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**TOWN AND GOWN: A THREE-LEGGED  
CREATIVE ARTS CURRICULUM  
IN UNIVERSITY OF LAGOS**

BY

**PROFESSOR S. A. ADETORO**

U. L. ARCHIVE



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# **TOWN AND GOWN: A THREE-LEGGED CREATIVE ARTS CURRICULUM IN UNIVERSITY OF LAGOS**

An Inaugural Lecture Delivered at the University of Lagos on  
Wednesday, 21 August 2002.

**U. L. ARCHIVE**

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**Professor of Creative Arts**

**University of Lagos, 2002**

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# TOWN AND GOWN: A THREE-LEGGED CREATIVE-ARTS CURRICULUM IN UNIVERSITY OF LAGOS

All praise is due to Almighty Allah for making today's lecture a reality and I seek refuge of Him from satan.

Vice-Chancellor Sir,

Deputy Vice Chancellors and Principal officers of this great University, in attendance,

Members of the Governing Council in this hall,

The Dean of Arts, and other Deans here present,

Professors and other Senate members,

My other colleagues in academia

Members of the various Creative Arts Associations, especially the Society of Nigerian Artists (SNA),

My very beloved students and those from various other Institutions offering Creative Arts programme,

All invited and non-invited guests,

Members of the press,

Distinguished ladies and gentlemen.

I welcome you all to this presentation of my thesis, seeking a formal admittance into the professorial family in the University of Lagos (UNILAG).

Vice Chancellor Sir, the primary function of a University Professor, in my opinion, is teaching. However, in order to teach effectively, the Professor ought to conduct series of research. Furthermore, the basis of good teaching is the designing of an appropriate and sound curriculum. In most of the time spent in my academic career, I have always devoted special attention to curriculum development. It is in view of this that I have decided to discuss the uniqueness of



the University of Lagos Creative Arts curriculum as my letter of application for admission into the highest body of knowledge in this University, for your kind and positive consideration.

The Yoruba adage, "Adiro meta kii da obe nu," literally meaning a three-legged cooking stove is not likely to fell a pot of soup, is very relevant here. This is because, the components of Creative Arts, (Music, Theatre and Visual Arts) are closely knit in a family structure. As a starting point, distinguished audience, I wish to describe myself as a creative artist, meticulous teacher, fabric designer, a researcher and academic administrator, among others, whose main teaching field is textiles design and technology.

All these attributes have guided me since 1968, when I started my academic, professional and teaching journey.

In the life of a University teacher, and specifically at the professorial level, the practice of Inaugural lecture is regarded as fashionable and significant. Permit me, ladies and gentlemen, to spend a few minutes on the views of some academicians on inaugural lectures. While Adekola (1997) believes that the practice of inaugural lectures dates back to England, close to some 300 years ago, when an academician of professorial rank presented the first one, Omotola (1994) relates an inaugural lecture to the naming ceremony of a new-born child or as the main mode of celebrating a new chair in a University environment. For instance, Olabintan (1987) opines that it is an opportunity for an occupant of professorial chair in a University setting to articulate his thoughts, define and air his views as well as declare his aspirations and responsibilities to the society. Jaja (1987), however, sees the arrangement as liquidation of debt owed to the University by a professor.

In whatever way one looks at it, inaugural lectures in recent times are part of the activities in the University system which bring the "town and gown" together in a celebration of academic excellence as well as in announcing the appointment of a new professor or publicising his accession to the academic chair.

At this juncture, I want to thank the Vice chancellor of this University for approving my request to give this inaugural lecture before leaving the University system in less than two years from now. I was scheduled in 1990 at Ahmadu Bello University to deliver it but the lecture could not be given because of a Government assignment that took me outside the country.

U. L. AIGBIAH

Olusanya (1997) believes that inaugural lectures take three forms:

- (a) Concentrate on the development of the Department, if the lecturer is also an occupant of the chair to which the headship is attached.
- (b) Focus on the professor's own work within the general framework of his discipline.
- (c) Zero in, on any general topic on which one has something fresh and stimulating to tell one's audience.

