individual specific.

In his essay "of standard of taste" Hume describes an apparent conflict between two 'species of commonsense' regarding the nature and possibility of aesthetic judgement. On the one hand, it is commonly assumed that the feelings or sentiments expressed in aesthetic judgements do not represent real matters of fact. Beauty is no quality in things themselves but exists only in the mind, which contemplates them. It follows that one person cannot criticize another person's taste.

Every individual ought to acquiesce in his own sentiments without pretending to regulate those of others but on the other hand; there are cases in which common sense seems to demand such criticism. The first species of common sense denies the objectivity of

aesthetic judgement, one who claims something to be beautiful is not ascribing a feature to the object but merely expressing his or her own subjective response.

Immanuel Kant identifies a similar pair of intuitions about aesthetic judgement in his 'Critique of Judgement' on the one hand, Kant agrees with Hume's first species of common sense in denying that beauty is a real quality of objects or that aesthetic judgements aim to register matters of fact; this denial stems from the fact that a judgement of beauty is based on a feeling of pleasure in the object rather than reasoning, or on a perpetual state in which the object is presented as having some cognisable feature. On the other hand, Kant also takes it to be a matter of fact of common sense that our judgement of beauty demand the agreement of others, and relatively, carry with them a kind of normativity. In judging an object to be beautiful, we take it that everyone, ourselves inclusive ought to judge it to be beautiful and hence ought to feel pleasure in it. We are thus entitled, as it were, to criticise the feelings of others; and more specifically to claim that they are responding inappropriately or wrongly to the object. So the intuition that aesthetic judgements are not objective is apparently opposed by the intuition that aesthetic responses, and the judgement which expresses them, can legitimately be criticised as appropriate or wrong.

A judgement of beauty cannot be based on someone else's testimony; there seems to be more to an aesthetic judgement than mere recognition or expression of personal feelings about an object. To claim that something is beautiful is to lay oneself open to disagreement and challenge of a kind, which would not make sense if one were merely reporting a distinctive kind of pleasure in a thing.

Some theories and authorities relating to Beauty

There are three distinct theories relating to beauty as far as aesthetic judgement is concerned.

The first is the Objectivist theory, which holds that definite criteria should be assumed before

judgement can be effected. Example is the neo-classic theory of the 18th and 19th century that specified that art pieces should be fashioned along the Greco-roman styles. This theory is rigid in the sense that it discredited other art pieces from other cultures. Immanuel Kant who insists that for an effective judgement to be made, pleasure must be disinterested champions this theory.

The relativist theory holds that value judgement should arise from an interaction between the object and the observer. This is the hedonistic view that states that every viewer of an object was at liberty to judge according to his taste. Of all the three theories, the relativist theory seems the only one that exemplifies the maxim "Beauty lies in the eyes of the beholder." The Subjectivist theory holds that aesthetic judgement should be based upon one's feelings or intuition.

Beauty lies in the eyes of the beholder: How come? How true?

In these analyses, how come about this expression which has become a globally accepted maxim?

That everyone's idea of beauty is different; each person sees beauty in different ways. It typically means that someone or an object can be beautiful based on the person that is seeing it. It means that each person sees beauty in a different fashion. This idea can be subjective or relative. Everyone has his or her own ideas of what is beautiful. Beauty depends on who is doing the looking; what one person's definition of beauty is will always be different from another person's.

This phrase first appeared in Greece in the 3rd century B.C. The beauty of a person or thing is not intrinsic to that person or thing but is determined by the person beholding.

Margaret Wolfe Hungerford wrote many books under the pseudonym of 'the Duchess'. She was an Irish novelist whose fiction was popular throughout in the 19th century. Though the statement was expressed before Margaret was said to have coined the saying "Beauty lies in

the eyes of the beholder" in her 1878 book 'Molly Bawn', Shakespeare already expressed it in his book 'Love's labour lost', 1588. Good Lord Boyet, My beauty, though but mean, Needs not the painted flourish of your praise?

Beauty is bought by judgement of the eye,
Not utter'd by base sale of chapmen's tongues.

The phrase 'beauty lies in the eyes of the beholder' points to the fact that different people find different things as pleasing or beautiful. Conversely, the beauty of same object or sight may be assessed differently by different persons; thus a thing is beautiful not because of some intrinsic features it possess but because of the likes and preferences of the person viewing the object, therefore beauty is something existing in the mind of the person viewing it. The word 'eyes' is used figuratively to represent the mind and feelings of the person viewing it.

In Benin cosmology, character is beauty (Eko'e'ose) that is, if a person possess good character, he/she is beautiful but if of a bad character, that personality is ugly no matter how physically beautiful or attractive the person might look.

Conclusion

Having elaborated on this topic, the last question is – can a blind man evaluate beauty? Since the appreciation of beauty has to do with the use of the sense of sight or vision.

If asked, this writer will answer an emphatic 'yes' with the following analogy:

Let's take a human being as a case in point. The blind man wishes to assess the beauty of his proposed wife who he is not opportune to see physically by reason of his blindness; but he hears her voice, he assess her humility, care and submissiveness and her reactions to situations. If these variables are in agreement with the blind man's wishes, then the woman is beautiful irrespective of whether she is physically disabled, ugly or other mundane consideration. The blind man will have satisfied his conscience if he chooses to eventually marry the woman. Beauty indeed lies in the eyes of the beholder.

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The Hindrances To The Effective Administration Of Child Immunization In Nigeria

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Abstract

Immunization against childhood diseases such as diphtheria, tetanus, polio and measles is one of the most important means of preventing childhood morbidity and mortality. Nigeria immunization programme experience setback due to some factors militating against the effective administration of the programme. This paper present some of the hindrances which are political, cultural and religious in nature amongst others. Secondary source of data are utilized. It was recommended that the government should sensitize the citizens on the importance of child immunization, the political, religious, traditional leaders and influential organizations should be engaged in the immunization campaign while the primary health care system should be improved and made accessible.

Introduction

Effectiveness as a concept is simply being able to achieve a desired result which can be expressed quantitatively but does not require much mathematical procedures. It is the extent to which an organization achieves its goals within the constraint of resources. Effectiveness should not be confused with efficiency which refers to the process by which the organization maximizes its objectives with the minimum use of resources (Aibieyi, 2018).

According to Martz (2013), effectiveness could be determined based on the number of people served, programmes efficacy and community impact. This therefore presents effectiveness in a much broader view, than mere goal actualization; it aims at achieving goals.

Administration is that part of management which is concerned with the institution and carrying out of the procedures by which the programme of the organization is laid down and communicated to the sub-systems within the organization and the progress of the activities are regulated and checked against the plan. It is also concerned with interpretation and implementation of policy and the procedures to effect it (Oyibo, 1997). Luther Gulick (1920) while describing the process of administration used an acronym – POSDCORB which means Planning, Organization, Staffing, Directing, Co-ordination, Reporting and

Budgeting. According to him, administration has to do with getting things done, with the accomplishment of defined objectives (Aibieyi, 2011).

Immunization against childhood diseases such as diphtheria, pertussis, tetanus, polio and measles is one of the most important means of preventing childhood morbidity and mortality (). Less than half (47%) of children now get the vaccination that protects them against diphtheria, tetanus and pertussis (whooping cough) called DPT. While child vaccination are increasing in other parts of the world, and most countries have DPTs immunization rates above 80% which confers herd immunization, the proportion of children who are fully immunized children in Nigeria in the past two decades has never really reached optimal levels, but rather, has fallen despite massive investments (Anyene, 2014). Furthermore, Nigeria remains one of the three countries in the world where polio is endemic. The continued survival of the polio virus in Nigeria has been cited as potentially jeopardizing the global effort to eradicate polio (Boseley, 2012).

According to the Nigeria Federal Ministry of Health definition, a child is considered fully vaccinated if he or she has received a BCG vaccination against tuberculosis, three doses of DPT to prevent diphtheria, pertussis (whooping cough), and tetanus; at least three doses of

polio vaccine and one dose of measles vaccine. All these vaccinations should be received during the first year of life, over the course of five visits, including the doses delivered at birth. According to these schedules, children aged 12-23 months would have completed their immunizations and be fully immunized. To keep track of the delivery of these immunizations, a health card on which each dose is recorded.

Recently WHO estimates indicated that close to a million children (868,000 children) under the age of five years die in Nigeria each year. This places Nigeria in the second position in terms of global annual childhood deaths after India. Many of these deaths are caused by vaccine-preventable disease. Diseases such as pneumonia, meningitis and measles which have been almost eliminated in several countries, including African countries, still have high incidences and mortality rates in Nigeria (Ibid). Against this backdrop. This paper tends to x-ray some factors hindering the effective administration of immunization in Nigeria.

Conceptual Clarification

Immunization is the process whereby a person is made immuned or resistant to an infectious disease, typically by the administration of vaccine. Vaccines stimulates the body's own immune system to protect the person against subsequent infectious or disease (WHO, 2017). A person becomes immune to a disease when the body has been exposed to it either through illness or vaccination. The immune system develops antibodies to the disease so that it cannot make you sick again. Immunization describes the actual changes your body goes through after receiving a vaccine (Kricina, 2019).

Vaccination

Vaccine is defined as a product that stimulates a person's immune system to produce immunity to a specific disease, protecting the person from that disease. Vaccines are usually administered through needle injections, but can also be administered by mouth or spray into the nose. Vaccination is the process of getting a vaccine into the body or act of introducing a vaccine into the body to produce immunity to a specific

disease. Vaccine is what initiates the immunization process (ibid).

When you get a vaccine or immunization, the body sees the germs that cause the disease and develops protective antibodies. Once he body contains those antibodies, it will be able to fight off the germs that are exposed to them and prevent the body from getting sick. Sometimes these immunity wears off over time, which means additional vaccines may be needed later in life.

National Programme on Immunization (NPI) in Nigeria

The National Programme on Immunization (NPI) is one of the components of child survival programme. NPI was designed to ensure that vaccination facilities are distributed to wider community coverage, using various means such as health education, provision of vehicles, cold chain techniques etc. It was introduced in Nigeria in 1979. It was initially known and called Expanded Programme on Immunization (EPI) based on nits adoption from WHO. To give it a national outlook and show Federal Government commitment, the Federal Government established an agency called NPI under Decree 12 in August 1997. This is to effectively control the occurrence of all vaccine preventable diseases through immunization and provision of vaccine and other consumables. The focus is on prevention, control and eradication of he following vaccine preventable disease in Nigeria i.e. Tuberculosis, measles, diphtheria, pertussis, neonatal tetanus, cerebrospinal meningitis, yellow fever and polio. These were targeted through immunization of vaccine to susceptible target. NPI aim the following group of people: children of age 0 – 11months, all pregnant women and women of reproducing age group (NNRISP, 2015).

The World Health Assembly launched the Global polio Eradication Initiative in 1988 and declared the year 2000 as the target year by which to achieve poliomyelitis eradication. Nigeria in line with the global concern enacted a policy towards the eradication of polio, meningitis and others through catch-up campaigns (IPDs, LIDs, child health week etc. which usually

planned and regularly carried out based on needs and result of coverage surveys, to improve routine immunization coverage and control outbreak situations e.g meningitis, measles and yellow fever. Similarly, supplemental tetanus (TT) activities for women of childbearing age, polio eradication and measles elimination activities are planned and carried out annually until the objectives are met (Sinha, Levine, Knoll, Muhib and Lieu 2007).

NPI has a sole responsibility of super-using and enhancing routine and supplement immunization activities in Nigeria. This is done periodically in many states in the form of National immunization days (NIDs) to local immunization days (LIDs), immunization plus days (IDs) and child health week all targeted at boosting immunization coverage and mopping up an reaching every child. Following the Federal Government Health Sector Reform, NPI was merged with the National Primary Health Care Development Agency (NPHCDA) 1 May, 2007. The three levels of government (federal, state and local) are important partners, committed to the formulation of strategies and support for the implementation of an effective immunization program. To target national interests and priorities, the government provides vaccines and immunization services to all eligible populations through functional PHC canter, government and private health facilities. Government ensures the provision of vaccines and the use of national immunization schedule in order to attain optimal protection against childhood killer disease for:

- i. Eligible children 0-11 months
- ii. Eligible children 0-59months
- iii. Women of child bearing age 15-49years (ibid)

Benefits of Immunization

Immunization is a proven tool for controlling and eradicating disease. An immunization campaign carried out by the world health Organization (WHO) from 1967 to 1977 eradicated the natural occurrence of small pox. Between 1999 and 2003, measles death dropped worldwide by almost 40% and some regions have set a target of eliminating the disease. Maternal and neonatal tetanus will

soon be eliminated in 14 of 57 high-risk countries (Njidda, Kever and Lola, 2017).

Vaccines routinely administered around the world averted about two million deaths in 2002. In addition, contagion is reduced, strain on health care system is eased and money is frequently saved that can be used for other halt services. Immunization have reduced childhood vaccines preventable disease incidence in health services. Vaccines preventable control depends on high immunization coverage (Giddo, 2016).

Childhood immunization helps the immune system build up resistances to disease. The vaccines prompt the child's immune system to produce antibodies that will attack the virus or bacteria to prevent disease. The child's immune system stores the information about how to produce those particular antibiotics and if the child is exposed to that same virus or bacteria in the future (Ibid).

The Hindrances to the Effective Administration of Child Immunization in Nigeria

There are several reasons for the ineffective administration of the child immunization in Nigeria, some of the problems are discussed below:

Cultural Practices

Vaccination uptake is considered to be highly sensitive, influenced by local perception on childhood diseases and decisional processes in households (Dugas, 2009). Some attributed the ineffective administration of immunization to cultural discrepancies and cultural prejudices (Michter, 1995). Certain cultural practices are detrimental to immunization uptake, child survival and development (Anyene, 2015)

According to Babalola and Aina (2004), one of such cultural practices which occur in Yobe State is that a woman should remain indoors for 40days after giving birth. This prevents her from accessing both postnatal-care for herself and immunization services for her new born.

Also confusion remains in other Northern states regarding the need for immunization. There is uncertainty as to the reasons why a perfectly healthy looking in fact should receive an injection. This raises suspicion and closes minds to what immunization truly has to offer.

Influence of Religion

The same sensitivity and consistency applied to the effect of culture on vaccine-related matters is also applied to religious issues (Anyene, 2014). . in Nigeria, the greatest challenge to the acceptance of immunization is a religious one especially among the northern Muslim. According to the 2003 National Immunization Schedule, the percentage of fully immunized infants in the targeted states was less than 1% in Jigawa, 1.5% in Yobe, 1.6% in Zamfara and 8.3% in Katsina. As a result, thousands of children are victims of vaccine-prevented diseases. (Yahya, 2007). In Ekiti State (Southwest), for example, the northeast and west of Ekiti, with a stronger Islamic influence, has low immunization coverage and also poor educational attainment. Christians have 24.2% immunization coverage as compared to only 8.8% for muslims (Ankrah and Nwaigwe, 2005).

Political Problem

The downward trend in the effective coverage of the child immunization in Nigeria is associated with political problem. In Nigeria, the boycott of polio vaccinations in the three northern states in 2003 created a global health crisis that was political in origin (Kaufmann and Feldbaum, 2009). Another well-known case in point concerning Nigeria was in 2002-2003 rumours went round that the OPV was being used to lower the fertility of young Muslim girl. This brought polio immunization to a halt for 12 months in several states. In July 2003 it called for OPV to be suspended, claiming to have evidence that it was contaminated with anti-fertility substances (Ranfu, 2003).

Security Issues

The security has further complicated immunization efforts in areas where vaccination efforts have faced many other challenges. The Boko Haran group has been responsible for the violent attacks in the Northern Nigeria. In February, 2014, about ten

health care workers, all of them women, who were on a vaccination drive were shot in Kano State by gunmen alleged to be connected to Boko Haran; and many others (Anyene, 2014).

Access to Health Facilities

Health facilities access like antenatal care and place of delivery are other factors that are associated with the immunization status of children. Studies indicate that mothers who attend antenatal care and give birth at health facility are likely to fully vaccinate their children as the antenatal clinic is a means for women to be aware of immunization (Mutua, Kimani and Ettah, 2011). A child born in a health unit is significantly more likely to have to have been vaccinated with BCG which is given immediately after birth, and to be updated with their vaccination compared to a child delivered at home (Odiit and Amuge, 2003).

Increasing access to routine immunization (RI) services by a health a health facility is an ongoing process which cannot be accomplished by a onetime effort. Before expanding services in health facilities this is accessible, the health facility must be functional and friendly. Among the obstacles preventing access to routine immunization are lack of trained health staff, dilapidated buildings, health workers absenteeism, and lack of better linkage with the community (deplorable roads)(USAID, 2019).

Socio-Economic Status

This is a strong association between low socio-economic status and under immunization. The association is probably mediated through the many factors related poverty, children from poor settings for instance, often have uneducated mothers, parents with low income and many siblings. Ignorance of health services and transportation difficulties is also common among the poor. Socio-economic status of individuals strongly controls the behaviour of individuals and the and thereby controls health-seeking behaviour and ultimately child survival (Fatunde and Familusi, 2001).

Rural-urban inequalities is also another factor of immunization coverage and is certainly

linked to supply-related factors, e.g accessibility to vaccination facilities, provision of childhood immunization services (Olamuyiwa, 2008).

Health Belief

Health belief Model provides the most appropriate theoretical framework in which to examine how human (parents) thinking about immunization and diseases. The health belief Model (HBM) is a socio-cognitive model developed in the 1950s by the US Public Health Service (Mullen, Hersey and Green, 1992), which is often used to explain and predict health related behaviours (Robenstock, 1997). This model has often been used to predict a variety of preventive health behaviours, such as dental checkups, dieting, driving under the influence and sexual risk behaviour.

The basic components of the Health Belief Model are derived from a well-established body of psychological and behavioural theory whose various models hypothesize that behaviour depends mainly upon two variables.

1. The value placed by an individual (group) on a particular goal.
2. The individual's estimate of the likelihood that a given action will achieve that goal.

In the context of health-related behaviour, the correspondence are: the desire to avoid illness and the belief that a specific health action will prevent illness, for example if a person's goal is to avoid a health problem, the individual must feel personally vulnerable to be potentially serious (perceived severity) and he or she must estimate that specific action will be beneficial in reducing the health threat (perceived benefit) and will not involve overcoming obstacles (perceived barriers).

When applied to human (parents) immunization behaviour, the Health Belief Model suggests that simply having knowledge and awareness about disease will not necessarily result in increased visit to hospital for vaccinations. Instead, the model specifies four related elements that must be present for knowledge about disease to be translated into preventive action (Orita, 1998) First an

individual must perceive that he or she is susceptible to an infectious disease, and the second, that person must also perceive that the disease is a serious condition. Third, he or she must believe that there are benefits to taking preventive action. Finally, the individual must also perceive actions are outweighed by potential benefits.

It is very useful for explaining health behaviour-one that should provide substantial power in predicting the perceptions that underlie immunization behaviour in parents. As in Kirscht (1988), in his analysis of the model. It is "complex and variable in its history, yet surprisingly robust and useful".

Conspiracy Theories

A conspiracy theory is an explanation for an event or situation that involves a conspiracy sinister and powerful groups (Goertzel 1994). According to Bakun (2013), a conspiracy theory is not simply a conspiracy, that conspiracies are actual covert plots planned and/or carried out by two or more persons. A conspiracy theory on the other hand, is an intellectual construct, a template imposed upon the world to give the appearance of order to events. Positing that some small and hidden group has manipulated events, conspiracy theory can be local or international, focused on covering incidents and entire countries. Conspiracy theorists see themselves as having privileged access to special knowledge or a special mode of thought that separates them from the masses.

Nigeria is a very religious country with religion and spirituality permeating all aspects of life. Matters around health, including immunization are not excluded from this infiltration (Anyene, 2014). The impact of religion cannot be understated in discussions about the uptake of routine immunization. Conspiracy theories linking immunization have been propounded and promoted by the religious leaders, particularly in the north including the states with the least immunization coverage rates. One of such theory is that polio and other vaccines are a part of the western plot to sterilize young girls

and eliminate the Muslim population (Jegede, 2007). This strong assertion under the umbrella of the Supreme Council for Sharia in Nigeria (SCSN) in 2003 and 2004. The boycott of the polio vaccine was just religious in Nature, also political and distrust that the Northerners have traditionally for the western medicine. Even so, many Muslims contend that the Quran is clear that immunization should be undertaken as something beneficial for preserving the life of a child (Ibid).

There are a few sects that hold to the doctrine of non-use of drugs in some Christian communities, relying only on one's faith in all circumstances. This tends to immunization of children. It is arguable that most religion in Nigeria do not preclude immunization and Religious leaders are a potential force used against routine immunization.

Conclusion

Immunization is one of the safest ways to prevent diseases and make the child immune system stronger to combat any form of disease, a substantial number of children worldwide are not immunized or have complete immunization because of some obstacles which are political religious, cultural, security in nature and poor access to Primary Health Care, neglect of Routine Immunization in favour of polio and motherlike characteristics – illiteracy, societal background etc. These remain the problems to the effective administration of the children immunization thereby allowing the preventable and reducible illness to affect the children.

Recommendations

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The following recommendations are made to enhance successful administration of child immunization in Nigeria

1. The government at all levels should engage on widespread sanitization of the importance of immunization to the citizens. It should be made known that immunization can prevent all child illness.
2. The political, religious, traditional leader and influential organizations should be truly engaged in the immunization campaign programs as this will restore the eroded trust of the programme among the citizens of the country
3. The government should improve primary Health Care system and made accessible to the communities. The PHC facilities should be accessible to the nearest villages by the availability of good roads, electricity, enough supply of vaccines, needles and syringes, cold chain equipment and other things that may be required for the successful implementation of immunization programme
4. Child-bearing mothers who bear tier children outside health facilities should be encourage to immunize their children.
5. There should be incentives for child-bearing mothers that complete the immunization process of the children
6. The government should have proper monitoring and evaluation of the immunization programme by putting measures to reach out to all children born within the outside health facilities
7. The federal government should ensure adequate security for all health workers in the country.

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Sculpture as Means of Historical Documentation and Youth Empowerment in Lagos Metropolis

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Abstract

Documentation and youth empowerment are integral part of a society. This paper examines the role of sculpture in the documentation of notables, events as well as youth empowerment in Lagos metropolis. Sculpture is one of the branches of fine and applied arts, which are normally 2 or 3 dimensional in nature. Sculpture, is a vocation that can be acquired through formal and informal education, it has several areas where would-be sculptors can specialize; metal sculpture, wood carving, interior decoration among others. Some sculpture of notables executed in popular roads and roundabouts also featured. It is recommended that grants and loans be giving young graduate of sculpture to establish and other State governments in Nigeria should emulate Lagos State in enhancing the use of sculpture for documentation of notables and possible empowerment of the youth.

Keywords: Sculpture, Historical Documentation and Youth Empowerment.

Introduction

Documentation is a way of recording important events and information that needs to be preserved and handed over to up-coming generations yet unborn. Several means could be used in carrying out documentation, these include; writing, film making, arts etc. Over the year's arts has played dominant role in documentation (immortalization of kings and notable personalities) and recording important events, culture of a society. Record has it that Sculpture as a discipline in art was extensively used by early art traditions/cultures to document, glorify, edify, immortalize their kings and preserve their cultures. Ononomde (2005:11-12) opined that "Adepegba feels that wood sculptures are the commonest Africa pieces in museums and private collections and they have survived various centuries in various traditions. Furthermore, Ononeme states that "Adepegba recognized the fact that the survival of these carvings to modern times makes them the major source of information on African arts and its relation to its background culture". While Ekpu Eyo(1977:8) opines that " for Africans, the importance of a sculpture lies outside the realms of aesthetics; it has to do with reconciliation of life with environment with problem of birth, survival, well-being,

longevity, death and reincarnation; the whole life circle" this further buttress the fact that sculpture tend to cover all facet of human endeavour which includes documentation.