My presentation today, Vice Chancellor Sir, combines all these factors. This thesis is aimed at tracing the background of the three aspects of Creative Arts offered in the University of Lagos, the process they took in becoming teaching subjects at the University level, their relevance within the system nationally and internationally, the issue of "town" and "gown", Unilag experience and creation of job. At the end, there are discussions; recommendations and assumed contributions made to knowledge.

Distinguished ladies and gentlemen, allow me to share a scenario with you, which provides justification for the three-legged Creative Arts programme in Unilag. During the development of this paper, my wife drew my attention to Quran chapter 22 verse 5 on the development of a child in the womb. The process, she confirms, starts from the clot in the first forty days, then a piece of flesh for another forty days, after which the soul is breathed into the baby's body until full-grown. The most relevant part of this description to our discussion today is that towards the time of delivery, the child starts turning in an acrobatic form, thereby bringing his head and shoulder towards "the elastic door" created through the private part of the mother. This is the beginning of the musical and dancing skills of man. The combinations of the dramatic, musical and visual artistic aspects are seen at the time the child is about to come out. The mother makes an interesting display by either singing or talking in the form of variety of prayers. One can see the picture of nurses or midwives holding the mother, who appears to be doing "bata" dance, encouraging her to "push! push!! and push!!!. As soon as the child comes out, the first thing that is expected of him is a cry, signifying musical sound, an indication that he is alive. The entire scene is a combination of Music, Drama and a subject matter for designers, sculptors and painters.

### **Background Development, Training and Other Issues**

In order to justify the relationship among the options of Music, Theatre and Visual Arts, as designed in Unilag Creative Arts programme, it is important here to provide a separate analysis of each option, the background and the training developments. After the analysis, the common areas, which will later be synthesised, would emerge. In view of this, permit me to start with **Music**.



## MUSIC

From recorded accounts, all ancient civilisations entered historical times with flourishing musical culture. It began as a primitive form of communication, which grew out of a device to expedite communal labour, originating as a powerful adjunct to religious ceremonies. In the Middle Ages, music was ranked among the seven branches of learning. In the early Greek period, every educated Greek was expected to be able to play at least an instrument, sing and discuss harmony. Music has always been used in Religion, Mathematics, Arts, Therapy, Films, Theatre, among other areas. Furthermore, throughout history, music has been an important adjunct to ritual and drama. It has also been credited with the capacity to reflect and influence human emotion. In addition, music tends to affect human behaviour.

Edmund Courney (1966), describes music as "protean art", lending itself easily to alliances with words as in song, and with physical movement, as in dance. Both simple folk song and the complex electronic composition belong to the same music activity. In spite of its universality, no one, until recently, seemed to have argued for its necessity, especially in the academic circle. For instance, the ancient Greek philosopher, Democritus, once explicitly denied any fundamental need for music. However, it is well known that in music, one instrument of Orchestra seems to balance another.

Kenneth Laws (1984) highlighted the interrelationship of music with other disciplines, even beyond Theatre and Visual Arts. Kenneth, a professor of physics translates the abstracts of physics, such as velocity, force and energy into concrete dance technology. Even Isaac Newton (1642-1727) describes a scholar of ballet as somebody knowledgeable in perennial Laws of motion and gravity, which are aspects of music.

In the early period of man, music was considered as one of his highest accomplishments. Musical theory was regarded as a branch of philosophy, as Pythagoras saw the whole universe as a harmony of spheres. Curt Sachs (1963) believes that Dance and Music are older than Drama and that Dance is the mother of the arts. According to him, Dance and Music live at once in time and space.

The most widespread of contemporary schools for the Creative Arts are those for the training of musicians (composers, performers, etc). School of music also has a long history. The first full-fledge music school of modern times, according to historical account, was Conservatoire de Musique, founded in Paris in 1795. It had 125 professors and 600 pupils in 1797. The curriculum adopted then had been followed in many schools with slight variations.