However Ekpo Eyo believes that, Ife and Benin have some similarities that are quite notable, Ekpo Eyo(1977:140) states that " although both traditions used the same technical process to produce their arts, and probably had the same raison d'être for making sculpture, vis-à-vis the glorification of kings and gods and the immortalization of the dead royal ancestors". This clearly shows that both traditions (Benin and Ife) did not only use sculpture for glorification, edification and exaltation of their kings, beautification of their palaces, but most importantly for documentations (immortalization). Ikpakronyi (2005;15) states, that "outdoor-sculptures in Benin are not only seen as sculptures to beautify Benin city, but also as documentation of the rich culture of Benin and visual commemoration of some Benin personalities who had contributed in various ways to the development of Benin kingdom". The motif behind Benin and Ife arts, when compared to that of Lagos, it is quite clear that, though Lagos tends to toe the path of the two

traditions, Lagos has moved a step further by using the arts (sculpture) for empowerment.

Lagos is a cosmopolitan state with rich and diverse cultures with strong historical background without compromising its well deserved aesthetics. Lagos is blessed with abundant human and natural resources with strong commercial base housing several cooperate head offices, sea ports and very recently the discovery of crude oil. Perhaps this made it possible for the Government of Lagos State to invest so massively in the arts (sculpture) and culture for beautification (aesthetic) and consciously or unconsciously using them for documentations (immortalization) and possibly for youth empowerment. Moving around Lagos, it is common to see sculpture mounted at different locations which may have being produced for beautification, which most definitely will end as a form of documentation as the years roll by. Ikpakronyi (2005:19) states that "modern outdoor sculptures are found in almost all large town and cities Nigeria, particularly, the state capitals. Out-door sculpture, in addition to beautifying cities and other places of public resort, are intended to celebrate and perpetuate memories of persons, events or ideas and value of such a variety of communities" his assertion may be correct, but comparatively, Lagos is way ahead of other cities in terms of number of sculptures and gardens built for either immortalizations, documentations, or beautification. This quite evident when you move around Lagos. The large appetite of current administration for gardens, parks and sculpture for immortalization, aesthetics and possible documentations further enhance the production of these sites and objects.

The usage of sculpture for beautification, immortalization and documentation in Lagos may have been influenced by both traditions of Ife and Benin traditions, but it should be noted that the sculpture notables of non Lagos indigenes are used, this non-restriction to Lagos indigene alone, may be a way of appreciating them for their contribution towards development to Lagos during their life time and

at the same time to encouraging the non-indigene that are currently based in the state to feel at home and contribute their quota to her development. The likes of Moshood Abiola, Fela Anikolapko Kuti and Obafemi Awolowo from Ogun state benefitted from this Gesture. Also, the current administration is using sculpture to engage the youths meaningfully; to ache a living and at the same time archiving agendas of beautification to the benefit of entire state. But this cannot be said of Benin and Ife tradition. Ambode (2017) while commissioning Fela statue on Awolowo/Allen roundabout, said:

"there is no better time to immortalize our heroes and worthy ambassadors, Fela was a great musician whose music have help in propagating the nature of Nigeria and Nigerians especially and Africa at large, though he is no longer with us physically, he lives on with his music, he was a worthy ambassador of Africa" furthermore he said that "projects like this will help to encourage our young creative minds, that there is a lot to gains from arts(sculpture) if is taken up as a profession not only that they will be gainfully employed, but they can employed others if well established" Ambode's may have keyed into the vision of Federal Government of Nigeria though not visible on part of the federal government. Shehu (2010) states that, "government's deliberate policy which calls on the big player in private sector and other investors to invest in the cultural sector is timely and should be embraced by all. Furthermore, he said that "government on the land must ensure that all necessary support including legislation is given to the would be investor and entrepreneur. If Lagos state government can yield to Shehu's suggestion the better the sculpture industry will be.

Concept of Sculpture

This branch of Fine Arts, involves the use of solid materials to execute either by molding, welding, fabrication, casting or carving. Sculpture is classified into two, these are; relief (two dimensional sculpture) and free standing or sculpture in the round (three dimensional

sculpture). Its media could classify into two; temporary and permanent. The temporary media are Clay and Wax while the permanent media includes; Bones, Wood, Cement, Plaster or Paris etc. Sculptural skills could be acquired through formal (a formal school setting) or informal (apprenticeship or heredity). Possible areas of specialization sculpture are; Wood carving and metal (metal fabrication, cast metal and junk metal art).

The gains of sculpture as means of Historical Cultural Documentation of Lagos

Sculpture avails generations to make easy reference to history. The sight of sculpture can prompt an enquiry to history. Documentation is an integral part of human existence. Without documentation, information about our past heroes, notable personalities, cultures and events (festivals) would have been lost. The rich culture of Lagos has been effectively preserved, protected and handed over the present generation with aid of documentation. The current Lagos state administration is paying so much attention to cultural activities, which is quite evident in the beautification and the installations of sculptures and other forms arts in major flash point around the metropolis. This gesture will avail the coming generation with a lot more information about our culture and heroes when we might have left the scene. Eyo festival/masquerade is a good example of an event that has being in existence for several generations, documentations through art and events made it possible for the current generation to know what was obtainable then without losing its core values till date. Sculptures which has made information available current present generation includes; the statue of Beko Ramsome Kuti situated in park at Anthony bus stop Gbagada express way, Bank Athony on Bank Anthony way by Lagos state General Hospital, Queen Amina at National Theatre and Madam Tinubu in Tinubu Square.

The first story building Nigeria located Badagry built in 1842 is yet another area documentation has excelled, built primarily for shelter, has over the years metamorphous to

what can be referred to as an art piece (sculpture) considering the fact it is now a major tourist attraction, attracting estimated 2000 tourist yearly. This was achieved through documentation considering fact the people that witness the building must have all left the scene by now.

Sculpture as means of Youth Empowerment in Lagos

Sculpture is reputed to have several areas were an interested would be sculptor can specialize in; these include, metals, carving and molding Ebodili and Izogie (2012) are the view that 'In the field of sculpture, self employments opportunities flourish in such areas like wood carving, bronze casting, black smith, goldsmithing, weld and fabrication, wrought construction", this evident in some town and cities that are notable in some aspect of this vocation; the Benin's are well known for bronze works employing a go number of the youth there This vocation is presumed to be as old as mankind and still very relevant till date especially when accorded its rightful place in terms of encouragement. Oladimeji (2005) observes that as a "vocational subject, art, which off course includes sculpture, was relevant in the pre-historic period and shall forever continue to be relevant in any society, for as long it continues to be a direct preparation and participation in occupations of social value" this statement is quite in place when consider the current drive of Lagos state government in reposition art and culture for economic advancement and beautification of the state. This effort of Lagos state Government on arts and culture is in line with Shehu (2010) which states that " governments deliberate policy which calls on the big player in private sector and other investors to invest in cultural sector is timely and should embraced by all. Furthermore, he said that government on the other hand must ensure that all necessary support including legislation is given to the would be investor and entrepreneur". It should be noted however that, apart from the importance of sculpture as means of documentation and aesthetics, it has a great potential or capable of empowering a great percentage of the youths in Lagos and Nigeria

at large if properly hannered. Oladimeji (2007) is of view that “art is a vocation that automatically provides job opportunities to the youth to start their own businesses and become employers of labour and the Nigerian youth should be trained towards the need of the Nation” sculpture being a vocation in art fit perfectly into views of the above assertion. Apart from engaging the youth and possible employment opportunity that can be generated, it has capacity attract tourist and generate the much needed foreign earnings that ultimately contribute meaningfully to the economy of Lagos and Nigeria at large.

The multiple benefit of documentation, beautification and as means of empowerment that can be derived from sculpture, perhaps encouraged the current Lagos state

administration to invest and still investing in the sector which is quite evident when moving around Lagos. While commissioning Fela freedom sculpture on Allen/Ikeja roundabout sponsored by Lagos, Ambode (2017) said:

“I am using this arena to encourage our youths to look in this direction for possible self employment instead of idling away. This administration is ready to give all the necessary assistance; grants and locations to enable you express yourselves and ache a living we will patronize you.”

Some Sculptural Icon

Sculpture has played pivotal role in the historical development and aesthetics in Lagos, some major roads and roundabouts that are named after notables and celebrated people having erected sculpture on them, as shown below.



Obafemi Awolowo, on Allen, Awolowo Way, Ikeja, Lagos



Beko Ransome Kuti Sculpture in Beko Garden, Anthony, Lagos



Felebration a headless sculpture of Fela symbolize freedom on Awolowo/Allen round about



sculpture is situated around MKO Estate Alausa



This sculpture on Maryland depicts the different culture and profession in Lagos State



The sculpture of Bank Anthony on Bank Anthony way

Conclusion

The need for documentation of events and notables and empowerment of the youth of Lagos cannot be overemphasized; several methods have been exploited for this, which includes the arts (sculpture). Depending on the material used, sculpture is reputed to last very long, some known to last for hundreds of years. Although, yet to be fully exploited for documentation, it is possible means empowerment (employment) and great source of income generation for sustenance, either as individual or government. With the current spate of encouragement enjoyed in this field from Lagos state government if sustained, the documentation of events, notables and aesthetics will be enhanced and the same time keep the youth busy and give them a means livelihood and sense of belonging. It should be

noted however, that if adequate investment and proper value placed in art, can celebrate Nigeria far beyond what oil has done so far

Recommendation

- Other state governments in Nigeria should take a cue from Lagos state government on the use of sculpture for documentation of events, notables and empowerment of youth through sculpture.

- Vocational training centers should be setup to train the youth in field of sculpture to enable the youths that are interested in the discipline get it at highly subsidize rate nationwide.

- Import duties on sculpture equipments and tools of sculpture should be free or better still reduced to the barest minimum for affordability.

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Exploration Of Ceramic Waste (Broken Bricks) As A Medium Of Expression In Sculpture

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Abstract

The aim of this study is to explore broken terracotta bricks (grog) as a medium of expression in sculpture, while the objectives are to Produce grog from broken terracotta bricks, achieve three dimensional forms with terracotta broken bricks (grog) that have discernible visual characteristics, also the advantages of recycled terracotta artworks over terracotta. The exploratory method of research was adopted in other to successfully carry out the aim of the study, which is to produce sculptural piece through the recycling of broken terracotta bricks (grog). This lead to the use of resin, catalyst, and accelerator, with the steps involve been stated. The study was able to produce sculptural artworks like African shame, Asian mask, and Stylized cow head. It was concluded that ceramic waste should be deployed as raw materials rather than abandoned. The writer also believes that this present research work will inspire other artists a like and also serve as a source document to other scholars.

Introduction

The basic component of ceramic is clay. It is the use of clay that gives birth to various ceramic wares. According to Ceramic Products Manufacturing – US (2016), "Most ceramic products are clay based and are made from single clay or more clay mixed with mineral modifiers such as quartz and feldspar. The types of commercial clays used for ceramics are primarily kaolin and ball clay". It could be said that the practice of ceramic is almost right from the existence of man. According to Smedley, Sullivan, and Clark Jnr (nd), "Making ceramics is a very ancient craft. It was first developed in Egypt and Mesopotamia about 4,000 to 3,000 years B.C.". They also refer to the first chapter of the Bible Genesis Chapter 11: Verse 3, referring to the fired bricks of which the Tower of Babel was built.

Inderdeep (2016) stated that, "the word ceramics is derived from Greek term keramos which means potters clay and keramikos which means clay products". He further said that, "The term "ceramics" is derived from the Greek word "keramos" which originally meant a drinking vessel, but was later applied by Greeks to all fired clay products. He pointed out that, "then from the historical point of view till 1950, the most important types of ceramics were

traditional clays, made into pottery, bricks, tiles etcetera."

In this study concentration will be placed on broken bricks, which fall into the category of the most important types of ceramics. In summary the study is an attempt to explore broken bricks in other to produce sculptural pieces through recycling.

According to the United State of Environment Protecting Agency (US EPA) (2014), recycling is the process of collecting and processing material that would otherwise be thrown away as thrash and converting them into new products. It was further stated that recycling can be a benefit to the community and environment. Thereby increasing fall in wages income to the individual and the government at large of exportation of goods and services set in. Also the reuse of broken bricks becomes more necessary to reduce or eradicate the man-made or man-induced alteration of the physical environment, thus expanding research in art and creating more medium of expression for art/sculpture. It is also a means of income to individual and the country at large.

The aim of this study is to explore how ceramic waste (broken bricks) can be used as a potential



Plate 1: Broken terracotta bricks. At number 12, Kofar Ruwa 'A' Dala Teaching Hospital (1st warehouse) and Kofar Ruwa 'B' Musa Iliyasu Kwankwaso line (2nd warehouse) Photography by Osiboye O. O., 2018.

medium of expression in sculpture. The objectives of the study are to:

1. Produce grog from broken terracotta bricks.
2. Achieve three dimensional forms with terracotta broken bricks grog that have discernible visual characteristics.

Review of the Related Literature

Contemporary Medium in Sculpture

Gone are the days when medium in Art or Sculpture could be listed. In contemporary times, medium in Sculpture varies and dwell more on the creativity and exploration of the sculptor/artist in general. According to Adeyemo and Duniya (2016), "They define contemporary sculpture as an artistic form in which hard or plastic materials are worked into three-dimensional art objects, and could be in the round (free standing), in relief on surfaces, or in environments ranging from tableaux to contexts that envelope the spectator. They push further to isolate and explain contemporary medium in sculpture sighting examples as "An enormous

variety of media may be used, including clay, stone, metal, glass, wood, and randomly "found objects."

While Ononeme (2010) in addendum states that, "there are abundant expressive materials in our environment looking for the attention of artist to use them". He also define the source of the medium by saying that, some of these potential artistic media were divinely located through the providence of God in their natural habitat while others have been used by man for various purposes and later abandoned thereby constituting nuisance in the environment. It was in this same state that the broken terracotta bricks were recovered from, in order to recycle them into functional sculptural pieces.

Early Use of Waste Materials

Before the advent of the popularity of waste materials in sculpture in the twentieth century, collage is perhaps the major approach to

recycled waste materials, which was then only a painting concept. While in sculpture, Amason (1978) opines that, Marcel Duchamp exhibited a urinal as a sculpture. His point was to have people look at the urinal as if it were a work of art, because he said it was a work of art. Duchamp moved from a relatively traditional form of painting, through various phases of cubism, to dada expression. Amason (1978) further states that, among the American and European artist in the late 1960s and 1970s, there has been a substantial revival and expression "concept art" (conceptual art), which develop not only on the ideas of Duchamp his Dadaist expressions, but also incorporates elements of linguistics and structuralism interpreted by the individual artist. Since then the trend of using waste materials for sculpture, has lasted for over two decades now, and still ongoing around the world.

The term "ceramics" refers to any pottery made from fired high-quality clay, silica and feldspar. The ceramics produced are used for a wide variety of applications, ranging from electronic components to sewer-pipes to fine china (Smedley, Sullivan, and Clark Jnr (nd). Inderdeep (2016), "A ceramic material is an inorganic, non-metallic material and is often crystalline. So, this important point highlights three important aspects of ceramics that is a ceramics is inorganic - that is point number one; it is non metallic is point number two, and is



Plate 2: Broken Bricks (Ceramic Factory waste). Retrieved 15th May 2019, from www.shutters.com/479127406

often crystalline." He further state that, moreover the most of the ceramic is mostly crystalline second traditional ceramics are clays. He concludes that, 'the traditional ceramics are clay and the earliest application was in pottery.

Ceramic Waste

Ceramic wastes are generated as a waste during the process of dressing and polishing. It is estimated that 15% to 30% waste are produced from total raw material used, and although a portion of this waste may be utilized on-site, such as for excavation pit refill (Amitkumar, Indrajit, Jayeshkumar (2013). They also notify that, 'the disposals of these waste materials acquire large land areas and remain scattered all around, spoiling the aesthetic of the entire region.

Most relevance is given to ceramic waste base on the components of the ceramic product. In the waste form of the ceramic product, this component appears with little or no change but only needs to be regenerated to be use. Most ceramic waste is identified as waste because of the distortion in the physical structure of the product as observe above. This makes it not useful for the intended purpose.

Methodology

The study adopted a design and procedure, which lead the researcher to obtain sources of data for the study. Awotunde, Ugodulunwa and Ozoji (1997), said "A research design is a plan that guides the researcher in structuring the collection, analysis and interpretation of data". In view of the above, to gain control of this study "Using Ceramic Waste as a Medium of Expression Sculpture: Broken Bricks" the study adopted studio art methodology, the study adopted studio experimentation, exploration and descriptive method of analysis.

In view of the above the following procedures were adopted for the studio experiment.

Studio Production Process and Analysis

This stage deals with the studio production



Plate 3: Title: Asian Mask
 Medium: Grog, Bone and Resin
 Dimensions: Length: 24inches, Height: 10inches, width: 9 inches
 Year: 2019
 Photograph By: Onyekachukwu Iloanya



Plate 4: Title: African Shame
 Medium: Grog and Resin
 Dimensions: Length: 24inches, Height: 10inches, width: 9inches
 Year: 2019

Conclusion

As a result of the different exploration been made out of ceramic waste which was perceived during the study, probably ceramic waste should be identified as raw materials and not mere waste. This will help in achieving maximum profit. Also indigenous skills, knowledge, product development should rather be traded upon in other to bring more income to the nation.

Recommendations

It was observed during the study that, the re-use of ceramic waste for different purpose are many apart from the one suggested by the research. This study therefore suggests that there should be a book that aims at putting together the various forms of the re-use of ceramic waste.

The re-use of waste generally should be encouraged internationally due to the benefits attached to it. It is a way to clean up the nation thus reducing environmental pollution. Also whatever is discover upon and exported helps in the improvement of the economy and its Gross Domestic Product (GDP). According to Alvaris (2013) "Recycled Optimus Prime with 2.5 metres tall as example; it was sold with 7800 U.S. dollars, sounds like a good price for a combination of metals which were originally treated as trashes". From the ironical statement above the re-use of ceramic waste in art is a source of income to boost the economy of individuals and the nation, thus aiding national development.

Re-use of ceramic waste in Fine and Applied Arts widens the act of studio base research. It

makes the scope of research to be limitless, because it gives room for research study in formal and informal education, academic research and technological advancement

etcetera. The writer also believes this research will inspire other artists a like and also serve as a source document to other scholars.

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Godfatherism And The Sustenance Of Democratic Governance In Nigeria: A Case Study Of Edo State

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ABSTRACT

This study examined the role of Godfatherism in the context of the sustenance of democratic governance in Nigeria with specific reference to Edo State. The study is anchored on power theory. Utilizing secondary data, this study traced the evolution of Godfatherism from the beginning of the fourth republic in the year 1999 to the period of the emergence of comrade Aliyu Oshimole as the executive governor of Edo State. The study finds that Godfatherism disrupts popular participation in the electoral process and allows for the imposition of candidates, irrespective of the popular views of the electorate. The writers conclude that Godfatherism is entrenched in the political structure and may prove difficult to dislodge from the political system until laws and civil monitoring processes arise to check the excesses of the Godfatherism.

Keywords: Godfatherism, Edo State, Democratic Governance, Power theory.

Introduction

The concept of godfatherism dates back to the European pre-Christian era and subsequently became associated with Christianity. Initially it meant the commitment of a godparent to nurture and care for a child upon baptism and it originated in orthodox Christianity (Yahaya, 2007). The history of political godfatherism in Nigeria is traceable to the colonial epoch through independence era, to military interregnum and towards the restoration of democracy in Nigeria in what came to be known as the fourth republic in 1999. The posture of godfatherism in Nigerian democratic experiment leaves much to be desired. This stems from the fact that since the inception of this nascent democracy on 29th May, 1999, Nigerians have witnessed uncontrollable political insecurity, which has threatened participatory democracy, peace, political security and the consolidation of democracy as a result of the activities of political godfatherism (Ajadike, 2010).

Essentially, the politics of godfatherism in Nigeria has become more visible and widespread like harmattan fire as events unfolded itself in the elections conducted variously in 1999, 2003, 2007, 2011, 2015 and 2019 in Nigeria. With the expansion of the activities of godfatherism in the 21st century

Nigeria, coupled with the godson clientism, there was greater commitment and manifestations of discontentment in the developing democracy of Nigeria in the areas of political security and participation. It should also be mentioned that the fourth republic political godfathers are essentially predatory in their motivation to influence electoral politics and subsequent elections in Nigeria (Gambo, 2007).

Unfortunately the dawn of the new millennium witnessed various manifestations and discontentment demonstrated on a patron-client relationship with increasing frequency and intensity bordering on participation, political security, and peace as it torpedoes the consolidation of democratic governance and dividends in the country. Aiyamenkhue, (2010) noted that:

There have been a lot of crises in Nigeria politics and administration, a crisis of confidence in our elected officials, a loss of faith in our democratic government and an increasing frustration at government, and moreso, an increasing frustration at the irrelevance of individual's vote in our political process. All these crises are caused by the unholy alliance of godfatherism.

The activities of godfathers make politics attractive to criminals as noted by Collier

(2010). This is because of the use of violence which denies the emergent regimes any form of legitimacy because they emerge as regimes without any social contract with the people (Kew, 2010). Godfatherism perceives winning elections as the ultimate end of democracy. Collier (2010), identifies guns, wars and coups as technologies of political violence in the third world countries. In Nigeria, godfatherism remains one of the ills in the political process since 1999. This is because it has configured public office like an eatery which only the godfather alone gives the ticket to whoever he likes and once any beneficiary disobeys him, he gets him or her out of the eatery (Adebanwi, 2010). Instances include Saraki vs. Lawal in Kwara State, Offor vs. Mbadimunju (1999-2003) in Anambra State, Kachalla vs. Alimodu Sheriff in Borno State (2002-2003) and in the second half of the fourth republic Ladoja vs. Adedibu in Oyo State. In all of these instances, the godfathers ensured that the disobedient godsons lost elections for second term in office and got some of them impeached. All these instances of patronage politics have made godfatherism phenomenal and parasitic in Nigeria's fourth republic with severe implications for participation, political security, the consolidation of democracy peace and governance. It has also made democratic politics expressive of the opinion of Schumpeter (1976) quoted in Abrahamsen that:

"democracy does not mean and cannot mean that the people actually rule in any obvious sense of the 'people' and 'rule.' Democracy means only that the people have the opportunity of accepting or refusing the men who are to rule them... now one aspect of this may be expressed by saying that democracy is the rule of the politician or the godfathers who determine who get what."

When political godfatherism and sponsorship is selflessly applied, it will advance mankind. Some of the builders of Nigerian federalism such as Obafemi Awolowo, Nnamdi Azikiwe and Ahmadu Bello became godfathers after independence and their service as godfathers are still remarkable. For instance, Chief Obafemi Awolowo was godfather to a number of Yoruba intelligentsias that have applied and continued to apply his doctrines for the benefits of their people and the country at large. This kind of godfatherism was lionized, respected, idolized and worshipped. Although people tried to exaggerate their achievements and their

personal lives were made to look more than ordinary, their brand of godfatherism added value and experience to governance.

Democratic governance is being eroded through the activities of godfatherism. The citizens have not fully benefited from governance. Edo State is not left out in this regard. However, the administration of Adams Oshiomrole fought the scourge of godfatherism in Edo State.

Godfatherism is not only in conflict with the practice of democracy, but also hinders its development. Another aspect of the problem of godfatherism is that it engenders political acrimony which tends to divest the people of the dividend of democracy. Politics, which is supposed to be played according to some rules to select those to manage the affair of the state has turned into a game of do or die affair in order to attain political power and influence for their personal aggrandizement to the detriment of the populace.

The existence of godfatherism has undermined the people's right to vote and further increased political apathy in Nigeria. The institutionalization of godfatherism in Nigeria has eroded the practice of democratic principles in our political arena. Godfatherism has engendered dissension, disunity, conflict and unhealthy rivalry among different sections of interest groups. Godfatherism is an aberration; it is incongruous with the practice of democracy. It is a cog in the wheel of sustainable democracy. And it has discredited some politicians, institutions and created toxic atmosphere for the political system, which breeds political instability in our country. It has also eroded good governance.

The Concept of Godfatherism

A godfather is a person who sponsors or provides care or support for a person or project. In the same token, it could be used to describe a person directing an illegal and criminal organization.

Danoye (2004), sees godfathers as human beings who play god to his people. He provides their basic needs, fends for them, protects them and assists them to secure and achieve their

objectives. He further states that "his support could be seen as investment, which he believes must yield some profits in the future". This is also peculiar to the godfathers of organized crimes and mafias. Mafia in politics consists of formidable powerful blocs that have tremendous influence in the society such as the Kaduna Mafia (Bala and Sonni, 1987). It comprises coalition of strong socio-economic and political elites that share similar value system and under an organized structure. In most cases, there are always godfathers who control the affairs of the mafia.

In the words of Akinola (2009) "a godfather is a kingmaker, boss, mentor, and principal, while godson is the beneficiary and recipient of the legacy of a godfather". He further says that "a godfather is someone who has built unimaginable respect... that secures victory for candidates of his choice". He continued by saying that the politics of godfatherism involves the anointing of a godson who is expected to win an election by using the influence, wealth, political structure and political experience of the godfather.

Godfathers are powerful individuals who determine who, what, when and how and are usually in the corridors of power. Many godfathers in the present day Nigeria operate like the mafia by displaying similar violent scheming and aggressive 'politicking' coupled with manipulating devices of having their way by any means. They rely on Machiavelli's slogan, "the ends justify the means."

From the foregoing, it is glaring that the godfather's role is sponsoring and bankrolling of bills. This is what gives them the power over their godsons and the penchant to wrench their powers at all cost if their will is not obeyed.

Chaimaroke Nnamani, the former governor of Enugu State, stated that, the position of godfather in any system is like a virus, often out to create ill-will, but especially to subjugate the godson whom he planted and would want to do his will at all cost. The godson is placed in subservient position through his godfather. According to him, "... the godfather is a

merchant set out to acquire the godson as a client". The godfather is simply a self seeking individual out there to use the government for his own purposes. (Chimaroke, 2004).

If the aforementioned statement is properly x-rayed, one would agree that the reward of godfatherism seems to be more personalized. The godfathers take policies as an occupation; they rely solely on it for survival. They subject their godchildren to their hegemonic political influence. They rig elections massively to install their clients into offices. Virtually, they do this because of their interest in the state resources and assurance of kick-backs. In the words of Thovoethin (2004) "...those that cannot muster the billions of naira enter into "nocturnal agreement with political Lords who also want to control state power, but lack necessary credibility for contesting and winning election or those that see politics as the most money spinning investment". Therefore, those who have political ideas and do not have access to godfathers are not given the opportunity to use their ideas for the benefit of the state.

Therefore, the illegal use of money in politics belongs to the realm of the godfather. Godfatherism has become a factor in Nigeria politics such that very few politicians can achieve success without a stalwart support of godfathers. In Nigeria, the desire of individuals to rule at all cost has sold political leadership to the highest bidders, as whooping sum of money are needed for electoral manipulation. Therefore, desperate politicians who wish to win elections usually seek after godfathers. Apart from being antithetical to democratic consolidation in Nigeria, godfatherism is an evil building block for corruption, retrogression, underdevelopment, mediocrity and backwardness. This view is quite revealing as it unveils the problematic dimensions the phenomenon of godfatherism has assumed in Nigeria especially during the fourth republic.

Tracing the history of Nigerian politicians since political independence, it shows that aspirants to political offices who are less financially empowered rely greatly on the financial muscle of the money bags in the society who invariably

become their mentors and political godfathers. The money bags in the society who invariably become their mentors and political godfathers. The money bags on the other hand may look for a popular and very outstanding character to invest their money on by encouraging him to contest for elective office, which will be manipulated in his favour. In order to realize their mission, the political godfathers capitalize on the vulnerability of poverty-ridden electorates who can be lured with money, food and material things to sell their votes to the highest bidder.

Godfatherism and the Nigerian Fourth Republic

Democracy in Nigeria has assumed the form of pre-bendalism. Within this context state power is treated as a congress of office, which can be competed for, appropriated and then administered for the benefit of individual occupants and their support group. The official public purpose of the office then becomes a secondary concern (Joseph, 2003).

Thus, the procurement of office of a state has proved from the reward for loyal services to a lord, to that of a promise of all the pecuniary of office of a state. Here clientelism, that is patron-client ties become more appropriate. That is, when an individual seeks out patron as he or she moves upward socially and materially such individuals also comes to accept ties of solidarity from their own client which they view as fundamental to the latter's security and continued advancement as well as their own. Clientelism, therefore, is the very channel through which one joins the dominant class and a practice, which is then seen as fundamental to the continued enjoyment of the pre-requisite of that class.

However, political godfatherism as presently constituted is a relationship existing between a godfather and the protégé, which is wholly in monetary term "I bankroll your electioneering campaign and you pay me back some expected sum of money with other expected government patronage, while in an elected office." The phenomenon has assumed this bizarre form since the enthronement of Nigeria civil rule on

May 29, 1999 heralding the period of the fourth republic in Nigeria.

The following episode unfolded itself between Dr. Jim Nwobodo (godfather) and Dr. Chimaroke Nnamani (protégé) of Enugu State. Though, the godson eventually subdued the godfather after a fierce struggle for the soul of the state. However, during the second term of President Olusegun Obasanjo, the phenomenon of godfatherism becomes more alarming and dangerous to the survival of Nigeria's fledging democracy. In Oyo State, south west Nigeria, Adedibu (godfather) and Ladoja (protégé) battle for the soul of Oyo State and this affected governance in the state and re-enacted political violence which it was famous for. Report had it that before the Peoples Democratic Party (PDP) governorship primaries in the State, Adedibu was indecisive on who to support for the race. Initially, he was thought to have pitched his partisan tent with Ade Ojo, another aspirant. But later Ladoja with his deep purse snatched Adedibu and there was no looking back for the septuagenarian grassroots politician. Eventually, Ladoja emerged as the winner of the gubernatorial election of the state.

However, their relationships go sour when Adedibu decided to nominate 80 percent of the new commissioners and special advisers, but Ladoja beat over his intelligence by asking the speaker, Morrof Olawole Atitola to lead the house of assembly to approve his list of commissioners. The animosity between Adedibu and Ladoja was put into display during the electioneering campaign for the March 27, 2004 local government elections. Thugs loyal to Adedibu and those of Ladoja involved in different clashes where dangerous weapons were openly used. This culminated in the extremely low voters' turnout during the elections. It has therefore become an open secret that all was not well between Ladoja who was like a prey that was out of cage and not ready to go back and Adedibu his godfather who was fighting to control his political empire. Thus, the act of governance had been neglected in the state.

The most absurd display of political godfatherism was the abduction of an elected

executive governor of Anambra State, Dr. Chris Ngige. The reason for the bizarre abduction of the governor, who could not mobilize the billions, required a resignation letter ahead of the election if he, within the first three months of being in office as governor failed to pay some unspecified billions of naira to his godfather, Christ Uba.

However, the removal of Dr. Chris Ngige on July 10, 2003 as the governor of Anambra State by the team of police officers led by Assistance Inspector General of Police, Raphael Ige was an implementation of this agreement. This abduction and subsequent development in the state kept spinning arrows that the heart of our democracy from judiciary to legislature, all the three arms of government were quick to wobble under the pressure of private individuals who felt that with their money they could get away with just about anything they could imagine. The presidency had been linked with the saga, though it had denied at different times. But the actions and inaction of the president pointed to the fact that he was capable. The continual silence of the president shows that he was either in support of those working to destabilize the state or that he was not interested in the welfare of the people of Anambra State and the sustenance of democracy.

The stripping of Ngige of his security apparatus while private police protection was provided for Chris Uba, further gave credence to the scene in the whole episode. The saga had also put the credibility of the judiciary under test. Justice Wilson Egbo-Egbo's legal and constitutional backing in order to perfect and garnish the whole drama in Anambra was the first stain the justice Sustained the court order served Ngige on January 2, 2004 by justice Stanley Nnaji of the Enugu State high court, following a motion filed by a suspended member of the Anambra house of assembly saying that since Chris Ngige had earlier signed a letter of resignation as governor, hence he did not have a right to continue to stay in office, confirmed the dept to which the judiciary has sunk.

The role of the judiciary in the whole scenario had further pointed to the fact that the nation's court has become an instrument for fostering

illegitimacy and enforcing acts of illegality as displayed during the Anambra political logjam. The contemplation of the imposition of a state of emergency in Anambra State by the senate, with Senator Francis Arthur Nzeribe as the arrowhead was worrisome. This is more so because it is obvious that such an imposition is not for public good but for the actualization of selfish ends. What one could have expected from the legislature especially the upper chamber that was supposed to comprise seasoned and level headed statesmen, was a story campaign for the persecution of those behind the treason in Anambra State. Failure to do this has shown that our legislature lacks dignity and integrity that are necessary for democratic sustenance.

The Saraki-Lawal face off, Nwobodo-Nnamani quagmire, Adedibu-Ladoja crisis, Uba-Ngige Saga and other godfathers – protégés crises in Nigeria do not only portend great danger to our democratic experiment, but also on the essence and validity of our existence as a nation. The billions of naira expended by Nigerian godfathers for bankrolling election in Nigeria which automatically disqualified men of honour, character and integrity from holding elected public positions.

The Nigerian godfathers deploy their massive personal w3 resources disingenuously to subvert due to political and electoral processes. These resources were acquired through primitive accumulation. And the godfathers want them replenished and even father multiplied by their political sons through the channeling of looted state funds to their coffers. This is the pact always entered into by a godfather and his political son. Failure to keep this pact is greeted by serious consequences unleashed on the son by the godfather, an expert in sinister intrigues, manipulations and subterfuges.

Godfatherism and Edo State Politics

Chief Tony Anenih bestrode the nation's political landscape like a colossus and in the 10-years history of the PDP, held the party by the jugulars asserting himself as the alpha and the omega as well as the political oracle whose divination is

sacrosanct. Popularly called "Mr. fix it", for being able to "fix" any political problem by hook or crook. He was the godfather of Edo State politics.

The political career of Anenih started since 1979, and he knew no other job but politics. His first political appearance was when he headed or chaired the National Party of Nigeria (NPN) in the then Bendel state through the instrumentality of Samuel Osaigbovo Ogbemudia, who was a gubernatorial aspirant of the state around 1982. It was alleged that Anenih used the coercive instrument of government, with the support of the then Federal Electoral Commission FEDECO to swing victory for Ogbemudia. That administration lasted barely three months before it was truncated by a military coup (Tell, 2009).

In the Third Republic, Anenih became a stalwart member of the Social Democratic Party (SDP). The SDP candidate in Edo State, John Odigie Oyegun emerged as the winner of the election in Edo State with the adherence of Anenih in bankrolling his electioneering campaign. It was during this period that Anenih true colour as a political godfather was made known. Thus, about two years later, Oyegun was suffocated by the godfather for not yielding return on the investment of the godfather. However, Anenih asserted to have mortgaged his house to sponsor Oyegun's election.

At the formation of a new political party, the People Democratic Party (PDP), Anenih developed working relationship and accommodation that got him involved in the political romance between Ogbemudia and Gabriel Igbinedion, the father of the former governor of Edo State. This political re-union produced Obasanjo at the centre and Lucky Igbinedion at the state level. At this juncture, it is worthy to note that the emergence of Lucky Igbinedion as governor of Edo State in 1999 barely six months after defecting from the then All Peoples Party (APP) was master minded and manipulated by Anenih with the support of Ogbemudia and Gabriel Igbinedion, the governor's father.

The turbulence got to its climax in 2003 when Lucky Igbinedion was re-elected as governor of Edo State, he traveled to London for holiday and he delegated to the leadership of the People Democratic Party (PDP) in the state to compile the list of commissioners and other political appointees to be inaugurated by him on his return. On seeing the name of the second son of Anenih on the list as the head of the State Ministry of Education, the father of the governor tore the list on the ground that Anenih cannot monopolize all federal appointments zoned to the state and at the same time influence state appointments. Thereafter, Chief Gabriel Igbinedion unilaterally drew another list comprised of the names of his loyalist with the exception of the name of Anenih's son. Thenceforth, the battle line was drawn as new alliances were made.

Furthermore, Anenih enjoyed a cordial relationship with Obasanjo. During Obasanjo's administration, Anenih did not only serve as the Minister of Works and Housing, he also emerged as the Chairman Board of Trustees (BOT) of PDP. But he eventually fell out of favour with Obasanjo over the issue of governorship candidate of Edo State. Obasanjo rejected Odion Ugbesia, who was Anenih's Personal Assistant (PA) and later Minister for Solid Mineral, in favour of Osareimen Osunbor.

As Minister and Chairman Board of Trustees, Anenih wielded enormous powers and he exercised his influence beyond his bound as he unilaterally produced all local government chairmen, all National Assembly members, virtually all members of the House of Assembly and State executive council. He filled all federal appointments with his nominees thereby rendering all other political leaders irrelevant. But trouble started for Osunbor when he decided to counter pose the imposition of a party chairman, by the godfather. The entire polity of Edo State was polarized, there was the establishment of multilateral state secretariats of the party, threats, intimidations, cases of assassination, suspension and expulsion from party and state executive council, and the use of thugs was the order of the day. This situation led to the diversion of the state meager

resources to non-productive venture designed to facilitate the struggle between the godfather and non-loyalists. It is well known that no meaningful development or progress can be achieved in an atmosphere of war, manufactured crisis and with the people perpetually and diametrically opposed to one another (Edo Express, 2006). Osunbor ended up a tragic of fight against the godfather (Tell Magazine, 2009).

The incumbent governor, Adams Oshiomole whose ambition was to join the PDP was not accommodated by the Edo State acclaimed godfather, Anthony Anenih, who had his own agenda and his anointed candidate. Fortunately, Oshiomole traced his steps to the Labour Party/Action Congress (AC), where he was accommodated, as its gubernatorial aspirant. After the 2007 distorted election result was declared, Oshiomole began the struggle for the mantle of leadership in Edo State, which was decided by an appeal court on November 11, 2008. Oshiomole who was declared as the de jure governor waged a war on godfatherism and vowed to retire Anenih and his likes from politics.

The fight staged against godfatherism in the state by Oshiomole administration lifted the scales off so many politicians' eyes. Consequently over 5,000 members of the PDP defected to the AC. They included six Local Government chairmen, councilors, state and local government party executives as well as party chieftains cutting across several in the state. From one speaker to another it was Anenih bashing and song of liberation from political slavery, dictatorship and oppression (Tell, Magazine, 2009).

The former Foreign Affairs Minister and chieftain of the Action Congress (AC), Tom Ikimi had hit hard on Aneih describing him as the "maximum leader of the PDP" (Tell, Magazine, 2009). Anenih had dominated Esan land at the expense of Ikimi, imposing his cronies as council chairmen making Ikimi irrelevant in his own hometown, Igueben, where he was revered.

Conclusion

Godfatherism is not only in conflict with the practice of democracy, but has also hindered its development. It is an aberration of the practice and should not be associated with democracy. Godfatherism is a stumbling block to sustainable democracy. It has discredited some politicians, institutions and created unhealthy atmosphere for Nigerian political system. The eradication of this evil practice from Nigeria political system is imperative for the survival of democracy. It is a practice that is not recognized by the law. Thus, it should not be allowed to exist.

However, the extirpation of godfatherism would be extremely difficult in Nigeria because it is the bourgeois that play that role of godfathers. They have used the evil practices to maintain the status quo. The negative practice of godfatherism has turned most of our politicians into professional goal-getters and businessmen. As a result, they are ready to go to any length to achieve their goals. These activities of godfathers with their absolute power of inclusion and exclusion poses certainly as one of the pandemic that is endangering our polity, pushing our democracy to the edge of the precipice, jeopardizing and mortgaging the future of the citizens.

Recommendations

This study is based on how the phenomenon of godfatherism can be offered political, social and legal solution by the government and the stakeholders on the Nigerian State. As a result of the foregoing, the following recommendations are made to reduce or eradicate the phenomenon:

1. The law should be allowed to take its due course when godfatherism assumes a damaging dimension.
2. The stakeholders in the Nigerian project, such as the Civil Society Organizations (CSOS) should also play their role in the sustenance of Nigeria's democracy by standing against anti-democratic elements as godtherism in Nigeria.
3. There must be a check on the uncontrolled amount of money in use during elections.

4. The government should come up with legislation towards its defect.
5. The people of Edo state and Nigeria at large should be orientated on the domineering role of godfatherism.
6. The government should formulate and execute genuine policies and programmes towards alleviating the abject poverty of the masses, and job opportunities should be provided for the teeming unemployed youth in

Nigeria, so that they cannot be easily lured with stipends and food to carry out the bidding of the godfathers.

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Salt Glazing: An Alternative Technique For Local Pottery Glazing In Nigeria

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Abstract

This research is focused on the exploration of the salt glazing technique as an alternative technique for local pottery glazing in Nigeria. This technique appears popular overseas, the need to introduce it is born out of the gap created by the stress-filled processes involved in the composition of glazes. From available knowledge and practice of pottery, practitioners have long adopted the salt glazing technique. It has been discovered that the introduction of sodium chloride (NaCl), sodium carbonate (soda ash) and borax ($\text{Na}_2\text{B}_4\text{O}_7 \cdot 10\text{H}_2\text{O}$) into the kiln at high temperature within the ranges of 1150oC to 1200oC will volatilize and form vapor, which reacts with the surface of the wares in the kiln to form a thin glassy layer. The outcome of this study is directed towards instigating interest among local pottery practitioners in Nigeria, reduce cost of fuelling kiln and time spent when performing gloss firing, and also totally bypass formulation of glazes with its seemingly difficult calculations. Added to these advantages, it may probably serves as a functional alternative technique to local pottery practitioners in Nigeria as far as gloss firing is concerned.

Introduction

This study on 'salt glazing: an alternative for local pottery glazing in Nigeria' is bent towards the advancement of local pottery practice in Nigeria. This study is initialized in order to bring some measure of benefits to local pottery practitioners in Nigeria in the sense that it involves by-passing the several stages involved in the making of glazed pottery wares. The usual practice of glazing which requires the composition of the various components of glaze requires specific oxide calculation which are seemingly difficult, so that they can melt at a specific temperature. To solve this problem, samples of salt glazed wares were produced. This study involved the use of the common house-hold salt to glaze.

Presently, the major problem facing the local ceramics practitioners in Nigeria seem to be absence of technological growth, unlike some other parts of the world such as United States of America (USA), Germany, Australia and China. In the area of ceramics production and glazing locally, there seems to be a major gap that needs to be filled. The issue of energy and constant price increase or materials that associates with production coupled with cost of electricity and liquid fuel, gas inclusive presents

difficulty in pottery production. The complete cycle of production requires two firings: bisque, and gloss. This has become difficult to achieve in most institutions of learning and private studios in Nigeria. Particularly in the department of Fine/Applied arts, University of Benin, up to this period seems to be alienated when it comes to glazed wares production. However, in the present economic dispensation in Nigeria, it now pose a challenge to the practice of ceramics due to the issues raised above.

The study has adopted a problem solving approach by re-visiting the salt glaze technique for glazing of pottery wares. The intension is to by-pass the processes of formulating glazes, cut down on supposed expenses by utilizing the common house-hold salt for glazing. The overall outcome from this study is to impact on the local pottery practice of ceramics with the reduction on the cost of production and increase output and to also make their products more acceptable on the international market. According to Parslow, (2019), "salt-glaze holds a singular place within the broad field of ceramics." The result of a reaction between common salt and clay gives a unique finish that forms an integral part of the ceramic object

itself. The history Salt-glaze was first developed in Germany around the 15th century. Up to the early 20th century, salt glazing was of prime importance to society as it produced wares that were waterproof, impervious to acidic liquids and strong enough to withstand daily use without readily chipping or breaking. The process was used for everything from mugs and jugs to sewer pipes and chimney pots. This technique is now redundant as an industrial process it has been adopted by a number of studio potters within Europe and beyond to create diverse range of works which are highly regarded amongst potters and pottery buyers also. (Parslow, 2019).

Mandy Parslow and Josh Dewesse are among artists whose works influenced this research. They have explored salt glazing to produce most of their pottery wares. As seen in plates 1 and 2, they employ the technique of using a wood fired salt kiln, firing to a temperature of about 1300 degrees centigrade which takes long hours. However this research explores the fabrication of a gas fired salt kiln type. In addition, introducing borax salt (boric chloride) which would serve as a melter to the common salt (sodium chloride). Hence, to water down the common salt's high melting temperature, it will provide a platform of knowledge for future researchers who wish to explore the technique of salt glazing.



Plate 2: Salt glazed Large Covered Jar
Source: Josh Dewesse, 2019.

Salt glazing

Dermer, (2018) stated, that "salt glazing was developed by accident potters at about the 13/14 century in the Rhine region\ Rhinelands of Germany." Dewesse, (2018) also, concurred with Dermer, (2018) but was a little bit flinched by Parslow, (2018) positing, that "Salt-glaze was first developed in Germany around the 15th century, up to the early 20th century". This may be because the technique had not yet become popular in England until much later in the 15th century. (Dewesse, 2018).

Rhine lands were known for their pure clay quarries, which makes the area perfect for innovations in ceramics. The area was also known for its busy docks that transported goods around Europe. The salt glazing began due to kilns in the Rhine lands being packed with salt soaked wood from the barrels that held brined food. The salt from the wood created vapors in the kiln that then reacted with the clay bodies when fired at a very high temperature. Potters soon realized the varied effects they could create by using salt in the firing process and despite the technique being discovered accidentally, it then encouraged plenty of potters experimenting with deliberately throwing salt into the firing to produce a stronger salt glaze effect. (Dewesse, 2018). Another factor that enforced this discovery was that the potters in the area were firing at a temperature higher than other areas in Europe. They were producing vitrified pots for liquid transport such as oil and wine, and a high temperature is needed for the salt glaze to form in the kiln. (Dermer, 2018). Salt kilns, also known as soda kilns, produce a bumpy glaze that's most commonly found on stone-ware pieces. This happens when salt is introduced during the final stage of firing. The heat puts the salt through a chemical reaction that leaves a residue glaze resembling an orange peel. This glaze also ends up all over the kiln, which can decrease its lifespan. (Sennebogen, 2018). The idea of salt glazing most likely involves the use of common salt, which is achieved by administering salt into the kiln fire. This technique is advised in a specially built kiln. The salt which is deposited into the kiln evaporates, mixing with the alumina and silica present in

the wares volatilizes and form a thin glassy coating on the body of the wares at a relatively high temperature between 11800c to 12500c. (Otimeyin, 2008:132)

Salt

According to Scientific Report of the 2015 Dietary Guidelines Advisory Committee, (2015) Salt is a mineral composed primarily of sodium chloride (NaCl), a chemical compound belonging to the larger class of salts; salt in its natural form as a crystalline mineral is known as rock salt or halite. Salt is present in vast quantities in seawater, where it is the main mineral constituent. The open ocean has about 35 grams (1.2 oz) of solids per liter of sea water, a salinity of 3.5%. Salt is essential for life in general, and saltiness is one of the basic human tastes. Salt is one of the oldest and most ubiquitous food seasonings, and salting is an important method of food preservation. (Dietary Guidelines Advisory Committee, 2015)

Materials, Tools and Methods

The part of the research involved both exploratory and studio experimentation. The materials and equipment are listed below:

- i. Bisque Ceramic Wares
- ii. Salt (NaCl)
- iii. Copper Oxide (colorant)
- iv. Hand Gloves
- v. Bowl
- vi. A Test Kiln
- vii. Pyrometer
- viii. Gas Tank
- ix. Gas Burner
- x. Gas Hose
- xi. Metal Clips
- xii. Water
- xiii. Borax ($\text{Na}_2\text{B}_4\text{O}_7 \cdot 10\text{H}_2\text{O}$)
- xiv. Mixing Bowl

Execution Stages

Stage 1: Preparation and Loading

The test kiln is placed outdoor, the gas tank is kept at a measurable distance, hoses are plugged on to the gas tank with the use of metal clips which are tightened firmly, and at the other end a fabricated gas burner is attached and tightened firmly as-well. Salt is kept aside in a

bowl and also the oxide colorant (if necessary, depending on the researcher's choice). The bisque wares are arranged on a platform in the kiln and the burner is placed facing the kiln's burner pot. All ready to commence firing. And also, water is kept close in case of fire emergencies.



Fig 5: Bisque Ware Ready For Gloss Firing
Source: Segun M. Adeleye 2019



Fig 1: Salt (NaCl)
Source: Segun M. Adeleye 2019



Fig 6: Loading The Kiln
Source: Segun M. Adeleye 2019

Stage 2: Proceeding to Firing

The gas chamber is opened slightly with a regulator and fire is introduced to the burner. The bisque wares in the kiln are being pre-heated for about 25mins to about 6500c, carefully monitored with the use of a digital high temperature pyrometer, after which the temperature heightened when more flame was introduced into the kiln.

Stage 4: Salting

At about 30mins after pre-heating, the temperature of the kiln measured around 9800c. The researcher carefully opened the lid of the kiln with the use of gloves in order to be able to salt the kiln. The kiln is being salted as many times as possible (this depends on the researcher's choice on how many times he desires to salt the wares). The researcher also added a little copper oxide (a green colourant) in order to vary the color out-come.



Fig 15: The Researcher Salting the Kiln.
Source: Asuai Godspower 2019

Stage 5: Cooling

The kiln is being shut-down in order to cool at exactly 10200c, after about an hour since the beginning of the firing operation.

Stage 6: Off-loading

The kiln is being off-loaded about 6hours of cooling and the wares were being visually evaluated



Fig 22:A Salt Glazed Ware
Source: Segun M. Adeleye 2019

Findings and Conclusion

The only problem encountered during these proceedings was the chloride fume emitted into the atmosphere during salting, which is hazardous to human health. It is strongly advised to make use of a well sophisticated nasal and facial gear.

Recommendations

Salt, being tested and certified as a complete glaze, its technique should be encouraged and explored as an alternative to the usual conventional glazing processes by local pottery practitioners in Nigeria.

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Assessment Of Factors Affecting Students' Attitude In Creative Arts In Junior Secondary Schools In Asaba, Delta State, Nigeria

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Abstract

The study was designed to assess factors affecting students' attitude in creative arts in junior secondary schools in Asaba, Delta State, Nigeria. In other to achieve the purpose of this study, three research questions were raised while one hypothesis was formulated. The descriptive survey research design was used for the study. The population for the study was students drawn from ten (10) public secondary schools within Asaba, Delta State from which three hundred and fifty (350) participants were selected as sample for the study. The main instrument for data collection was the questionnaire. The validity and reliability of the instrument were determined through expert judgement validity and tests retest reliability approach respectively. Findings from the study revealed that strategies used in Teaching Creative Art in Junior Secondary schools in Asaba, Delta state include use of textbooks, exposure to computer aided graphic arts and encouraging students to make art works for display, School management has a very poor attitude towards Creative Arts and that the level of availability of Creative Art studio in the school is moderate. It was also seen that gender has a significant effect on students' interest in Creative Arts at the Junior Secondary School in Delta State. Based on the findings, it was recommended among others that the government of Delta state, through the Ministry of Education should carry out a literary campaign through the news media in the State, and stage exhibitions of secondary and primary school on art works.

Introduction

In many developed countries, a major contributing factor to academic, economic and industrial success is the knowledge of creative art and its application to the development of human and material resources for nation building. The knowledge of creative art results from active participation in creative art activities in schools, at the primary and secondary school levels. This has resulted in the pride of place accorded the subject in these countries unlike in less developed parts of the world where it is being relegated to the background or neglected and lacks a prime position. The scope of creative art is indeed broad and applied in various dimensions. Western art theories schematized art in relation to the basic interests from which they derive.

Globalization has made it absolutely necessary for people from different tribe and race to form connections despite having different norms and cultures. It has become important for the people of every country to understand one

another along with their standards, and traditions. A way to achieve this understanding is through the Creative arts. Creative art has enabled people to develop skills needed to address and embrace diversity, present emotions and differentiate values in the world. It allows schools to provide the students with knowledge of ethics, see social realities and understand their rights and responsibilities.

Ernest (2001) opined that creative arts promotes some benefits in a variety of ways including developing the students' imagination and creativity, allowing them to understand and express their feelings and ideas, aiding them to understand and visualize other core subjects, helping them to observe the world around them, supporting them in the decision-making, solving problems and developing values such as concentration and persistence. Similarly, Aghotor (1998) asserted that Arts Education is important because it improves performance. She claimed that it

improves learning skills, school attendance, critical thinking skills and creativity. According to Eisner, (2013), a good arts education is built on and reflects recognition of the specific and unique way that the arts shape people's thinking and their lives. The noteworthiness of art is immeasurable and innumerable.

Creative Arts is a subject which leads children towards the understanding and appreciation of arts and culture. It develops the creative skills and aesthetic sensibilities of children. It involves the philosophy, psychology and sociology of education in learning situation. Creative Arts programme is designed to meet the professional needs of students who plan to specialize in Creative Arts, Drama, and Music. Creative Arts provide and trains teachers for the schools and colleges. Upon realizing the importance of Creative Arts, the Nigerian government included it in the National Policy on Education (Federal Ministry of Education, 1981, 2004, 2007). The teaching of the subject is compulsory in Junior Secondary School and it is made optional at the senior secondary level.

Nigeria's introduction of the Universal Primary Education (UPE) scheme in 1976 was aimed at providing education to every Nigerian child of school age. As a measure to improve education, the Federal Government formulated a National Policy on Education (NPE) in 1981. The National Policy on Education was characterized by the 6-3-3-4 system of education which was not only a major landmark in the history of educational planning and development in Nigeria, but a step forward toward the development of Creative Arts education nationwide. The policy came into force in 1982 and includes Cultural and Creative Arts as a core subject in Junior Secondary School. On Cultural and Creative Arts, the policy specifies the following objectives of secondary education. They are to:

- i). diversify the curriculum to cater for the differences in talent, opportunities and roles possessed by or open to study after their secondary school course; and
- ii). develop and project Nigerian culture, art and language as well as the world's cultural heritage (NPE, 2004).

In the recent past, there has been constant out

cry on the increasing problems of teaching and performance of Creative Art students in Nigeria Secondary Schools. In this case, it is seemingly normal for parents to blame the teachers and for teachers on the other hand to blame the parents and government for neglecting Creative Art as a subject in the school, without the provision of Creative Art learning facilities, motivational scheme and employment of qualified (Trained) Creative Art Teachers.

Since education is one of the most important means to true national development and transformation, concerned individuals have begun to inquire what really are the inhibiting and militating factors hindering teaching and performance of Creative Art in Nigeria. Most often, factors external to the individual such as teacher's strikes, poor quality of instructional materials, lack of trained (qualified) Creative Art Teachers; instructional facilities are considered for the problem. Yet nothing seems to have been done to change them. In the words of Deal and Peterson, (2004), it is disheartening to note that over the last ten years, the enrolment of candidates for Creative Art subject in school certificate examination have been showing a serious decline. This decline in registration and enrolment for the subject is premised on the students' attitude towards the subject.

According to Deal and Peterson (2008), the love for Creative Arts among students is fast decreasing and this is due to several factors which are summarized into personal, environmental and administrative factors. This therefore implies that students who, ordinarily would have wanted to undertake or study the subject are bedeviled with stumbling blocks which ends up making the subject look uninteresting and unattractive. Considering the avowed importance of Creative Arts in nation building, economic advancement, religious tolerance and cultural understanding, there is need to device measures that will help to revive the love, interest and patronage which the subject enjoyed in times past.

During the traditional and transitional periods of our national development (Nigeria), Art played a major role in nation building. Wittingly

or unwittingly, it has been used to propagate the people's culture and traditions. Cultural knowledge has been transmitted from one generation to another. Cultural knowledge, according to Fatuyi cited in Ogunlade, (2013), is the "product of accepted behaviour patterns of a society, their conception of life, be it product designs, works of art, mode of perception of conception or execution of manipulative or responses to things seen or unseen including aesthetic or spiritual values. Art was fully involved in national life. The life of the society was projected through art. Art in this context implied artful thinking, artful devices produced and contained within the individual's cultural environment, techniques and technology of artifacts, objects produced or shaped by human workmanship, especially tools, weapons or ornamentations of historical and archaeological value.

Using cultural ideas rooted in the people's philosophy of life, the creative artists have been able to develop valuable things which have been used for social, religious and economic stabilization of the state. One startling revelation is that the works produced during the periods slated above were produced by artists trained under the master-apprentice system of education. Realising that training under this system lacked appropriate theoretical foundation which is necessary for the enhancement of self-sufficient, self-sustaining and self-propagating philosophy of growth among the people, the federal government of Nigeria introduced creative art as a compulsory subject at junior secondary school level.

There are many possibilities for careers in Art which are satisfying and equally challenging and the Government has relied on them for the provision of goods and services to the public such as production of works which are mainly decorative like painting, drawing and sculpture form parts of the symbolic culture of the society. Secondly, the society requires the services of art educators within and outside the school system. They are expected to fulfill a role that contributes to the integration of art in education of members of the society.

It is well known that secondary education plays an important role in national development. A solid foundation is laid here for acquisition of skill at the basic level in Arts, Science and Technology. In the school curriculum, the subject has many components namely, pottery, drawing, graphics, painting, textile design, sculpture and craft. All these arrangements are made to ensure that students of Creative Arts find the subject worthwhile and so study it seriously in order to acquire the knowledge required of them at this level.

However, preliminary assessment reveals that Junior school students especially those of Secondary schools in Asaba have poor attitude towards Creative Arts. The actual reason behind this negative disposition towards the subject is yet to be ascertained hence the problem of this study is to ascertain the factors affecting students' attitude in creative arts in junior secondary schools in Asaba, Delta state, Nigeria.

The aim of the study was to examine the factors affecting students' performance in Cultural and Creative Arts in Junior Secondary Schools in Delta State. The Objectives of the study were to:

- Ascertain if teaching method has influence on students' performance in Cultural and Creative Arts.
- Assess the environmental factors affecting students learning.
- Assess socio-cultural and religious factors which influence students' performance in Cultural and Creative Arts.
- Determine if gender of students has influence on the students' performance in Cultural and Creative Arts.

Methodology

The study adopted the descriptive survey research design. The populations for this study were teachers and students, drawn from ten (10) public secondary schools within Asaba Delta State. This study is mainly focused on J.S.S students of the various secondary schools. A simple random sampling technique was used to select three hundred and fifty (350) participants from ten (10) government secondary schools in Asaba, Delta State. The selected sample distribution shows thirty-five students were selected from each of the ten schools to participate in the study. The main instrument

for data collection was the questionnaire. The validity and reliability of the instrument were determined through expert judgement validity and tests retest reliability approach respectively. The researcher, together with other research assistants administered and retrieved the instruments from the respondents. Statistics such as simple percentage, frequency count, mean score analyses were used to analyse collected.

Results

The results of the study are presented below.

Hypothesis

Ho: Gender does not have significant effect on students' interest in Creative Arts at the Junior Secondary School in Delta State

Table 1: Distribution of Respondents on the Strategies used in Teaching Creative Art in Junior Secondary schools

1.	Teachers make use of textbooks on Creative Art	1020	2.91	Accepted
2.	Arts excursion are organized for students	778	2.22	Not Accepted
3.	Students are Exposed to other media of executing Arts	714	2.04	Not Accepted
4.	Students are exposed to computer aided graphic arts	984	2.81	Accepted
5.	Computers are used for execution of Art works	714	2.04	Not Accepted
6.	Students are encouraged to make art works for display	1020	2.91	Accepted
7.	People are invited to view and make comments on students Art works	723	2.07	Not Accepted

Data in Table 1 shows that items 1, 4 and 5 met the mean score standard of 2.5 and so were accepted while items 2, 3, 5 and 7 were not accepted because they did not meet the mean score standard. This means that some of the strategies used in Teaching Creative Art in Junior Secondary schools in Asaba, Delta state include use of textbooks on Creative Art, exposure to computer aided graphic arts and encouraging students to make art works for display.

Table 2: Distribution of Respondents on the Attitude of School Management towards Arts

Level of Response	Frequency	Percentage
Very Positive	75	21.4
Positive	50	14.3
Negative	93	26.6
Very Poor	132	37.7
Total	350	100

Analyses of data in Table 2 show that 75 of the sampled respondents indicated that the attitude of school management towards Arts is very positive, while 50 of them stated that the attitude is positive. On the other hand, 93 of the study participant stated that school management's attitude towards Arts is negative while 132 of them opined that it is very poor. This means that School management has a very poor attitude towards Creative Arts.

Table 3: Distribution of the Respondents on the level of Availability of Creative Art studio in the school.

Level of Response	Frequency	Percentage
Very High	63	18
High	56	16
Moderate	65	18.5
Low	113	32.3
Not Available	53	15.1
Total	350	100

From the responses expressed in the Table 3, 18% of the sampled respondents indicated that the level of availability of Creative Art studio in the school is very high, 16% of the respondents indicated high, while 18.5% opined moderate. Similarly, 113 of the sampled respondents stated that the level of availability of Creative Art studio in the school is low while 53 of indicated not available. This means that the level of availability of Creative Art studio in the school is moderate.

Hypothesis

Ho: Gender does not have significant effect on students' interest in Creative Arts at the Junior Secondary School in Delta State

Table 5: Result of Chi Square Test Male * Female Cross-tabulation

			Female			Total
			Interested	Indifferent	Not Interested	
Male	Interested	Count	17	2	6	25
		Expected Count	15.8	4.6	4.6	25.0
	Indifferent	Count	3	3	4	10
		Expected Count	6.3	1.8	1.8	10.0
	Not Interested	Count	18	6	1	25
		Expected Count	15.8	4.6	4.6	25.0
Total	Count	38	11	11	60	
	Expected Count	38.0	11.0	11.0	60.0	

Chi-Square Tests

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	10.573 ^a	4	.032
Likelihood Ratio	11.849	4	.019
Linear-by-Linear Association	1.153	1	.283

Male * Female Cross-tabulation

			Female			Total
			Interested	Indifferent	Not Interested	
Male	Interested	Count	17	2	6	25
		Expected Count	15.8	4.6	4.6	25.0
	Indifferent	Count	3	3	4	10
		Expected Count	6.3	1.8	1.8	10.0
	Not Interested	Count	18	6	1	25
		Expected Count	15.8	4.6	4.6	25.0
Total	Count	38	11	11	60	

Chi Square Value = 10.57
 Degree of Freedom = 4
 P Value = .032
 P > 0.05, Reject Ho

Table 5 shows the result of Chi square test as regards the only hypothesis formulated for the study.

From the Table, it can be seen that chi square value is 10.57, while P value is .32. Since the P value is higher than 0.05, the null hypothesis is therefore rejected.

This means that Gender has a significant effect on students' interest in Creative Arts at the Junior Secondary School in Delta State. In words, gender was seen as one of the factors affecting students' attitude towards Creative Arts.

Discussion of Findings

Analyses of data have resulted in several findings. In the first place, it was seen that some of the strategies used in teaching Creative Art in Junior Secondary schools in Asaba, Delta state include use of textbooks on Creative Art, exposure to computer aided graphic arts and encouraging students to make art works for display. In support of this finding, Emma, (2000) reported that in addition to text books, computers graphics and excursion to museums are considered as very useful in the teaching of Creative Art. Palmer (2004) also opined that approaches and methods such as art festivals, art publications, art exhibitions, excursions to museums and galleries, film shows, seminars, debates and quiz competitions form a greater part of their educational experiences.

Secondly, findings revealed that School management has a very poor attitude towards Creative Arts. This finding is consistent with the report of Mbahi (2008) and Newick (2002), where it was respectively pointed out that there is a need for attitudinal change on the part of parents, teachers and school administrators for the effective teaching and learning of the Creative Arts. Also Akanbi (2000) revealed that the interest of students in school subjects is probably enhanced or determined to some extent by factors such as the school leadership, school instructional strategies, socio – cultural /religious and socio-economic backgrounds among others.

Furthermore, it was seen that the level of availability of Creative Art studio in the school is moderate. Ohambele (2010) opined that arts studio is very critical in the teaching and learning of Creative Arts. He reported that students were

found to be more interested in Creative arts in schools where there are well equipped art studios.

Finally, findings from the hypothesis test revealed that gender has a significant effect on students' interest in Creative Arts at the Junior Secondary School in Delta State. This implies that gender was seen as one of the factors affecting students' attitude towards Creative Arts. Majasan (2010) reported that Creative Arts such as carving, painting, drawing, among others, was traditionally seen as male oriented activity. This made females move far away from art works. Itedjere (2012) reported that in secondary school, orientation about the masculine nature of Art works tend to affect female students and discourage them from participating in the Art class.

Conclusion and Recommendations

It is obvious from the findings of this study that students are faced with several predicaments that tend to separate or discourage them from studying Creative Arts in secondary schools. These issues range from lack of inadequate teaching strategies, lack of instructional materials as well as little or no commitment from school management as regards Creative Arts.

Many people who are not familiar with Creative Art often have a non-chalant attitude towards it. So, art still occupies less peripheral position in most schools preventing learners from seeing the usefulness of Art as in other subjects, acquisition of skills and developing interest in Art as a vocation. A turn around however, is capable of repositioning the mind of students towards appreciating the subject. In line with this therefore it is recommended that the government of Delta state, through the Ministry of Education should carry out a literary campaign through the news media in the State, and stage exhibitions of secondary and primary school on art works. The federal government should give adequate support as a matter of urgency, to the implementation of its educational policy that makes Creative Art one of the core subjects. There is also the need to provide opportunities for learners to develop

language, express feelings, ideas, and moods through Creative Art activities, because lack of art experiences have negative impact on attitude towards Art Education.

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An Analytical Review Of Some Selected Paintings Of Abiodun Olaku: 1992-2014

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Abstract

Some works of art of some artists if poorly reviewed raise unnecessary questions, provide confusing answers, and avoids the authentic answer an audience would wish to know about a particular works of an artist. When does an artist deserve a review? Of course this is when his studio practices has cluttered up many art works unsold or when his works have been put aside by galleries, art merchants, cooperate bodies like banks, private collectors to mention but a few to buy. Some artists have their careers dotted with success and sometimes with disappointments due to one reason or the other. The growth of contemporary art in recent times has blossom with some artists ranked as good entertainers of the public during their solo or group exhibitions. Seeing the abundant use of colours in Abiodun Olaku's paintings, and the way he has selected a particular period to execute his works is what the author is interested in highlighting in this article.

Keywords: Artists, Studio, Galleries and private collectors, Contemporary Art, Entertainers, Solo exhibitions

Introduction

The review of an artist works in contemporary Nigerian art is very important. Important in that art in Nigeria, had a disrespectful beginning, that is to say in other words that art was relegated as not a favourite discipline among parents compared to medicine, engineering and the rest. It is true that the establishment of the guilds of Igun and Igbesanmwam of wood carvers and bronze casters forwarded the works of art in Benin kingdom many centuries back. Interestingly, the stimulation of the old traditional guilds of Benin as mentioned above led to the establishment of studios of art practices, schools of art apprenticeship, workshops of art advancement and others. Since these establishment as mentioned above, art became popular and in high demand in the society. In the late fifties and early sixties, show the emergence of voluntary summer workshops put together by Ulli and Georgina Beier to promote the indigenous African artists. The workshop practices at the Mbari-Mbayo assembled both the formal and informal artists within the large communities to an important trade known as art expression. The arrival of Susanne Wenger further gave art in Oshogbo a

Hugh boosts more so that her art introduction was connected to art spirituality. Fortunately at this period also, another workshop surfaced organized by the first indigenous art educationist Solomon Irein Wangboje with Doctor of Philosophy in art education. His Ori-Olokun experimentations further increase the number of participants of the formal and informal artists. After this time, other prominent centers of art dissemination opened to accommodate more art participants of Ile-Ife and its environs into art techniques and styles. This article therefore focuses on Abiodun Olaku a painter of good grade, in techniques and styles which he has no doubt acquired over many years of experimentations and practices through workshops and studios. The article seeks to review some of the artist paintings from 1992-2014.

Abiodun Olaku's Techniques And Styles

Bardi (2014) writes that the artist tutelage from the secondary school was under Mr. Bili Kolesho, now an adjunct Professor of Architecture at the University of Lagos, Lagos, Nigeria. To better his educational career, he enrolled at the Yaba College of Technology,

Yaba to study painting. Fortunately for him on admission, he was taught by Nigerian foremost painter Kolade Oshinowo. In Due Season an Exhibition Catalogue (2007) confirms that after his Higher Diploma (H.N.D) programme, his artistic prowess in painting improved. His styles and methods of colour application gave his paintings a good grade, and this opened doors of collaboration with many bodies, which included the National Gallery of Art (NGA), Lagos. To improve on his techniques and styles according to the Guardian news paper (2007), he joined the group of 'independent artists' at the National Gallery of Art under the Department of Culture, not minding the challenges he would face as a beginner by working under the notable professionals who were practicing in 1992 (Savage: 2003). According to the artist, "I am influenced by great impressionist of the 15th and 16th centuries like Rembrandt, Renoir, Cezanne, Claude Monet and the rest" (An Interview). As great impressionist, he continued, they all worked under masters' as apprentices to improve on their skills. Abiodun Olaku's artistic tutelage continued when the Universal Studios of Art (USA) was formed under its founder Olabisi Onawale Fakeye in 1996. The formation of the Studios had the arrival of many professional artists like Mufu Onifade, Wallace Ejoh, Joshua Nmesirionye, Kazeem Olojo all painters and other artists. The presence of these artists and their individual techniques and styles influenced Olaku's creative potentials Rejuvenation (2005) an exhibition Catalogue affirms. Abiodun's techniques and styles are not only restricted to only what he may have acquired from other professionals, but as well as learning exploits extended to his frequent solo and group exhibition nationally and internationally. He has been invited to many workshops as resource person for other artists both formal and informal to acquire some art skills (The Guardian news paper: 2008). He has also been invited to some centers overseas as artist in residence including Greatmore art studio of Cape Town, South Africa. Not relenting in his efforts to perfect his skills, during weekends, he spent some times with his artist's friends drawing landscapes within his locality to better his perfection to colour usage.

Resurgence (2006) another exhibition catalogue, confirms that the sources of his painting experiences no doubt have manifested in his works primed with the use of assorted colour scheme with captivating titles and dotted with stimulating techniques and styles.

A Review Of Some Of Abiodun Olaku's Works

As a professional artist and painter of repute, the artist paintings are well researched and detailed, his themes, techniques and styles are focused on contemporary genre (Rejuvenation an exhibition catalogue: 2005). Okolo (2000) further affirms that his works are fascinating because they are like documentaries, each work is a visual retreat on culture, portraying landscapes, mood and events. His love for mostly landscapes remains a passion, which he expresses without reserve and which admirers praise, adore and purchase without hesitation.

In his Conversation

Plate 1,



Plate 1. Conversation.

Abiodun Olaku. Oil on canvas. 2014.

© Universal Studios of Art.

the artist reflects on a natural sea landscape of Lagos island, where he is based. From the background of assorted colours of the setting sun through the reflections of sun rays dotted across the fishermen's canoe to a foreground of selected colours exposes the artist talent. The presence of the sun's ray no doubt has enhanced the beauty of "Conversation" to all admirers of the artist. In Plate 2 6



Plate 2 . Northern Transition
Abiodun Olaku. Oil on Canvas. 1993
© Universal Studios of Art.

Northern Transition”, The Guardian: 2008, clearly states that the author used the advantage of an endless wonderful slope with a unique view and selected light spots which has made his piece more attractive and inviting. The position of the sun has again added beauty to the scenario opening an avenue for the artist to express perfection in the use of colours. The painting is full of natural, aesthetic and endless synthesis, packaged by the artist. The artist in Plate 3.



Plate 3. Life goes on
Abiodun Olaku. Oil on Canvas. 1992
© Universal Studios.

“Life goes on” has captured yet another smooth landscape of colour exploration. The sun has settled and the illumination of coloured bulbs takes over the streets with an evenly distribution of attractive bright spots at the background through the middle of the landscape. In Plate 4,



Plate 4. Warm Bath.
Abiodun Olaku. Oil on Canvas. 2013.
© Universal Studios of Art.

“Warm Bath” the artist paints in very smooth and soft colours to illustrate the setting of the sun in the horizon which reflects beautifully on the foreground. The Lagos lagoon is home to shanty buildings erected on water ways which accidentally is a scene of Abiodun's inspiration. In his “Communion with Okobaba” Plate 5,



Plate 5 Communion with Okobaba.
Abiodun Olaku. Oil of Canvas. 2006.
Universal Studios of Art.

He continued his interesting and unending series of colour explosion according to the Guardian news paper (2007). "Grey Mood" Plate 6 has all resembles of Plate 3 "Life goes on" in which the author has carefully selected areas to attract the attention of admirers of his works. The artist has particularly put into consideration his experiences by using attractive colour nuances to express areas of heavy light intensities and areas of low light value. Interestingly, Olaku has no doubt put in enough energy as he painstakingly composed and illustrated these scenes which classifies him as a true professional artist and a reliable painter of good grade (Ojo: 2004).



Plate 6. Grey Mood.
Abiodun Olaku. Oil on Canvas. 2006.
© Universal Studios of Art.

Both paintings show another creative and expressive use of colour harmony. The surging of isolated white at the background gives a total colour use beaming with distinctiveness.



Plate 7. Ancestral Paths
Abiodun Olaku. Oil on Canvas. 2013.
© Universal Studios of Art

Plate 7 "Ancestral Paths" shows a vivid descriptive of a lonely way leading to an ancestral habitat with the sun above and some grown trees at the background. The scene is without bright light as it where compared to Plate 6 "Grey Mood" with litters of light which depicts a city centre of intense activities. Olaku's colour exploration of slums in Lagos continues in the "Feel of Okobaba" Plate 8.



Plate 8. Feel of Okobaba.
Abiodun Olaku. Oil on Canvas. 2009.
© Universal Studios of Art

The Okobaba series have no doubt given Abiodun's paintings great popularity among art admirers at home and abroad. His capacity to distinguish and express the principles of distancing is most striking. The artist captures interesting scenes that make his presentation unique and very fascinating. His colour application is appropriate and appealing. In Plate 9 the "Untitled" 13



Plate 9. Untitled.
Abiodun Olaku. Oil on Canvas. 2007
© Universal Studios of Art.

Shows the force of the artist all in search of perfection through aesthetic manipulation of flood prone areas of Lagos. The artist beams his attention on the reflection of the buildings on water while at the same time, tried to strike a contrast between the white flood prone area at the foreground and the background with bright lights to match. He has particularly created a formidable reflection of the buildings on water with the inclusion of weed prone area which is not sufficient to absorb the over flown water. The effected buildings would unfortunately give way as far as the walls of the buildings continue to get soaked for many years to come without adequate functional drainage. In Dynamism Plate 10,



Plate 10. Dynamism.
Abiodun Olaku. Oil on Canvas. 2008.
© Universal Studios of Art.

Olaku perfects his exploratory mission on the Lagos landscape. He employs and takes advantage of a setting sun in the horizon which reflects on both objects at the background and foreground. Most striking in this piece of work is the movement of people at moon light night, which is part of the people's culture and tradition. People preferred the cool evening breeze to stroll and visit friends. The divers' colours give beauty to this creative interpretation of Dynamism.

Results And Discussions

Olaku's use of colour dynamism in expressing his paintings is unique and very forceful. From his 'Conversation' through his expression of the 'Northern Transition' remains a passion. His continuous emphasis on colour use gives extreme fascination because they are like documentaries that carry the effect of light and shade. In "Life goes on" the artist painstakingly illustrates a landscape of many lights with full concentration in the middle, while "Warm Bath" lowers the power of the bright light intensity instead it resurrects the calmness of a composition.. "Communion with Okobaba" and the "Feel of Okobaba" shows precision in colour application recognizing the effect of twirling light at night. In "Grey Mood" the artist captures the scene with the effect of greenish and grayish tints to identify the time of the day. "Ancestral Paths" brings to focus a nostalgically reflection of the artist ancestral home while the "Untitled" and "Dynamism"

are exploratory missions of the artist into assorted colours and beautification of a natural landscape at night. Here is a general observation maybe or maybe not the secrets of Abiodun Olaku's landscape compositions. Majority of his landscapes are powered by the effect of the sun rays, which gives its attraction, reflections on objects as seen in the following, plates 1, 2, 5, 7 and 10. The plates mentioned above if well studied are more explicit compared to other plates of 3, 4, 6, 8 and 9.

Recommendations

This analytical review on some of Abiodun Olaku's selected paintings, points to a particular direction. The direction is the ability of the artists to exhibit our cultural, traditional and socio-political situation, of our society to the public and to Government. It depicts Government insensitivity to solving flood prone areas in Lagos and in other cities of the country. With this simple exposure, it is expected that other artists through their various art specialization, exhibits and documentation, would show some areas where Government must address on their works just as Abiodun Olaku had done.

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Conclusion

Abiodun Olaku's creative force and collective expressive experience on canvas is inexhaustible, His acquired study into landscape illustration through studio practices have no doubt boosted his creative ability for a very long time now. His interaction with many professional artists particularly painters of good grade added to his wealth of knowledge and experiences in painting. Interestingly, from his tutelage through all his educational experiences have made him an artist of colour symphonies. From his selection of landscapes through colouration and particularly on portions of the landscape where he expresses his light and shade through the use of coloured light is very striking. He remains a painter with good techniques and styles in contemporary Nigerian art and he will remain a strong force to reckon with in Nigeria. He has successfully defended his position over the years by the production of many works that he has produced, among them the author has carefully selected ten (10) to present for readers to admirer and appreciate.

The Application of Information and Communication Technology in Revitalizing Public Service Delivery in the Nigerian Public Sector: An assessment of the prospects and challenges

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Abstract

The state of public service delivery in Nigeria has been adjoined by many to be poor, slow, inadequate and inefficient. The introduction of Information and Communication Technology (ICT) into the public sector hasn't done much at reducing the challenges of poor service delivery in the Nigeria public service. Upon this backdrop, the paper examines the prospects and challenges inherent in the use of ICT in the Nigerian public service. The study adopted the communications theory as its theoretical framework and argued that ICTs present enormous opportunities to enhance public service delivery in Nigeria. The study utilizing the desk analysis, revealed that the utilization of ICTs for public service delivery in Nigeria presents a sustainable and innovative approach to addressing traditional problems of service delivery in the country. The study posits that ICTs potentials for service delivery in the public sector is hampered by many obstacles, such as poor leadership commitment, low ICTs literacy and usage; problem of digital divide, Nigeria's epileptic power supply, lack of trust on e-governance etc. Nevertheless, the study argued strongly and concluded that ICTs remain a veritable instrument of enhancing public service delivery in Nigeria, in addition ICTs have the great potentials to enhancing profits while retaining quality, time saving and access; advancing efficiency and effectiveness while bringing about social and economic development.

Keywords: Information technology, public service delivery, e-governance, e-readiness, digital divide.

Introduction

Like other nations around the world today, Nigeria is relying on technology to help bridge gaps in government service performance. Seen as an economical and productive approach to modernize benefit arrangement, information and communication technologies (ICTs) also possess the capacity to associate individuals in manners that was initially inaccessible to them. Angry about dilapidated or bad roads? Rather than submit a complaint into a suggestion box, why not send it by means of a short message service (SMS) to the appropriate local official with an attached photograph and geotag? Wondering how people in your district view the government-run health clinics? Request them to review and rate their encounters on an online platform so you can follow up on which ones are performing great and which ones need overhauling. The inherent uses of technology to

ease administrative wasteful aspects and increment commitment are tremendous.

The advancement of indigenous technologies has become the undertakings of numerous nations in both developed and less developed countries. As a result, governments across the globe have instituted variety of policy frameworks to reform the service sector by reorganizing the structures, systems and processes that will upgrade the delivery of essential services to their populace (Adeyeye & Aladesanmi, 2010). Furthermore, the public service of any nation is an institution of government established primarily to provide necessities or public good (water, electricity, health care, qualitative education and transportation systems among others) to the citizen in the most efficient and effective manner. The Nigeria public service is a product

of colonialism, initially created as a mechanism to conveniently implement the administrative structure and activities of the British colonialist for exploitation and actualization of colonial rule. However, the public service in Nigeria has transformed after independence in 1960 to a complex structure for harnessing the country's resources and to expedite economic development in a way and manner that will transform natural resources into goods and services that would meet the increasing expectations of the citizens (Inyang, 2008).

To successfully achieve the above aims, the day-to-day endeavors of government can no longer depend on the traditional methods. So, it is important to leverage on information and communication technology (ICT) to strategize and launch government programs. Tella, Amaghionyeodiwe, and Adesoye (2007) explain a point that information communications technology (ICT) gradually contributes fundamentally to economic development by helping to assist the economy and assuming essential roles in explicit practices that navigates towards financial inclusion. Subsequently, advancements in information and communication technology have steered an generation of innovative, imaginative and responsive thinking and increasing integration in service delivery established on shared infrastructures, data and enhance commerce transactions (Organization for Economic Co-operation and Development-OECD, 2005).

Information and Communications Technologies (ICTs) is one of the means of public service delivery in Nigeria, indeed, ICTs usage is as old as the Nigerian public service. The only difference now has to do with the sophistication of ICTs in use in the public service vis-à-vis the ones that were used in the early days of the service. Information and Communication Technologies is a digital way of engaging transaction with customers and clients. It refers to any artifact, technique or knowledge used to create, store, manage and disseminate information (Hewitt de Alcantra, 2001:8). The World Bank (cited in Nweke, 2007a:175) defines ICTs as a set of activities that

facilitate the capturing, storage, processing, transmission and display of information by electronic means. For Akunyili (2010), ICTs is an umbrella term that covers all technical means for processing and communicating information. Information and Communication Technologies (ICTs) include telegraph, telecommunications, radio, television, computers, internet services and wireless technologies. Information and Communication Technologies is therefore, a broad subject that is concerned with technology and other aspects of managing and processing large-scale information. This is what is regarded as e-government and e-governance in Public Administration. In this study, we used the concept of ICTs interchangeably with digital technology, electronic government (e-government), electronic governance (e-governance), and digital government.

Despite the importance of public services to individuals and countries, the World Bank's World Development Report released in 2004 discovered large disparities in the quality and quantity of public goods and services across developing countries and within countries (World Bank, 2004). In most African countries, including Nigeria, providing public services constitute a huge challenge, which is conventionally perceived as exclusively government responsibility to offer the needed services. In reality, the difficulties and challenges of service rendering are constantly given scarce resources and management challenges; thus, government alone often cannot offer these services at levels that match speedy population growth, and urbanization in Nigeria. In Nigeria, citizen's perception of the government is that the institutionalized systems of service delivery of public services is poor, hence, its lacks required structures, and capability to deliver services that meets and exceed citizens expectations. More worrisome is the fact that many public bureaucracies were seen as bloated, incompetent and archaic, motivated essentially by underlying rent seeking tendency which is promoted by traditional administration bureaucracy (Olivier, 2015).

It has also become more obvious than ever

before that the conventional administrative frameworks and systems are no longer suitable to tackle the demands of a growing citizenry with desires and challenges of complex global economies (Agus, Barker & Kandampully, 2007). While the adoption and benefits of e-governance have been remarkably visible in many developed countries, there is still much skepticism about its applicability in most developing nations Nigeria inclusive. Overall, Nigeria have been lacking behind in e-government operationally compared to the developed countries of the world today (West, 2007). For instance, statistics published by the United Nations E-Governance Survey Report in 2014 ranked Nigeria 162 out of 193 countries in terms of its e-readiness status (United Nations E-Governance Survey Report, 2014). The survey also reported that Nigeria had 0.2929 as its e-governance development index figure. Feasibly, governments' establishments in Nigeria are yet to transcend beyond the billboard or partial service-delivery (such as an ordinary government website) to claim e-governance adoption. Furthermore, an unfortunate experience of e-governance initiatives in the Nigerian public sector is that e-governance project were designed to promote the ideals of the government, its service provider, funding groups and donors, and not essentially configured based on the values, needs, and expectations of the citizens served by the government. Against the aforementioned research problem, the thrust of this paper is to examine the prospects and challenges of utilizing ICTs as a means of public service delivery in the Nigerian Public service.

The Prospects of ICT as a means of Public Service Delivery in the Nigerian Public Service
Information and Communication Technologies no doubt offer great opportunities for Nigeria and indeed all developing countries vis-à-vis public service delivery, and citizen's satisfaction (Nweke, 2007a; 2007b). This accounts for the connection which exist between ICTs applications, upsurge of government programs and accomplishments of vital developmental social goals which is even an important convincing argument for the continued utilization of ICTs in the country's civil and

public service. This is why Gupta and Jana (2003), argued that the application of ICTs usage in government today is not an option for debate but taken as a necessity for any country with the vision of having a prosperous and effective governance. This shows that there is a strong linkage between ICTs application and efficient service delivery. In a study carried out in 2003, the European Commission observed that ICTs application enables the public sector to maintain and strengthen good governance in the knowledge society, create a public sector that is open and transparent, governments that are understandable and accountable to the citizens and open to democratic involvement and scrutiny. In line with another study carried out by Oshoma and Aimuan in 2017, ICTs ensure that the public sector is at the service for all, the study reveals that ICTs impact positively on human resource performance, improved documentation processing and efficient filing system. Indeed, extant literature is replete with the great opportunities of ICTs as an efficient and effective means of public service delivery. ICTs innovation and revolution has no doubt brought considerable potential to initiatives aimed at fighting corruption and increasing the participation of citizens in the institutions of government. To be specific, ICTs have opened a new e-governance space or route that has huge potential for improving opportunities for the participation of citizens in governmental affairs. Below, we examine in details the foregoing prospects or benefits of ICTs application. It was decided to summarize them under five headings.

Reduced Cost of Administration

The application of ICTs in the Nigerian public sector allows for a significant reduction in information handling cost. This process enables faster sharing of information thereby reducing the frequency with which data is collected when it is handled manually. Obviously, data collected manually costs more due to travel costs and other allowances and expenses. According to Ndou (2004), if developing countries consistently apply e-government frameworks, it will drastically bring down the incidence of inefficiencies in processes by enabling data and file sharing

across government agencies and departments, therefore it contributes to the termination of human errors from manual procedures and it allows for quick and swift transactions. It is painful to observe that the cost of running governmental affairs in Nigeria has been on the rise hence the application of e-initiatives in the public sector has the capacity of providing cheaper administrative cost due to the digitalization of public service delivery. By this practice according to Nweke (2007b:166), ICTs application in public service delivery reforms public administrative process by streamlining internal processes which enables faster, speedy and more informed decision making and transaction process. Nigeria is a nation of about 150 million people distributed over a territory of 923,768 square kilometres (Akunyili, 2010). It is therefore easy to imagine the logistic challenge and cost that goes with service provisioning by the Nigerian public sector in the country. The use of ICTs solutions by the service has enabled and will continue to enable it to render public services with greater efficiency and less cost to the ministry and the recipients.

Improved, Fast and Accurate Service Delivery

The traditional style of service delivery in the Nigerian public sector is time consuming because of the bureaucratic nature of the Nigerian civil service. ICTs application therefore, helps to reduce waiting time and red-tapism, thereby bringing about fast and accurate service delivery. Public sector organizations in Nigeria like the National Youth Service Corps (NYSC), Joint Admissions and Matriculation Board (JAMB), Abuja Geographical Information System (AGIS) and a host of others have made service delivery to the citizens more convenient, faster and accurate through the digitalization of their operations and services. For example, JAMB utilizes e-initiatives now to conduct national matriculation examination for admission into Nigerian higher institutions of learning. This yearly examinations that usually involve over one million candidates see scripts computer-marked, and the results released and up-loaded to the website within seven working days. All over the country, what it now takes for candidates to know their results is to visit the

internet site of the examination body. The revolutionary dimensions of this ICT-enhanced service can only be appreciated when compared with the former system where the examination results were anxiously awaited by the candidates for close to eight weeks. When eventually released, the notifications were sent by surface mail service through the post office. This created all sorts of mix-ups as some notifications got lost in transit partly because some candidates' addresses would have changed in the interval. Very importantly, manually marked scripts were more prone to errors than computer marked ones.

One can therefore see from the JAMB example that ICT enhances improved, fast and accurate public service delivery. ICT eliminates time-wasting, loss of documents, delay in responding to requests, and kickbacks normally associated with traditional style of service delivery. Even the idea of repeated visits to offices from a far distance, which normally takes a toll on resources, is usually reduced through ICT usage. ICTs also allows for service delivery outside normal office hours. Arguing in this direction, Ndou (2004), avers that e-government initiatives put government services online thereby reducing bureaucratic bottlenecks, offers round the clock accessibility, fast and convenient transactions and obviously enhances the quality of services. Similarly, intergovernmental and international communication relations with other public and private organisations are made faster and convenient. This can be seen on the dominance of e-mails, which have taken over surface mails. In addition, e-government initiatives such as electronic chatting, e-conferencing/video conferencing, etc, are making the public service smarter with reduced risks of travel. These initiatives also enable both the government and the private agencies to have discussions at a distance and at the same time run their respective offices.

Creates Access to Transparent,

Accountable and Participatory Governance

E-government initiatives have already demonstrated significant capacity for citizens to have greater access to information from

public authorities in Nigeria. Public service delivery improves citizens' participation in public sector management, which is enhanced through ICTs. The opportunity generated in this perspective helps increase the transparency of decisions as citizens and the public servants interact through e-governance process. The citizens and other service recipients are allowed to contribute and exchange ideas and suggestions through electronic forum and websites. ICTs reform which is presently been experienced through e-government initiatives in Nigeria's public administration has created opportunity for public servants and citizens to have access to official information and transaction which were previously classified. This invariably enables the Public sector to harvest more data from operational systems through increment in the quality of feedback. It is therefore, obvious that government to citizens type of relationships enabled by ICTs application, which before now created suspicion are now reduced as more information are made available through different kinds of on-line communication between the Public sector and her service recipients. ICTs usage in the Public sector therefore, enhances transparency, accountability and participatory governance. It also reduces corrupt practices.

Enhances Networking and Inter Governmental Relations

ICTs provide and enhance networking of relationships among governments, customers, businesses, employees and other organizations. The successful use and diffusion of ICTs in the public sector involves a collective, multi-disciplinary and dynamic learning process (Mansell and Wehn, 1998). This is the case of such Nigerian public agencies like NYSC, JAMB, AGIS, NOUN, WAEC, NECO, etc, that have fully embraced e-initiatives in the delivery of public services. According to Ndou (2004), the very nature and function of e-governments require network approach to put together skills, technologies, information and knowledge that span the boundaries of different governmental agencies. The application of e-government therefore, enhances the practice of Enterprise Resource Planning (ERP), which is an integrated business system that ties all the various

functions of an enterprise like finance, human resource management, etc, into a cohesive system on a common database. In the views of Wescot et al (cited in Nweke, 2007b:168), ERP system may be integrated with the internet and workflow. ERP presents opportunities to the civil service in the areas of financial management, human resources management, records management, material management, etc. The establishment of integrated online network in the civil service therefore, enhances data sharing that facilities feedback. The Organization for Economic Cooperation and Development (OECD) argues along this line when it notes that strengthening relationship between the government and the citizens could improve the quality of services by allowing government tap wider sources of information, perspectives and solution to meet the challenges of policy making under conditions of increased complexity (OECD, 2005).

In addition to the foregoing, services like attachment mails, online delivery of scanned files, etc, speed up bureaucratic transactions in the Public sector. The innovations that come with e-initiatives are reducing red-tap and similar lapses that come with traditional means of service delivery. Above all, e-government initiatives in the Public sector enable civil servants to interact, transact and communicate electronically with business, citizens and other stakeholders. It is therefore necessary to mandate the use of ICT tools and applications for the development of new forms of citizens' participation in the Public sector.

Improves Competitiveness which ensures Responsive Service Delivery

The digitalization of operations and services in the public sector in Nigeria means that the public sector is in a healthy competition with the private sector in delivering qualitative and productive services to the citizens. ICTs application in the Public service therefore, boosts competitive and responsive service delivery in the country. This development is heart-warming and commendable especially when one recalls that the private sector was on top in the use of ICTs in the country prior to the

digitalization of operations and services in the public sector. According to Nweke (2007b:168-169), the Automated Custom Data, Electronic Immigration Passport/Visa Application, Nipost Post Cash, and other similar initiatives are examples of e-government potentials in reforming public administration for increased productivity and competitiveness. In the view of Mansell and Wehn (1998), e-government plays a vital role, not only in facilitating market led initiatives but also in initiating the process of capacity building and in coordinating the actions of a large number of interested stakeholders.

In addition, ICTs usage in the civil service provides structure of opportunities mediating between the citizens and the service using digital information and communication technologies by the government and the citizens. It therefore, implies that ICTs application in the Public service brings about citizens that are active, connected and informed. ICTs also help to stimulate exchange of information in which citizens and government relate interactively thereby enhancing productive and responsive service delivery. This also helps to bridge the gap between the citizens and the government.

Challenges of the adoption of e-governance in the Public Sector: Towards a better service delivery in Nigeria.

Despite the enormous prospects or benefits of ICT as a means of efficient and effective public service delivery, the situation on the ground in the Public sector is not quite rosy. There is no doubt therefore, that ICTs initiative as a means for administrative reform in the Nigerian public service, which is heralded as the new way for improving service delivery is threatened. Sadly, this is the situation in many developing countries. This is why Waema (2011:25), observed painfully that several e-government initiatives or projects observed in Africa have not accomplished the often targeted projections. According to him, the Gartner Group in 2002 reported that "more than 60 percent of all e-government initiatives (in Africa) either fail or fall short of expected outcomes". Saxena (2005), following up posited that even

with the worldwide diffusion of e-government initiatives, achieving the desired outcomes of e-governance has not presented an easy task this is as a result of diverse organizational and technological reasons. Heeks (2003), had also stated that e-government programs usually fail either completely or partially to achieve desired goals, despite observed successes initially noted. He observed that in developing countries, the implementation of e-government fail, with 35 percent being classified as total failures and 50 percent as partial failures.

The foregoing presents a drawback and a tormenting fact for any developing country like Nigeria that is bedeviled with limitations. As such, crucial items have to be critical looked into in order to scale up and enhance ICTs usage as a means of delivering essential services to the Public. The area that deserves urgent attention and political commitment according to Nweke (2007b:169), revolves on the following issues: political will, infrastructure, skills, public confidence and policy. Okonmah and Aimuan (2017), also noted that the ICT policy in different public institutions has falling underneath the necessary ingredients required to give a boost to a robust service delivery system.

Indeed, available literature is replete with many challenges that developing countries like Nigeria face vis-à-vis the application of ICTs as a reform model for public service delivery. The following are some of the challenges confronting the Public sector and indeed many developing countries in their efforts to utilize ICTs to deliver efficient and effective service to the citizens. They are challenges of leadership and lack of political will; lack of infrastructure; lack of ICTs skills; attitudinal change for adoption; lack of public confidence in ICTs; safeguarding of public document/secret; lack of confidence in online interaction with government; epileptic power supply; problem of digital divide; high cost of ICTs and affordability; resistance of mind set of people; lack of comprehensive national policy on ICTs; Nigeria's low e-readiness; low ICTs literacy and usage; lack of ICTs units and functions; limited,

slow or non-existent internet connectivity; inadequate ICTs funding, and; poor institutional governance structure to drive ICTs (Aicholzer and Schmutzer, 2000; Heeks, 2003; Saxena, 2005). We will now examine in details the foregoing challenges of ICTs implementation in the Public sector as mentioned above. Again, we decided to summarize them under five headings.

Leadership Challenges and Political enthusiasm

Problems of leadership and political willingness are indeed a great variable constraining ICTs initiative and application in the Nigerian civil service vis-à-vis public service delivery. Like other developing nations, political influence, lack of transparency and accountability, problem of corruption, etc, are threats facing the management of e-government in the public sector of Nigeria. This condition of affairs is supported by Ciborra (2005), who argues that the notion of e-government on its own is not suited for developing countries who want to obtain the associated benefits. According to him, political and social changes are required alongside the implementation of e-government in the developing countries. He adds that failures due to governance breakdown, corruption, rent seeking, distortions in markets and the absence of democracy should be addressed before e-government can be implemented in developing countries. The willingness of public officials and leaders is therefore, a key factor in every new initiative such as e-government.

According to Nweke (2007b:169-170), given its complex process, risks and challenges, public organizations as well as their leaders have resisted e-government initiatives due to ignorance, policy issues and obsolete rules and regulations. This is why Ndou (2004), maintains that leadership is necessary before, during and after project implementation. Furthermore, the leader is required during the implementation of e-government initiatives to manage change and provide for feasibility and adaptability of the programme. This is why McClure (2001), argues that top leadership involvement and clear lines of accountability for making

management improvements are critical to overcoming organisations natural resistance to change, marshalling the resources needed to improve management and building and maintaining the organisation wide commitment to new ways of doing things. In Nigeria unfortunately, the leaders have not demonstrated enough commitment towards the utilization of ICTs to deliver public service in the country's civil service. The Public sector is still at the stage of web presence. Even then, most of the websites of government ministries and departments are characterised by static and insufficient information that are rarely updated, few interactive features and non-existent online services. The insignificant interest of the political leaders has greatly reduced the potentials of ICTs enhancing public service delivery in the Public sector.

It must be mentioned here that the Nigerian government has in the last couple of years take steps at the federal government level to give the country a sense of direction and harmonize the efforts of the disparate organisations and stakeholders in the development and utilization of ICTs in Nigeria. The Federal Executive Council (FEC) approved a National Information Technology Policy in March, 2001 and began its implementation with the establishment of the National Information Technology Development Agency (NITDA) in April 2001. The government has also recognized the private sector as the driving engine behind the ICTs sector. Basically, the National Information Technology Policy is targeted at using ICTs to achieve vision 2020, Nigeria's Millennium Development Goals, NEPAD development initiatives and the world summit on information society's' plan of action. It also contains actionable programmes for short, medium and long terms to be implemented by identified stakeholders in conjunction with local and/or international private organizations (Adeyemo, 2011:17). NITDA on its part has embarked on a number of projects that are making the dream of using ICTs for development real in Nigeria. The Public Service Network (PSNet), Mobile Internet Unit (MIU) and Human Capacity Development are some of these projects. In the last few years also, NITDA has committed a lot towards

ensuring that the civil service, particularly those in the top echelon of the service embrace ICTs. These efforts have been most encouraging and rewarding (Afolabi, 2010; Adeyemo, 2011).

NITDA has also made progress through the establishment of Galaxy Backbone in line with the National IT Policy. Galaxy Backbone was established in 2006 as a Government owned company and charged to deliver connectivity and other information and communication technology infrastructure to Ministries, Departments and Agencies (MDAs) of government. Currently, it has up to 300 MDAs connected to its ONEGOV.net network in over 3000 office locations nationwide making it the largest single network ever developed in the public sector in the country (Afolabi, 2010).

One can see from all the foregoing that government has indeed taken some concrete steps to enhance the development and utilization of ICTs in the Nigerian civil service. The point however remains that Nigerian leaders have not demonstrated sufficient commitment towards the development and utilization of ICTs in the country's federal service. This is all obvious considering the fact that the government is still faced with management challenges in the implementation of e-government. Even the uncoordinated nature of e-government activities results from this same problem of lack of political will by the leaders. There is also the problem of insufficient allocation of financial resources and mixed or overlapping government policies that have all slowed down the development and utilization of ICTs in the Public sector. Although these challenges could be considered as part of Nigeria's poor e-readiness, it is an important issue in its own right as nothing can be meaningfully achieved without financial resources. One can therefore, see that leadership remains the greatest challenge facing the utilization of ICTs in the Nigerian Public service.

Problems of Digital Divide

Digital divide refers to the gap or inequalities between people who have the resources and access to ICTs and people who do not have the

resources and access to the technology. The term also describes the discrepancy or gap between those who have the skills, knowledge and abilities to use ICTs and those who do not. In Nigeria today, digital divide is experienced between the urban rich and poor; between the rural and urban citizens; and between the ICT literate and the ICT illiterate. This manifests also in the language in which ICT content is delivered which can only be understood by a minority few. Many Nigerians are poor and live in rural areas and as such lack access to ICTs. This means that these categories of Nigerians might not obtain important government information and services, or even consider participating in online interactions with the government. Poor and disadvantaged groups, particularly women often face special constraints in accessing ICTs and using them for their specific needs. Unequal access can therefore, worsen existing inequalities. The risks of economic exclusion suggest that the Nigerian government should be concerned with the level of connectivity and ICTs provision and with how to enable access and deploy ICTs and its content in ways that expand relevant information for the poor, increase their voice in decision-making and address bottlenecks to their lives (Hanna, 1991).

The high cost of ICTs equipment and services constitute key constraining factor in the country. There is also the problem of digital divide between Nigeria and the developed countries who are of course the manufacturers of these technologies. Nigeria presently does not manufacture most of the ICTs infrastructure needed for e-government hence she has to rely on the developed countries. And as Tapscott (1996), has observed, infrastructure is required to enable ICTs provide appropriate sharing of information and open up new services. In addition, the slow rate of software development in Nigeria, which is a key component of infrastructure, remains a threat to e-government initiatives in the Public sector. A study carried out by Nwachukwu and Pepple (2015), puts software firms development in Nigeria at: Service imported applications (51%); Developing and servicing local applications (25%); and Servicing and

developing local and imported applications (24%). What the foregoing means according to the study is that three quarter of firms in Nigeria relied wholly or partly on services, such as installation or modification, related to foreign packages. There was no indigenous development of software tools, and there was certainly a perception of growing penetration of the market by foreign products that were displacing locally developed applications. The implication is that focus shifted to training or internet based services. The findings of this study no doubt pose danger to e-government and other ICTs policies for service delivery in the Nigerian civil service.

Indeed, the challenge posed by digital divide has to be taken into serious consideration by the government if Nigerians must benefit from ICTs application in the civil service. An e-government site in the public sector that provides web access and support often does not offer the potential to reach many users including those who live in remote areas, have low literacy levels and those who exist below poverty line incomes. A World Bank Report (2003), observed that the gap between developed countries and the developing ones is large with high income economics having 416 personal computers per 1,000 people and low income economies having only 6 personal computers per 1,000 people. This is indeed disturbing. Is it not possible that the application of ICTs in the Public sector will benefit the rich and those who are connected against the poor in the country? What this simply means is that the government must put strategies in place to ensure that all citizens have equal access to ICTs usage in the civil service. This is important because countries of the world today have recognised that ICT is a critical or strategic resource in national development.

Poor ICTs Skill, Literacy and Usage

Besides the problems of leadership, digital divide, and the dearth of ICTs infrastructure in the country, e-government initiatives in the civil service lacks personnel with the requisite ICTs skills needed for public service delivery. Regardless of the existence or sophistication of

ICTs, human beings remain the most critical success factor. They are the users and creators of data. They are the managers of the technology. The UN and ASPA (2002), see this particular problem of lack of qualified staff and inadequate human resources training as pervasive and chronic in many developing countries for many years now. The problem hinges on the unavailability of human capacities that have the technical skills for installation, maintenance, design and implementation of ICTs infrastructure.

Indeed, the problem of low ICTs skill, literacy and usage impacts negatively on Nigeria's e-government readiness index. E-government readiness is a comparative ranking of the countries of the world by the United Nations Public Administration (UNPA) Network according to two primary indicators: (i) The state of e-government readiness; and (ii) The extent of e-participation. Constructing a model for the measure of digitized services, the UNPA survey assesses the 191 member countries of the UN according to a quantitative composite index of e-government readiness based on website assessment; telecommunication infrastructure and human resource endowment. It is sad to not however that Nigeria just like many other developing countries has persistently ranked low in the UN e-government readiness index (Adeyemo, 2011). The key issues leading to the low e-government readiness in Nigeria are lack of technical ICTs human capacity; low ICTs literacy and usage; lack of ICTs units and functions; little or no access to ICTs infrastructure; and limited, slow and non-existent internet connectivity.

Apart from lack of technical ICTs skills in the public sector, which affects Nigeria's e-readiness, the civil service does not have the requisite in-house managerial ICTs skills. In addition, it lacks the training programmes to create a sustainable pool of staff with basic ICTs literacy, technical and managerial skills. The main consequence of this problem is the tendency to use external consultants and contractors, which makes ICTs application very expensive in the civil service. One can see from

the foregoing that human capital development is a vital prerequisite for e-government application in the public sector. This has become even more necessary considering the low qualification of ICTs personnel and professionals in Nigeria. The same study by Nwachukwu and Pepple (2015), shows the qualifications of ICTs personnel in Nigerian software firms as: secondary school qualifications only (15%); first degree or diploma or equivalent (36%) first degree plus masters degree (23%); first degree plus masters plus professional qualification (23%); and PhD (3%). The foregoing figures show signs of low and inadequate ICTs personnel and professionals in the country. This also goes a long way in explaining why most e-government initiatives and facilities in the civil service such as computers and telecommunication equipment are fast becoming decorative ornaments in offices as the human capital required to use them are lacking. To get out of these low ICTs skills, literacy and usage in the Nigerian public service, Ndou (2004), suggests addressing human capital development issues. Those saddled with the responsibilities of managing the affairs of the civil service should therefore, focus attention on staff training and development in order to help civil servants acquire the required skills and knowledge needed for e-government application in the service.

Problem of Growth dynamics

Challenges of adapting to change is another key drawback to ICTs application in the Public sector. Change is one phenomenon that is permanent or constant in nature but always dynamic that is difficult to be followed due to resistance. Resistance to change associated with ICTs application in the civil service comes about due to factors such as culture, labour, ideological issues and inertia of the options and habits (Nweke, 2007a:190; 2007b:172). Among the foregoing factors, culture is the most challenging. The most evident cause of resistance to ICTs application in the service is obtainable among civil servants who do everything possible to oppose the change of processes or practices that have existed for years. It is this resistance to change that makes

civil servants in Nigeria to be reluctant to share information thereby resulting in policies that deny access to information and the creation of empty government websites with information of little value.

In a study carried out in India, Bhatnagar (2004), observed that resistance to change from public staff was one of the major problems encountered in e-government implementation in the Indian public service. According to him, the staff of the revenue department were the people who resisted change the most as they stood to lose the income received from bribes. Some staff feared job losses, while others were reluctant to learn and use the new technology and new work practices. Several meetings and performance reviews were therefore, organized to persuade staff to become accountable and to motivate them for better performance. To make e-government realize its potentials in Nigeria, Nweke (2007a:190; 2007b: 172 - 173) has advised that the prospective users of the ICTs infrastructure should be re-oriented in line with new technological development in the public service. Equally, due to the difficulty in turning off old traditions and ways of life, incentives and benefits are recommended for the transiting employees to learn and accordingly change to attributes that would enhance e-government ideals in the public sector.

Akunyili (2010), writes that as a way of tackling the problem of resistance to change in the Nigerian public service, the government has continued to place emphasis on cultural change to ensure that staffs buy into the new technology driven processes, rather than manual ones that have been in place for many years. There is also the need according to her for consolidation of information and cross-sectoral collaboration in order to ensure that the entire civil service and other agencies of government share information and resources to ensure that policy design and implementation are driven by holistic perspectives.

Lack of Public Confidence in Government

The last challenge of ICTs application in the Public sector that we discussed here is the

problem of lack of public confidence and trust in online interaction with the government. Many people in Nigeria do not have confidence and trust in e-government initiatives. This has to do mainly with questions of data protection, network and information security. Indeed, the rate with which people abuse online information and communication scares both individuals and public administrators alike from depending on ICTs. The activities of cyber criminals and hackers have continued to be on the increase in Nigeria. The presence of JAMB, NECO, WAEC and similarly establishments online in Nigeria has led to the forging of documents since users now take results and documents online. The foregoing scenario compromises personal data, authentication of data and identity management. The Green Paper on E-Commerce (2000:47) advocates that government regulation could play an important role through specific legislation with respect to enhancing users' sense of privacy protection in online interaction.

Indeed, the difficulty that comes with securing public confidence and trust in online interaction with the government remains a threat to ICTs application in the civil service. Some civil servants in Nigeria even resist e-government initiatives in the service based on this factor. According to Nweke (2007a:191; 2007b:173), if ICTs application in public service delivery in Nigeria must receive boost, citizens and government should always be able to control access to their data, and how these data are stored, used, accessed and protected. To this end, the use of privacy enhancing technologies should be favoured to avoid breaching the law. These considerations are necessary to raise confidence and trust among Nigerians in embracing ICTs in public service delivery and accordingly reduce the resistance that comes with ICTs application in the civil service.

Despite all the foregoing challenges and threats to ICTs initiatives and application in the Nigerian public sector, factors such as increasing computer ownership, literacy and usage in the country, falling costs of communication, increasing use of mobile telecommunication and other ICTs gadgets, increasing internet

connectivity, increasing demand for mass personalization of e-initiatives like e-mail, facebook, twitter and websites accounts, and the incidence of globalization are all prove or evidence that ICTs usage in the Nigerian public sector and indeed the entire public service has come to stay. The way forward now is to maximize its great opportunities while at the same time minimizing and managing effectively its shortcomings and challenges.

Conclusion and Recommendations

It is all obvious that ICTs present enormous opportunities to enhance the delivery of public service in the Public sector as argued by the ICTs optimists. Today, ICTs usage in the Public sector remains a key factor in enhancing public service delivery in the country. Developments in ICTs have dramatically changed the way information is collected, stored, processed, disseminated and used, thus making it the most powerful tool for modernization and development. ICTs application in the public sector has emerged as one of the key initiatives that enhance equity, transparency, accountability, responsiveness, responsibility, effectiveness and efficiency in the manifold transactions that link service suppliers and service recipients. Indeed, ICTs application in the public sector is no longer seen as an option today but as a necessity for all countries aiming at improving public service delivery. The investment climate in any country today is even partly dependent on the e-government readiness index of the country.

No doubt, the ICTs revolution has opened up vast opportunities to meet the intractable challenges and difficulties that have confronted the Nigerian MDAs since the 1960s. One of the thorniest challenges of the Nigerian public service has been on how to deliver efficient and effective public service to her service recipients. Finding ways to deal with this intractable challenge has been the priority concern of successive Nigerian governments who have over the years instituted one administrative reform or the other. Sadly, however, most of these administrative reforms have been abysmal failures vis-à-vis public service delivery. This paper therefore, argued and concludes that ICTs present enormous

opportunities to enhance the delivery of public service in the Public sector. The usefulness of ICTs lies in its complementary relationship with other options that are available for improving public service delivery.

This suggests that a stand-alone role for ICTs application in fixing the intractable problem of service delivery in the Nigerian civil service cannot work. However, the main challenge of ICTs implementation in the Public sector is the low nature of its usage which arises due to some of these challenges: lack of ICT infrastructure; challenges of leadership and lack of political will; low ICT skills, literacy and usage; problem of adopting to change; Nigeria's epileptic power supply; problem of digital divide; lack of public confidence and trust in online interaction with the government; high costs of ICTs and affordability; Nigeria's low e-readiness; lack of ICT units and functions; inadequate ICTs funding by the government; and poor institutional governance structure to drive ICTs in the civil service. All these challenges have indeed combined to hamper the enormous opportunities of ICTs as a means of efficient, effective and responsive public service delivery in the Public sector. There is therefore, the urgent need for the government and those concerned to concisely tackle these challenges so as to enhance the potentials of ICTs to deliver efficient and quality services to the service recipients of the Nigerian Public sector.

Another challenge of ICTs implementation in the Public sector is whether the intended objective of reaching the citizens is actually achieved. ICTs application in the Public sector should reach all the people who need their

services regardless of their location. This can be achieved by the provision of adequate ICTs infrastructure, improving online services and citizens access to these services and the civil service dedicating itself to improving the skills and literacy level of its staff. Overall, Nigerians in general will benefit more if the public service critically examines its present ICTs state and then identifies those areas that it needs to improve on. ICTs infrastructure cannot work without a regular source of power supply. More efforts should therefore, be devoted to improving the country's epileptic power supply. The nation still needs to commit more resources into the development of its human capital, address the internal digital divide between its literate and illiterate citizens, while the websites set up by government ministries, departments and agencies should be integrated and reviewed to make them e-service complaint within the context of a national portal.

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Use Of Applique And Beading Techniques To Enhance The Appearance Of Otu-Ogwu Woven Textile Of The Enuani People Of Delta State, Nigeria

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Abstract

The aesthetic value of fabric enhancement has to do with the use of elements of accessories, which are functional in the purpose of adorning and increasing the attractiveness of the woven fabric called Otu-Ogwu. The Enuani cultural identity fabric. Yet there are neglect of their costume elements in our modern day textiles. Most patterns are in abstract form with less communication and the traditional folk's art are not commercialized. Therefore, to enhance the aesthetic value of the Otu-Ogwu fabric, this paper seems to focus on the exploration of appliqué and beading techniques to enhance the appearance of Otu-Ogwu woven textile of the Enuani people of Delta State.

Introduction

In Delta State, traditional weaving has excelled over the year. The Otu-ogwu woven fabric is a cultural identity of the Enuani People of Delta State. Alakam (2014:4) states that "culture, they say, is a way of life and that is why people go extra miles to preserve it. But in the case of Nigeria, it seems to be a different ball game as many had abandoned their culture in preference to foreign culture in the name of modernization". Despite the influx of foreign culture to Nigeria, there are few, who are bent on preserving theirs and one culture that has retained its value is the specialized woven cloth, known as Otu-ogwu. Otu-ogwu is the pride of the Enuani people and as the name implies Otu-ogwu is "Cloth" that is white or better still white cloth" with different designs displayed on it

In east Africa, the Kanza is the traditional dress worn by Swahili speaking men. Women wear the kanga and the gomesi. In Southern Africa distinctive shirts are worn. For instance South Africa is known for madiba shirt, whereas Zimbabwe is known for the Safari shirt. Similarly, for formal events, Nigeria men often wear a robe called an Agbada over their clothes. A Bubais a loose fitting blouse with long sleeves and a neckline that is either v-shape or round. It usually fall a little below the women's waist. Men can also wear a Buba too. According to King (2018:6), "Nigerians are trendy and fashion conscious, in as much as they like to wear

English wears, they place lots of respect to their traditional wears which they consider rich, flamboyant and colorful".

The people of Delta are soaked in their cultural heritage and they always use any opportunity to showcase their rich attires. And the attires do not come cheap; hence anyone putting on the attire will be looked on as royal. Looking into some of the attires worn by the Delta people such as the Etibo, bead costume, Otu-ogwu, skirt, wrapper and walking stick costume, that really makes them unique compared to other attire worn by other tribes in Nigeria.

The aim of the study is the enhancement of the Otu-Ogwu surface appearance using beads and applique in woven fabric of the enuani people of Delta State. The researcher tends to carry out a design work on the Otu-Ogwu fabric, using the beads and applique as surface enhancement in the woven fabric of the enuani people, a trend that is not in the public. By embellishing the fabric, making the bead and applique to appear as surface decorative to the Otu-ogwu fabric. And such the specific objective will be included. The specific objectives are as follow:

1. To create a trend on the use of the bead on the Otu-Ogwu fabric.
2. To produce a traditional marriage attire, with the Otu-Ogwu being design with bead, something different from the usual trend of

wearing coral bead after being dress in the Otu-Ogwu fabric

3. To enhance the aesthetic quality of the otu-ogwu fabric.

4. To create opportunity to the young students who intend to go into weaving, to be creative and self-reliance.

A Short History of the Otu-Ogwu Fabric

The Otu-ogwu fabric is the pride of the Enuani people, it is the native attire worn by people of the Enuani and as the name implies "Cloth that is white" or "White cloth". It is traditional fabric usually used to produce attires worn and used by the Enuani speaking tribe of Delta state otherwise known and referred to as Delta Igbo. It is worn mostly during important occasion such as traditional title ceremonies, cultural festivals, marriage ceremonies, national and state ceremonies.

The Origin of the Otu-Ogwu Woven Fabric

Among the people of the various constituencies are certain cultural, affinities, including language, that define each of them. But Otu-ogwu, a fabric that has evolved over time, it's the identify materials of the enuani people here in delta state. Although it is not clear where or how Otu-ogwu which literally means "white cloth" originated from, many are of the opinion that the people of Ubulu-uku in Aniocha South Local Government Area of the State, started the weaving process. Ubulu-uku is one of the several communities in Aniocha/Oshimili constituency, otherwise referred to as Enuani people and the community is believed to have started producing Otu-ogwu after processing harvested cotton, which was widely cultivated in the area.

Investigators into the otu-ogwu is that is part of the culture of Enuani people as it represents certain aspects of their culture, the process of making it used to be very tedious. The laborious process of making otu-ogwu to the energy sapping process of turning raw cassava into garri before the advent of mills and other modern techniques. Otu-ogwu is part and parcel of the culture the people. It is a combination of male and female endeavors in some ways. It is a combination of male and female efforts in the sense that the male go to

plant the cotton and the harvesting. Then in the weaving women are seen trying to filter the cotton.

Processing the Cotton Fibers

Traditionally, the raw cotton fibers that surround and protect cotton seeds do undergo some processes before use, namely:

- First ginning process by which the cotton seeds are removed from the fibers by rolling a rod over the cotton ball.
- Second, bowing process which involves making cotton fibers fluffy by flicking the string of a small bowl against them until they look like cotton wool.
- Third, spinning process which is done by pulling the fibers into thread.

Weaving Process

Weaving is done on a loom. There are two types of loom namely; horizontal loom, which is used by men weavers; vertical loom use by women weavers. Both types of looms operate on the same principle. An Otu-ogwu women weaver on a wide vertical loom which produces cloth about 115cm wide x 1609cm long. The length of the finished product is normally twice the height of the loom. Thus, after processing the cotton to desired thread form, the weaver fixes a set of threads on the loom to form the warp and then the weft thread (Network of thread) is passed over and under the warped thread. The weft thread can be passed over more than one warped thread colors and patterns in the woven cloth. As the weaving progress, the finished cloth is slipped down over the lower beam and up and back. Then the weaver use the weaving stick to separate the odd and eve warp thread before she winds the weft thread onto a long narrow stick which is passed from side to side. It is expedient to reiterate that the Otu-ogwu cloth is usually made of cotton thread, and the decorative motifs are produced with cotton threads of a heavier texture or rayon silk.

The decorative motifs appear mostly on one side of the cloth, though they can appear on both sides. The decorative motifs are given names which are suggestive of their appearance. A few among them are Animal heart, Children's fingers, Comb, Earring, Snake

back, Stooland Tortoise.

Processes and Stages of the Weaving Technology

Among the origin of the vertical loom in Enuani for the stages of weaving is unknown to many weavers. Dowell (1955:118) states that Consensus exists among scholars that the instruments used in the (traditional) weaving and production process were made, mainly from wood, bamboo, raffia palm and calabash. These instruments were sourced from the local environment and were mostly fabricated by carpenters and forebears of the industry themselves (master weavers). The colonial policy made various attempts at the popularization, perhaps "modernizing" the loom. In this connection, broadloom and the establishment of textile training centers as part of the textile development scheme Renne (1997) says that where training on broadloom was organized for the young one. The change discovery in the reed is that there has been a modification in the string which yarn passes through during weaving. It was gathered that the reed in the traditional Otu-ogwu was made from spine of the raffia palm tree which form the frame and the strings from the peel of bamboo stick while the modified one is made of wood plank.

Production Process

The traditional process of weaving and the end production of the process of production of Otu-ogwu start with the farmers. The process begins with the planting of local cotton (Oruru). It takes three months for the cotton to reach harvesting stage when it becomes fully white. Harvesting is mostly done by the males, why the cotton seed was processed by hand getting the cotton prepared for weaving starts with the removal of the seed cotton from the cotton seed. Olutayo (2011:9) also investigate into the spinning and ginning of local weaving to remove the seed, ginning usually involves placing cotton balls on a block of wood and rolling an iron over them spinning. The spinner pills and twist enough fibers to secure it to a spindle. Though it was gathered that spindle is weighted by day whorl.

The spinner sets the spindle in motion, draws fibers into thread and woods them on the spindle. On the dyeing process, the colours of the thread is obtained with particular leaves. The leaves are fermented and dried in balls. This picture below shows the process of making the Otu-ogwu fabric.

Stages Of Production In The Otu-Ogwu Fabric



Plate 3: The Loom Set For Weaving
Source: Eunice, A. 2019



Plate 2: Ogboh The Thread Set For Weaving The Out-Ogwu.
Source: Eunice, A. 2019



Plate 6: IGBAOWU
Source: Eunice, A 2019

Otu-ogwu is used during traditional marriage in Delta Igbo including Ndokwa and anywhere else in the world since it is a form of dressing. Below are pictures of traditional marriage couple.

The Reason for the Decline in the Demand of Otu-Ogwu Woven Fabric

Otu-Ogwu is a cloth associated with Anioma people but for some time now, the people producing it are getting old, and it is almost going into extinction because the producers are few and demand is high. Sometimes, it is even difficult to cope with the high demand.

What they use is not sewing machine; it is vertical loom, which is a wooden stand, manual and not mechanized that is why it was taking long to process. The process is very laborious and time consuming another cause of it is that women treat the wool in the Otu-Ogwu stuff, where a vertical loom just like you have at the blacksmiths. The loom is where the women stay.



Plate 8: The Enuani Pride; Otu-Ogwu Display and the Weaving Process.
Source: culturesandheritage.com

But these days the women are not interested in such trade, hence many are seeking for white collar jobs. It is believed that any woman who does this kind of trade is not as educated as them; they must be full time house wives who their major occupation is farming. From the investigation gathered it was observed that the fabric itself is very expensive and it tenths to weave a complete set of otu-ogwu. The Ochuta use, affects the waist of the weaver so it is believe to be done by an elderly woman who has finish giving birth. (Personal Source)

Appliqué is a design technique by which pieces of material are attached to another material. It's one of the oldest forms of design in the world, and is still commonly used among the globe today. Flemming et al(1997:27) states that an applique is a work laid or applied to other material. The, technique is a very common in some kinds of textiles, but may be applied to many materials. In the context of ceramics for example an applique is a freestanding part of clay added to the primary work mostly for the purpose of decoration, in the context of sewing an example refers to the needle work technique in, which pieces of fabric embroidery or other materials are sewn onto another pieces of fabric, to create design, pattern, or pictures. It is especially desirable for work which is to be viewed from, a distance such as banner making A Famous example of applique is the hasting embroidery

How Appliqué Works

Appliqué is a relatively simply process with a wide range of applications. The term itself comes from the French word appliquer, meaning to attach or apply one material is being attached to another. The main textile being produced this may be a dyed fabric been used on the Otu-ogwu. Appliqué generally implies the attaching one textile to another ones but Beads, sequins and similar decorative elements can be easily be incorporated into the design. This is a decorative technique. It is always important to know this about how attaching items will impact the overall design. The researcher not only use bead but also textures and patterns creating visually dynamic textiles.

In fact, the purpose of applique is to create a specific design.

Method of Application

Appliqué is a practical way to add from designs to a textile. Singer (2017) opines that the layers are slashed and the top fabric folded back. In many cases, textile designs are defined by what is being attached to the fabric. How those materials are being attached. The best way to attach material to a textile woven fabric of the Enuani people is through the various medium of application of the design.

Beading Technique

A long, thin piece of wood stuck to the edge of or used to decorate, clothes making it look more attractive, beadwork is an ancient craft universally practiced among the various ethnic group of Nigeria dating back to antiquity. Nok culture provide awareness of the early civilization in Nigeria with some evidence of its terracotta figurine depicting human figures wearing what are presumably strings of store beads of different shapes, colours and sizes around their neck. Many ethnic groups that make up Nigeria have a strong attachment to the use of beads as an important part of their culture (Ibebabuchi, 2012) also observe that bead work is the art or craft of attaching beads from another by stringing them with a sewing needle or beading needle and thread or thin ropes or sewing them to cloth in textile woven of the Otu-Ogwu.

The Otu-ogwu as used by the Enuani people of Delta state is not just white cloth, the Enuani people refer to their patterned white cloth as Otu-ogwu as indicated in all the pictures displayed below:



Plate 9: A Display of the Otu-Ogwu Fabric from Enuaniin Delta State.

Source: nairaland.com

Many ethnic groups are identified with specific fabrics. The Ebiraland are known for Okene cloth, while the Tiv produce and wear their own cultural cloths called Tiv cloths. The Tiv cloths include Anger, Tugudu, Ashishi, Achubu and Gberavie. Among these Tiv clothes, Anger is the most popular. The Hausa are popularly known for a woven cloth called kassa and the Ibibio are known for their cultural cloth called Ukah.

The Ndokwa are known for Akwete. The Igbo speaking people in Delta state produce and wear their woven white cloth called Otu-ogwu. Although many of these local cloths have been integrated into modern fashion, Wiogu (2002) informed that local cloth are usually less attractive and this affects the comfort and suitability of the cloths for use as common clothing fabrics. In essence some of them are unsuitable to accommodate modern fashion styles.

Okeke (1980) Opined that: Enuani people use their Otu-ogwu for most of their ceremonies, believing that it inspires certain mystic essence in ceremonies and rituals. The use of Otu-ogwu beyond their ordinary function of clothing; the wearer exemplifies Perani and Wolff (1999) view that, Africans use cloth to dress and to do

things important to them. However, since Otu-ogwu is readily available in wrapper form, at every occasion or ceremony it is put to use, the men combine the cloth which they tie around the waist region with a singlet or T-shirt. For the women, they either tie Otu-ogwu above the breast or around the waist with a matching blouse.

Since Nigeria is a country with mix fashion and is undergoing changes at rapid pace, the importance of Otu-ogwu has offered some interpretation to the changing social and political landscape in modern Nigeria. This is because anyone who adorns Otu-ogwu at any ceremony does so as a mode of identity. For example, the fact that people often adorn Otu-ogwu at socio-political ceremonies is an indication that this local fabric never goes out of fashion despite the influence of globalization. Again it is to showcase the rich culture of the particular region or ethnic group in Nigeria. More so, apart from giving the wearers an identity, Otu-ogwu highlights creativity and often makes the individual wearing it to stand out in a crowd.

There can be no doubt that the concern over the rate of globalization has continued to affect Nigeria culture consciousness both in choice and demand. Ultimately global fashion consciousness changes because many people keep demand for new and different styles. For example, there has been more preference for foreign designs or fashion which are believed to have better working properties, are available in large quantities and in different modern styles. However, as these demand and changes occur, Otu-ogwu has not responded to this global or modern fashion consciousness. This is because Otu-ogwu is only readily available in wrapper form. The cloth is also heavily coarse and less soothing in nature, hence these affect the comfort and suitability of the cloth for use as common clothing fabric or modern dress style.

Based on the above, Otu-ogwu seems to be less functional and the future of the cloth looks bleak because it appeals is fast declining. In addition, many of these clothes are now used as souvenir or confined in boxes. The development

has necessitated the need to make some of the values inherent in Otu-ogwu such as its motifs and symbols exists in lighter cotton fabric such that it can be suitable in the modern fashion styles that can attract both local and international interest. This will also serve as in modern Nigeria fashion propagate the people's cultural heritage, and serve as urgent remedy to particularly document and serve the motif and symbols on the fabric.

Since globalization has created other responsibilities for even further broadening the utility value of the beading inherent in Otu-ogwu, it is therefore the intention of this paper to present and discuss, some new modern fashion innovations designed with the cultural elements. The new fashion innovations are also made accessible for wide range of users.

The Coral Bead



Plate 12: Ikpewe Neck of a Woman
Source: Nairaland.com

The skeleton of coral polyps made a cluster and form colonies, reefs or island. Coral jewelry was first made by the Ancient Egyptians and European burials and it becomes popular in the Victorian age. During Mesopotamian civilization (3000 B.C) coral was very popular in Indian and was used mainly in making ornaments.



Plate 13: Ikpewe Display on the
Source: nairaland.com

Red corals grow on rocky sea bottom with low sedimentation, typically in dark environments, either on the depth or in the dark caverns or cervices. The original species *Crubrum*. Red coral is a gemstone that has a meaning and properties of vitalizing life energy. The special red coral color symbolizes "blood", the gemstone is useful when you want to have energy for your life or sweep away sluggishness. It may bring back owner's energy to the right condition.

Coral

In most part of West Africa, coral beads are true sign of royalty. It adorns kings and members of the royal household. Nobles in many West Africa kingdoms distinguished themselves with beads. The beads are of different varieties and in various shapes, sizes and colours. In most kingdoms, any man sent a bead by the king is automatically made a Chief while coral beads sent by a king or prince to a young single girl makes her his betrothed and she is bound by tradition to accept them.

The name coral is an English baby name. In English, the meaning of the name coral is: A popular 19th century jewel name, from the name of the pink semi precious sea growth use to make jewelry and ornaments.

Types of Beads:

- 1) Gold beads
- 2) Glass beads

- 3) Pearl beads
- 4) Seed beads
- 5) Vinyl beads
- 6) Camel bone beads
- 7) Coral beads.

Beads are so popular in the Nigeria fashion this is because jewelry is a symbol of love, art and culture. Women all over the world like wearing beads to accentuate their beauty and uniqueness especially on special occasions like weddings. In Nigeria, both men women wear expensive beads on special events and occasion. Precious or red coral bead is more popular than any other gemstone in Nigeria due to its richness in color and the bold statement which is express through clothing and other adornment worn at weddings. Some part of Nigeria like the Igbo's and Edos, coral beads is a symbol of royalty or one who has a chieftaincy title. There are some shapes of coral beads that only chiefs wear. Coral beads used in Edo are different from those got from the North of Nigeria, in Yoruba land and the

Eastern part of Nigeria.

Coral beads are mainly imported from Italy and Singapore to Nigeria and are quite expensive. Some retailers take the coral beads to Dubai to get them customized into a design of their client choice. Also gold are used as part of designing any necklace or earrings for a more unique and personal touch. Sterling silver are never use to design coral beads because it is perceive not to give the bride and groom an elegant and exquisite look during their engagement.

Coral Beads as an Embellishment of The Otu-Ogwu Fabric

The coral beads as an embellishment of the Otu-ogwu fabric tend to express different ways that the coral beads can be worn as a decorative accessory on the Otu-ogwu fabric, to bring out its beauty. Below are picture of the coral bead as an embellishment on the Otu-ogwu traditional marriage dress.



Plate 14: Production of Traditional Wedding Attire with Otu-Ogwu Embellished With Coral Bead
Source: Mary O., 2019

Materials and Tools Required for the Production of Otu-Ogwu Cloth

- Raphia fronds
- Ropes/twines
- Wooden sword
- Wool (All types)
- Bench (3 Types)
- Twinning wheel or Twiner
- Weaver
- Wheel setter
- Nails
- Short frond
- Short frond
- Dual size canes-
- Naka-Tex Radiant yarn
- Thread for weaving
- Otu-ogwu hand weaving machine
- Threaded wool

Materials and Application

a. Raphia fronds (Okpo): For setting the wheel

b. Ropes/twines: For tying the raphia fronds in four joints

c. Wooden sword (Apilipa): For hitting the layers of the wool

d. Wool (Owu): Many types of colour for the production of the clothes

e. Bench (Three types): For sitting comfortably to be able to weave neatly

f. Twinning wheel (Ogboh): For twinning the wool, a process called Igba Owu.: This is the first stage of the practical course whereby the learner twines the wool on a twinner in readiness for weaving. A grasp of this first stage qualifies the learner to face the wheel.

g. Weaver (Okpa): For actually weaving of the cloth from the beginning to the end to avoid tapering or becoming narrower gradually.

h. Wheel setter (Mgbala): This shows the end of producing a complete size of cloth, it is little cane joined together to prepare for engine.

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Refashioned Creative Knitwear in Nigeria

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Abstract

Oftentimes in Nigeria, it appears that the general impressions about knitted dresses have made the practice and its production limited and unpopular. Firstly, is the notion that knitted wears is usually produced as cardigans, pullovers and sweaters and meant for cold weather. Secondly, that knitted wears are always thick and heavy materials because the yarns for producing them are thick. Thirdly, that the market outreach for such wears are found in private schools where the cardigans or sweaters are packaged as part of the compulsory school uniforms. To a large extent, all these are challenging factors of production and the dwindling prospects of the knitwear career making it a scarce commodity in the Nigerian markets. Also, it seems to be a very rare course in Textile Design or Fashion Design curriculum in Nigerian tertiary institutions. Therefore, this paper is an avenue of addressing these various mind-sets that have robbed the fashion industries and the departments of Fashion Design in Nigerian tertiary institutions the unlimited potentials and prospects of knitwear career. Consequently, the consumption and market boundaries would collapse, job opportunities would skyrocket and the curriculum of Fashion Design career in Nigerian tertiary institutions would become updated and upgraded.

Keywords: knitwear, fashion design, fashion designers, knitting machine, machine knitting, knitwear designers, fine and applied arts, yarn.

Introduction

Knitting is a method by which yarn is manipulated to create a textile or fabric, often used in many types of garments. Knitting creates multiple loops of yarn, called stitches, in a line or tube. Knitting has multiple active stitches on the needle at one time. Knitted fabric consists of a number of consecutive rows of intermeshing of loops. As each row progresses, a newly created loop is pulled through one or more loops from the prior row, placed on the gaining needle, and the loops from the prior row are then pulled off the other needle. It may be done by hand or by using a machine. (Wikipedia, 2019).

Modern developments in technology and manufacturing, coupled with contemporary treatments and spinning technology, have revived the knitwear industry. Knitwear can be found at all levels of the fashion market, from the industrial mass production of hosiery, underwear and sportswear to the use of its sculptural qualities in high fashion and accessories, such as bags, shoes and jewelry.

Machine knitting

Machine knitting is an older industry than most people realize. The first knitting machine was invented in England about the year 1590. In spite of this early start, the knitting industry has not made as great progress as some other lines of manufacturing. The great obstacle to its progress, in comparison with that of its rival, the weaving industry, appears to have been the slow realisation by people in general, and the producers of knitted goods in particular, of the possibilities of the looped fabric and the diversified uses to which it is suited.

For 250 years or more after the invention of the knitting machine, knitted fabrics were in a general way supposed to be fit only for hosiery. Then some enterprising knitter emerged to the fact that knitted fabric was the ideal fabric for underclothing to be worn next to the body, and there was developed a great industry in knitted underwear.

In very recent years, we have begun to realise that knitted fabric is suitable for outer

garments of various kinds, making up into beautiful, comfortable and serviceable articles of apparel, and the industry is surging ahead by leaps and bounds on this line, (Buck H. D. 1921).

Given to the duration of years machine knitting has been in existence, it could not be more exciting and alive than it is today. Knitting provides endless creative outcomes, enabling an independent and experimental approach to design.

The medium also provides an astounding range of possibilities for art, interior design and architecture. Over the years, knitwear designers and fabric artists have found ways to add color and creativity to knitwear. Deliberately stepping away from the already known pattern and styles currently overused in the knitting pattern dictionary, they found methods such as mixing yarn of same or different texture and properties, combining knitting and any other decorative means in a garment.



Plate 1: Knitting Machine, some local yarns (Yeye) and designer at work
Source: Kehinde Shobukonla, 2017

Mixed media Knitwear

According to Tate (2019), "Mixed media is a term used to describe artworks composed from a combination of different media or materials. The use of mixed media began around 1912 with the cubist collages and constructions of Pablo Picasso and Georges Braque, and has become widespread as artists developed increasingly open attitudes to the media of art. Essentially art can be made of anything or any combination of things".

The medium also provides an astounding range of possibilities for art, interior design and architecture. Over the years, knitwear designers and fabric artists have found ways to add color and creativity to knitwear. Deliberately stepping away from the already known pattern and styles currently overused in the knitting pattern dictionary, they found methods such as mixing yarn of same/different texture and properties, combining knitting and any other decorative means in a garment.

Mixed media in fashion is the different material make-up of a garment. Each season, runways are filled with mixed-media collections as designers play with contrasting textures and patterns e.g. Leather on wool boucle, fur on transparent plastic, glitter on chiffon. Etc. (the wall street Journal)

Methodology

In this research, embroidery and fabric support accessories were used to embellish machine knitted garments fit for wedding ceremonies, as a case study. Brother KH-650 standard gauge single-bed knitting machine was used in knitting all garments using Yeye acrylic yarn with tension 9. Knitting garments like gown, Iro (wrapper), Buba (blouse) or skirt and blouse as the case may be for the ladies and Sokoto/Soro (loose pant), Buba (shirt) and Agbada for men using embroidery thread popularly known as Tinko thread. It is a rayon embroidery yarn used for both hand and machine embroidery. Rayon fiber is comfortable, soft to the skin, and has moderate dry strength and abrasion resistance. When used to knit, it springs an elevated luster quality

to the garment, giving it a brilliant gloss, which is needed for ceremonial dresses. Fabric support accessories like Bead, Sequins, Buttons, and Laces etc. will be introduced to further enhance the look.

Some Techniques employed in Producing the Knitted Garments

Partial knitting

Needles are selected so that some stitches are held and others are knitted, so increasing and decreasing stitches in the knit, which creates shape. Flare, darts, necklines and armholes can be created in this way, or it can be used for decorative effect.

Fully fashioned knitwear

The knit is shaped as it is crafted, ready to be joined together to create a garment. This gives a high-quality finish to a knitted garment. Fully fashioned garments are created through partial knitting techniques

Tension or gauge

The tension is the number of stitches or rows in a measured area. Too few stitches will make the knit too loose and the resulting garment too big; too many stitches will create a fabric that is too tight and the garment will be too small.

Single-bed machines These knitting machines have one flat bed of needles all working in the same direction.

Machines that work with fine to medium yarn are known as 'fine gauge', with 250 needles across the bed. A standard gauge contains 200 needles, while a chunky gauge contains 100 needles and is ideal for thicker yarns. (Juliana Sissons, 2010)



Plate 4: Rayoned-Mixed Knitted Dress (Front View)
Source: Kehinde Shobukonla, 2019



Plate 2: Rayoned-Mixed Knitted Dress (Bottom View)
Source: Kehinde Shobukonla, 2019



Plate 3: Rayoned-Mixed Knitted Dress (Back View)
Source: Kehinde Shobukonla, 2019



Plate 6: Full Knitted Dress (Front View)
Knit Designer: Tomisin Olakunle
Source: Kehinde Shobukonla, 2019

Conclusion

All knitwear made in respect to this research were fully fashioned, there were limitations in the different styles that could be produced unlike the cut and sew method of producing knitwear which gives the freedom to maneuver but which wastes fabric on the long run.

Tinko thread could not be used as proposed because the cost of producing a garment using this thread went above budget. Locally-sourced acrylic yarn was used which are affordable and available nation-wide. For further research, it is recommended that decorative or novelty yarns be used.

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Plate 7: Full Knitted Dress (Back View)
Knit Designer: Tomisin Olakunle
Source: Kehinde Shobukonla, 2019

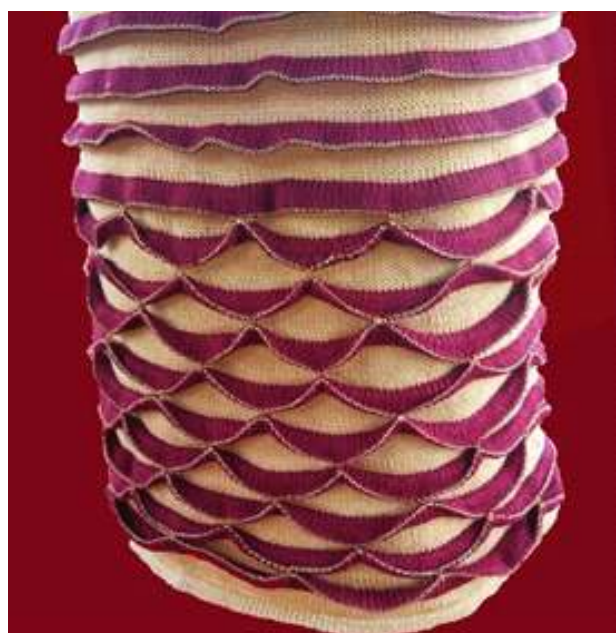


Plate 8: Full Knitted Dress (Bottom View)
Knit Designer: Tomisin Olakunle
Source: Kehinde Shobukonla, 2019

Sheet Metal Art: Acid Etching as a Means of Embellishment in Metal Design

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Abstract

Surface embellishment is an essential means of creating forms, patterns, signs and symbol in studio art practice. Chasing and repousse are very early techniques of producing art forms. Another technique of creating forms, signs or designs in metal works is acid etching. Bruce Onobrakpeya used deep etching in producing works in print-making. However, creative sheet metal etch pieces are works meant for decoration, utility purpose, or as embellishments of other works of art. Sheet metal acid etches art works are not as popular as those done through chasing and repousse techniques. The aim of this paper therefore, is to x-ray the use acid etch technique in creative sheet metalwork practice. The objectives are to provide insight to how acid etching is used to create images, patterns, motifs, sign and symbols in creative sheet metal arts. Investigation revealed that both ferrous nonferrous metals can be etched and there exist different type of acid meant for individual metals. Therefore, the study was aimed at the exposition of the relevance of sheet metal acid etch art practice. The existing methods, processes and materials required to carry out such practice, thereby, serving as inspirations and reference material to sheet metal art practitioners and researchers.

Keywords: Etching, Embellishment, Design, Relief, Etchant and Decoration

Introduction

Visual artists from ancient time to date have always been concern with the eventual surface appearance of their works. However, surfaces appearance of some art works could be as a result of accidental occurrence, but, most artists pre-determined final surfaces appearance of their works from the beginning of execution or production. Some artists may prefer to leave the eventual surface look of their works devoid of any motifs, symbols or signs as seen in some cases in metal, ceramic, sculpture and textile fabric art pieces. Several methods and techniques and could be adopted to carry out surface art forms and decorations in sheet metal art. Almost all metals sheet surfaces could be worked on through the application of varies methods to create different kinds of art forms and decorations. The adoption of a technique may depend on the particular goal and knowledge of the artist. Techniques such as chasing,, repousse or acid etching or appliqué technique. The methods of applying decorations on work of art may be the same but techniques may differ from one area of practice to another.

Embellishment as defines by Cambridge English dictionary is "to make something more beautiful by adding something to it", to affirm this, English oxford dictionaries defines embellishment as "a decorative detail or features added to something to make it more attractive. Sometimes, embellishment may be carried out on an art work in order to give it an identity. This is why surface embellishment of an art work may be used to indicate the culture from which the art work originated or emanated.

Beating for texturing, chasing and repousse, grinding, piercing, colouring and acid etching are at artist's disposal. Embossing (chasing and repousse) using the beating technique is an early method of working sheet metals to create forms and decorations on metal sheets that is still in used today. The beating technique is also employed to determine texturing as means of metal surface embellishment. Piercing or blanking technique in sheet metal work is a unique and essential method of creating spatial forms and patterns on sheet metals. According

to Wikipedia (2019) blanking and piercing are shearing processes used in sheet metal forming. In blanking, the removed portion is useful and the rest of the sheet metal is scrap. This source states further that "blanking is a metal work piece removed from the primary metal strip or sheet when it is punched. The material that is removed is the new metal work piece or blank." (See Plate). It is also important to note that hand piercing using flex Saw frame with steel cutting blades in most jewelry and other creative metal workshops where punching method cannot be employed. Enameling and colouring are also methods of creating patterns and decorations on sheet metal surfaces, particularly metal smithings in jewelry and sheet metal art forms.

One other special method of producing images, signs and symbols on sheet metal surfaces is the adoption of acid etching technique. Almost all sheet metal ranging from copper, brass, aluminum, silver and gold (non-ferrous metal) to iron and steel (ferrous metal) including stainless steel can be etched to create forms, patterns, signs and symbols in sheet metal art

practice. Medical dictionary (2019) defines acid etching as "the cutting of a hard surface such as metal or glass by a corrosive chemical, usually an acid to create a design. Merriam website defines etching as a "traditional process of using strong acid or mordant to cut the unprotected part of a metal surface to create a design in intaglio (in used in the metal)". In this metal (copper, brass, aluminum or steel) plate that is adopted is covered with acid resistance (which now formed the ground. The design or pattern is then created by scratching the ground (acid resistant such as bees wax) with a pointed etching needle so as to expose the bare metal, (it is important to note that a tool called echoppe, with slanted oval section, is use to creating relief (swelling) patterns on the metal plate). The plate is then emerged in a bath of acid, that is technically called enchant or mordant. The exposed portions or parts of the metal sheet are dissolved by the mordant leaving behind the design or pattern the artist has created. The remaining acid resistant substance is then clean off the plate. The outcome in this form can now be regarded as art piece.



Plate 1: Etched and stained copper sheet art work A
Title: Saro Wiwa
Photo: Samson Ukweku, 2019



Plate 2: Etched and stained copper sheet art work B
Title: Gas Flaring
Photo: Samson Ukweku, 2019



Plate 3: Etched copper plate used in building a sculpture
Title: Fertility and Growth
Photo: Samson Ukweku, 2019

Sheet metal acid etch art in Nigeria, is not as popular as other creative sheet metal works such as chasing and repousse. The practice could mainly be traced to the practicing metal designers, trained by University of Benin art school. Therefore, aim of this paper is to ex-ray the use of acid etching technique in creative metalwork studio practice. The objectives are to provide insight to how acid etching is used to create images, patterns, motifs, sign and symbols in creative sheet metal arts.

Type of Acids required for etching certain Metals

In etching sheet metal for art sake, different acids are used as individual metal requires particular acid to etch it below are examples of the type of metals sheet and acids that are required to etch them.

Steel Metal Plate Acid Etch

In most metalwork studios where traditional acid etching technique is used to produce designs on steel plate (sheet), hydrochloric acid (HCL), nitric acid (HNO₃) or sulfuric acid (H₂SO₄) can be used some non-acids that form acid in water, such as Ferric chloride (Fob) or copper sulfate (Cuso₄), can also be used as chemical. How strong the acid is concentrated determined how fast the steel will be etched or bitten. It is important to note that Ferric chloride when mixed with water in equal parts to form hydrochloric acid in solution can be used to etch stainless steel.

Furthermore, copper sulfate can be easily be used to etch mild steel and stainless steel. It is recommended to be mixed in a one to one (1:1) ratio with sodium chloride (Nacl: table salt) to prevent the copper sulfuric from coating the steel plate with a deposit of copper that could impinge the etching process.

The proper mixture ratio for Nitric acid for etching steel is 1 part Nitric acid to 3 parts of water. Nitric can also be mixed with acetic acid which is commonly known as vinegar, in a ratio of 1:1, or with hydrochloric acid. Sulfuric acid should be used only in concentration from 10 to 25 percent. Generally, dilute solutions are more effective than concentrated ones.

Copper, Zinc and Brass (Plate) Acid Etch

Cooksongold (2019) opines that in etching, copper does not have to be a complex process with the right tools and supplies to hand. In acid etching copper or zinc plate, ferric chloride may be used. Nitric acids can also conveniently etch copper plate. This could be reason ferric chloride and Nitric acids are commonly used in almost all the studios, jewelry workshops and school for etching where fine art metalwork is practice in Nigeria. For instance, the metal section of Department of Fine and Applied University of Benin has been consistently employing the use of Nitric acid in teaching and studio practice in past thirty five years.

The graduates from this Department such as Oghenekewedo Kayoma, Eru Oghenechuko, Chike Omoh and Uyi Agbontaen are stuck to the use of Nitric Acid for etching copper and brass plates to achieve various forms of patterns, signs and symbols. The authors who happened to be among of the graduates have also been involved in the use of Nitric Acid to create designs and forms on copper and brass metal sheets

Aluminum Plate Acid Etch

Acid etching aluminum plate is also as easy as acid etching of copper and brass. The different is that concentrated Nitric acid cannot etch aluminum. Jeffrey (2006) opines that any "hydroxides will work but tend to also etch any photo resist layers use 15% Nitric acid and 85% phosphoric acid. Nitric acid dissolves the aluminum oxide surface layer and phosphoric acid etches the clearly exposed aluminum.

The techniques and processes that are adopted by creative metal art practitioners in Nigeria are almost the same. In fact, investigation revealed the acid etching artists in Nigeria commonly adopt copper and brass metal sheets to express themselves and to achieve their goals. Other metals that are used mostly by jewelers are gold and silver strips or leaves. It is also important to indicate also, few metal designers have engaged in the act of acid etching aluminum. Acid etching of iron and steel (stainless steel inclusive) plates for sheet metal art is in vogue yet in Nigeria sheet metal-art rendezvous. The research for this could be attributed to the

corrosive nature of iron and perhaps steel sheets prove more difficult to manipulate, and stainless steel has not been popular amongst the sheet metal art practitioners in the country. However, recently, sculptors, metal designers and other metal workers are heavily using stainless steel sheets in the production of gates, doors and other items as architectural installations.

Demonstration of Metal Sheet Etch Using Nitric Acid on Copper Sheet

The experiment used as demonstration in this study was carried out by Stephanie Abadom a 300 Level Metal Design student of the Department of Fine and Applied Arts, University of Benin, Benin City in 2019.

Procuring the Metal Sheets

The metal sheet that is required depends on the type of sheet metal art from and the knoll of surface finishing that would be required. However, copper metal sheet was used for demonstration in this study, the stages and processes were as presented below.



Plate 4: Procured copper sheet for etching..
Photo: Ukweku Samson, 2019

Cutting metal sheet to size

This process depends on the design the artist choose. Though, copper metal sheets come in different sizes and thickness. The use of certain cutting equipment and tools can be use. Example of such tools and equipment include Bench Guillotine, eclipse sew, cutting shear and angle grinder. These are used in cutting metals into specific sizes. In most cases after cutting, metals are left with shape edge and it is essential to blunt the edges the cut out sheet by using hand files to avoid injury. In this study Guillotine was used to cut out the required size of copper plate.



Plate 5: cut out required size of copper plate
Photo: Ukweku Samson, 2019

Preparation (Dressing) the metal plate for Etching Process

Copper metal sheets usually come lacquered which prevent tarnishing or corrosion of the metal. After cutting into required size, it is important to remove the surface covering on the metal by sanding with various sandpapers of various grades from rough to the smoothest gauge. Abrading the metal surface with sandpapers helps to remove all unwanted material on the surface of the metal, thereby exhibiting the natural surface of the metal and made ready to receive the transfer of the required design.

Making of Design

Making the design starts with generating concepts. The concepts could be develop into patterns and form through free hand sketching and drafting or with the aid of computer. In this study the design generated was carried with the aid of the computer.

Transfer of Design on metal surface.

As explained above, in transferring already design on prepared surface metal, several application methods are involved. This include as expatiated above with direct application of the design with the free hand using a scribbler tools, also, application by the use of screen printing methods. This application produces an explicit and standard outcome of the design after been etched. The material use as resistant for the design on the metal surface could be bee wax or asphalt. These are major resistant material used for etching. The areas they cover on the metal surface are not affected or eating

up when emerged in the etchant or mordant (acid solution). This area is known as the positive while areas exposed without the resistant is termed negative. Furthermore, every metal to be etched usually require it back side to be covered with a resistant material especially when no design is required on it. However when both sides of the metal required to be etched, same process is applied at a time. In this demonstration experiment 1 part of nitric acid to 2 parts of water.



Plate 6: Transferred design on a copper plate through screen printing method.
Photo: Samson Ukweku, 2020



Plate 7: Protected revised (back) side of the copper plate with acid resistant masking tape.
Photo: Samson Ukweku, 2020



Plate 8 inserting the copper plate with design in the prepared solution for etching process to commence
Photo: Samson Ukweku, 2020



Plate 9: removing the masking tape after etching has taken place.
Photo: Samson Ukweku, 2020



Plate 10: the copper plate showing the etched design Photo: Samson Ukweku, 2020

Conclusion

Sheet metal art is an old form of artwork. Beating method in creative metalwork has a long history. According to Power et al (2004) "chasing has a long history of use in conjunction with cast forms, where steel punches were used to refine the form of a cast object". Murray (1978:48) posits that "chasing and repousse are the processes of applying ornamentations and of modeling sheet metals by means of steel tools. Nancy (2009) posits that "contemporary metal smiths and sculptors continue to apply chasing and repousse techniques in both traditional and non-traditional ways for content, context and aesthetic attainment. One other special method of producing images,

signs and symbols on sheet metal surfaces is the adoption of acid etching technique. Almost all sheet metal ranging from copper, brass, aluminum, silver and gold (non-ferrous metal) to iron and steel (ferrous metal) including stainless steel can be etched to create forms, patterns, signs and symbols in sheet metal art practice.

Sheet metal acid etched art is not as popular as the beating art such as chasing and repousse. Acid etch sheet metal art is now becoming common amongst the metal designers in Nigeria. It is one aspect of art that can be used to produce both decorative and functional objects. For instance, the outcome (wall clock) of the demonstration exercise in this study serves as both as decorative and functional object. Investigation revealed that both ferrous nonferrous metals can be etched and there exist different type of mordents meant for individual metals. Therefore, the study was aimed at the exposition of the relevance of sheet metal acid etch art practice. The existing methods, processes and materials required to carry out such practice, thereby, serving as inspirations and reference material to sheet metal art practitioners and researchers.

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Fashion Deconstruction: Eco-friendly, Sustainable Jewelries and 'The Spirit of Play'

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Abstract

This research is inspired by the personalized style of the Steampunk culture. Mainly for the unapologetic self-expression and defiance of the mainstream fashion narrative which is often prescriptive. The genre adopts an inclusive ethos, both in its concept and in the making process by the use of material that are diverse, juxtaposed in the spirit of 'art assemblage'. (Wiki, Rauschenberg). The study highlights a creative process that is inclusive, political and which resists the establishment and insists on 'being heard', albeit through clothing. The Steampunk creative approach empowers the individual voice to be heard within a complex social construct that often enforces the dominant culture on 'Others'. These in many instances, create marginalization and unrest. This work advocates an inclusive, ethical and responsible production process, and a consumer culture that is 'conscious of choices', that are intelligent, informed and actively promote sustainability and care of the environment.

Keywords: Alter modernist, Steam Punk, bricolage, assemblage art, up cycling, sustainability, eco-friendly, Jewelry design.

Introduction and Inspiration

The designs take inspiration from 'Steampunk fashion'; a subgenre of the Steampunk movement which became popular in the late 70's and 80s. It was a reactionary movement against the 'mass produce, and a one size fits all, authoritarian discourse', negotiated by 'popular culture', of the modern/modernity era. The genre favored a 'mass-mediated consumerist popular culture' of the 1960s-1970s, a post-modernist/modernism, associated with an awareness of societal and cultural transition after World War II. The style tended towards a more individualistic, several small bite micro narratives.

Post-modernist fashion is characterized by a mix of ideas from varied historical and cultural location with an outcome of a new hybridity. Lyotard describes this era as that of a condition based on the 'dissolution of the master narrative', a crisis in ideology. (Lyotard, 2019).

'Post-modernist ideology is multiplicity, and 'difference', the new hybrid culture' the mix and match of the high and low cultures, rises from the ashes of the dominant culture'. (Bourriaud, 2009) Derrida in his philosophy of 'difference' argues on the 'non-absolute' of idea; the importance of the 'now', the context impacting

on interpretation and the concept of 'Sousrature' "To Deconstruct history or texts in the style of Derrida or Foucault is to make evident that play of difference - that ungraspable network of relations, which sustains but is concealed by claims to self-presence.

Le Port explains the Derridian philosophy as a way of thinking whereby each case is seen as other, each decision is different and requires an absolutely unique interpretation which no existing coded rule can or ought to guarantee. It is about respect for the singularity of the situation, making justice in different countless ways. (LePort, 2010)

Contemporary practitioners of deconstructive fashion include; British designer, Vivien Westwood OBE, Martin Margella, Japanese fashion designers Yogi Yamamoto and Rei Kawakubo, the 'droog group', amongst others.

Steam Punk Ideology

The Steampunk genre is noted for its reconstruction of concepts and physical material; a nihilist or 'deconstructive approach', juxtaposition of ideas and materials, with 'no set rule, as the rule'.

The notion of 'fashion deconstruction', it is non-

adherent to control through clothing with a design ethics that seek to design outer wears that goes against the status quo.

(Other terms that describe the concept are; anti-mainstream clothes trend, fashion destruction, alternative fashion aesthetic, protest fashion. etc.)

The Steampunk genre is anti-post-expressionist meta narrative ideology, which was impersonal. Post-expressionist was anti-realist and attempts to express the meaning of emotional experiences rather than physical reality. The genre preferred a micro narrative, the personal and reality.

The genre's micro narrative stance adopts an atavist approach; features elements from different historic periods with post-modernist/expressionist influences. Be it attitude or materials to create 'realist' and vivid personal narrative'. (Steampunk fashion, 2019). This notion of the personal and realism is described as the 'new modernity'; an age of globalization and hybridity, an 'Alter modernity'; a situation brought about through increased communication, the internet, travel and migration which affect the way we live our daily lives. (Bourriaud, 2009)

Bourriaud argues that 'multiculturalism and identity' are being now overtaken by hybridity; whereby artists are now starting from a globalized state of culture. This new universalism is based on translations, subtitled and generalized dubbing, the form of the work expresses a course, a wandering, rather than a fixed space-time. This is Alter modern art, 'having no center'. 'The context is now more important than site'. (Tate Triennial, 2009)

The historic period most associated with this genre is the romantic Victorian era - from 1837 to 1861, which was characterized by 'opulence'; elegance, stately designs, a relentless attention to details and impeccable craftsmanship. Designs are often inspired by nature, power and classical idea of beauty, an era of industrialization, kingdom expansion and power, displayed in outward show of wealth, through clothing and jewelry.

In this era, jewelry designs were lavish; "Leaves were rendered realistically in gold, while flower buds were studded with jewels. Many flower

heads shivered with the movements of their wearers, thanks to a technique called En-Tremblant". (Wiki, fashion and beauty)

Contemporary Steampunk is characterised by the above attributes, albeit with a pragmatic rendition, using materials from the local culture, mixed with the ideas of 'other times' and futuristic fantasies.

Methodology: Do-it-yourself (DIY) Ethos

The Steam Punk genre adopts a DIY ethos using the concept of making; bricolage or art assemblage, characterized by the mix of varied quality of materials. It often involves a painstaking display of craftsmanship to create one-off piece that machinery can hardly reproduce. (Campbell, 2010).

Signature jewelry designs are delicate, and use twisted metal effects (filigree), charms, chain and sumptuous beads, to evoke deep sensuous sentiments. 'Steam punk does not adhere to a specific method or style or period, and materials don't have to sit naturally together'. (Schulz, 2014)

Red butterfly macramé choker and Purple Three-Tier Choker necklace, bracelet and earring Design ideology and process:

For these designs, I adopted the 'nihilist' and 'bricolage' methods, both in sourcing of ideas and material collection. The 'nihilist approach' involves taking apart and remaking the old to create the new. These design concepts entails the use of physical materials that may be hitherto discarded or out of trend, similar to 'bricolage' or 'art re assemblage', characterized by juxtapositions.

This design process is in line with the notion of 'fashion deconstruction', or 'protest fashion' which is the reconstruction of concepts, physical material and attitudes.

The designs utilize bio-gradable natural fibers and locally found materials thereby making a conscious choice that encourage sustainability and is environmentally friendly.

Red butterfly macramé choker: Methodology: The Combine method / Materials

For this creation, I used materials in my immediate environment; paper, metallic string,

cord, feathers, silk butterfly/rose flower, chain, bright crystal, frosted glass etc.

'Combined method' was used, as well as the 'macramé weave' and wiring methods. The macramé weave is an Arabic craft of knot tying made from strong string, the 'wiring' jewelry making technique involves the use of twisted wire of varied thickness to create decorative designs. (Hook,2011). The metallic chains, use of small 'diamond like' sparkle stones, to create 'En Tremblant' style decoration,, which gave this creation its shimmer and sophistication.

Style: Hybridity

The design outcome of the 'red butterfly macramé choker' is a hybridity, from a mix of Steampunk and Asian jewelry styles. The style traversed the science fiction of the Steam Punk narrative with its 19th century Victorian era influence and the Asian. The 'love knot' style bracelet has Steam punk influence and is also a common feature of Asian jewellery. 'Love knot' or 'slave bracelet', possibly so termed because of the string attachment of the ring to the bracelet, is possibly association with friendship, especially evoking sensuality and passion.

Symbols and colour

The 'butterfly' motif is linked to the concept of change and transformation. It depicts the emotion of love, romance, freedom and creativity. 'The butterfly is reminiscent of freedom, transformation, spiritual growth, creativity', it also symbolizes the soul, and immortality. (The-esoteric-meaning-of-the-butterfly).

The use of 'feather' often denotes flight, success, triumph, major achievement and freedom, a desire to move beyond boundaries and limitations. Within the Steam Punk language, it's related to defiance and anti-establishment.; a light-hearted, playful display of protest, re-invention, change, self-determination, independence and freedom.

The silk 'rose flower' connoting love and affluence, while the use of and a large round silver feature bead on the ring attached with chain, accentuate and give the bracelet a bling effect.

The 'colour red' has a vibrant and uplifting

characteristic; associated with monetary wealth, physical attraction, life force / action, good fortune, emotion as passion, danger or courage. The colour is often used to depict the theme of sensuality.(artyfactory.com)

II) Purple Three-Tier Choker, bracelet and earring:

Method and materials

'Mzuribeads' was utilised in the making process to create the beads with corrugated silver and purple papers. The 'Mzuribead' method is an eco-friendly technique of rolled and painted paper to create beads from up cycled papers other natural fiber, cardboards, bark cloth, banana leaves. (Mzuribeads.com). The embossed paper, filled out quickly, making this fiddly task a lot quicker, and used metallic strings to weave in the beads within the knots, utilizing the 'Shambala knotting' process for the bracelet and utilised the wiring method to add 'En Tremblant' style of embellishment to choker necklace. (Jones, 2012).

The 'color purple' for this design conveys spiritual growth, luxury and is association with priesthood, privilege. For me, the color purple conveys quietness of spirit, elegance / style and soundness of mind. The outcome of the 'Purple Three Tier Choker, Bracelet and Earring' creation is a hybrid, derived from south west Nigerian coral bead design and Asian jewelry styles.



Artist: Enitemewarila, Etamaraye

Title: Red butterfly macramé/chain choker

Medium: Metal, cord, feather & silk butterfly

Photography: Enitemewarila Etamaraye

Date: May, 2017.



Artist: Enitemewarila, Etamaraye
Title: Red butterfly macramé choker
Medium: Metal, cord, feather and silk butterfly
Photography: Enitemewarila Etamaraye
Date: May, 2017

Artist: Enitemewarila, Etamaraye
Title: Rose 'love/slave ring' bracelet
Medium: Metal, cord, feather & silk Rose flower
Photography: Enitemewarila Etamaraye;
Model: Yen Li
Date: May, 2017



Artist: Enitemewarila Etamaraye
Title: Purple and silver Three Tier Choker with Tremblant
Medium: Corrugated cardboard, Femos Clay, crystal glass beads and metallic chain
Photography: Enitemewarila Etamaraye
Model: Yen Li
Date: May 2017



Artist: Enitemewarila, Etamaraye
Title: Red butterfly Choker
Medium: Metal, cord, feather, silk Rose flower and butterfly
Photography: Enitemewarila Etamaraye
Model: Yen Li
Date: May, 2017



Artist: Enitemewarila, Etamaraye
Title: Purple Choker, bracelet and earring
Medium: Paper bead, chain cord, purple silk rose flower
Photography: Enitemewarila Etamaraye
Model: Yen Li
Date: May, 2017



Artist: Enitemewarila Tamaraye
Title: Purple macramé bracelet and earring
Medium: Paper, metal cord, chain
Photography: Enitemewarila Etamaraye
Date: (May 2017)

Conclusion

This research highlights an inclusive creative process; utilizing pluralism for the personal. An ethos adopted by the Steam Punk movement. A personal that oppose the, 'one size fits all' construct. The creations are eclectic and playful, a 'disobedient art' style. "To disobey in order to take action is the byword of all creative spirits (Bachelard, 2013). Derrida sums this as the impossibility of a stable meaning to a text, that a text can be interpreted in other ways, depending on the context. (Le Port, 2015). The use of material and processes of production for these designs, emphasis the benefits of an 'ethical fashion production processes' and a 'conscious consumer choice' culture, that takes into consideration an environmentally friendly and sustainability values. BBC News, (20 July, 2020).

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