Coming back home as far as records show, the contemporary Nigerian music training and profession developed during the emergence of Colonial Masters, especially in the church. By 1866, Bishop Ajai Crowther and other Lagos élite opened "the academy" to promote arts, science and culture. Between 1866 and 1910, several other entertainment and concert groups were formed. In various forms, all these groups organised musical shows based on English music of the 1860s and 1870s. They were comic songs, love songs, duets, solos, glees and recitations. When the French priests founded Saint Gregory's school in 1881, annual end-of-year performances of songs and recitations as well as dances were held. Also, with the arrival of Hubert Ogunde in Lagos in the early 1940<sup>s</sup>, as an organist and composer of Sacred Church of Lord in Ebute-metta, the monotonous church rhythms were refined with the introduction of Yoruba music and dances into the opera. After his resignation from Police force, he inaugurated the African Music



Research Party, which serves as the advent of modern professional Music and Theatre in Nigeria. He was able to train many musicians and dramatists using apprenticeship method. Ogunde was a self-taught creative artist who developed his musical and theatrical themes from historical and indigenous sources. No wonder, he once said, "If I had attended a college or a university, I would have been cut away from my roots". He believed that Nigerian theatre and music practitioners do not necessarily have to be products of a formal school or college. Since Ogunde himself was self-made, he believed that others should normally develop their skills within the environment in which they were born.

One should not blame Ogunde for thinking that way because the self-taught method was the available avenue opened to him and which he pursued to succeed. However, it has been proved that creative artists are not only born, they can also be made through appropriate training.

## **THEATRE ARTS**

Hatnoll (1998) reports that the origin of theatre can be traced to the earliest communities, using animal skins to portray birth, death and resurrection. The first great theatrical age in the history of Western Civilisation was that of the Greece in the fifth century BC, featuring tragedies and comedies.

The dawn of modern professional training in dramatic arts, as reported by Umukoro (2001) was the founding, in London, of the Royal Academy of Dramatic Art (RADA) in 1904 by Sir Herbert Tree. The Central School of Speech and Drama by Elsie Fogerty followed this in 1906. At Harvard in 1912, United States made her first debut with the full theatre scholarship. Drama departments



were established in major universities, such as Harvard and Yale. All these served as models for later drama schools. In Great Britain, all Universities of Drama were founded after the Second World War. The first Department of Drama was established in Bristol, 1947. During this period, various drama activities had been going on in Nigeria at professional and self-taught levels. Ogunbiyi (1981) recounts that as early as 1839, the first batch of immigrants, freed slaves and their children, who had acquired some form of western education, arrived Nigeria and Brazilian emigrants later joined them to form the nucleus of nascent Nigerian educated middle-class. The type of concert and drama imported by these groups constituted the basic framework of early modern Nigerian Drama. The first formal theatre scholarship, however, got to Nigeria through University of Ibadan in 1963. This school of Drama transformed into degree awarding department in 1970. Since then, some other Universities have established Departments of Drama or Theatre.

In recent times, training and practice in drama are being intensified in all strata of Nigerian educational system in various organisations set up by professionals in non-formal educational system. In both cases, stage and total theatre are being explored. At the local government, state and federal levels, standing dramatic troupes are being put in place. In many cases, these troupes combine Drama, Music and Visual Arts activities. This is reflected in the functions of the National Troupe and the cultural centres set up in all the thirty-six states of Nigeria. While training at the three levels of educational institutions is structured by developing specific curricula or syllabi based on research and qualitative performance, activities of the cultural centres and other local organisations are of professional types based on apprenticeship system and aimed at earning a living through the vocation. It is pertinent to mention

here that University of Lagos Creative Arts programme encourages the interaction of the students with local practitioners and professionals.

## **Visual Arts**

The training and practice of Visual Arts date back to the prehistorical period, but the profession is of more recent origin. The oldest surviving art, such as the cave painting of Lascaux in France, Altamira in Spain and Tasili N'ajer in North Africa, presumably executed during the late Paleolithic period, were by those who may not have regarded themselves as Artists. The objects may have been used by their creators as ritual means to aid them in hunting. At some point, however, professional artists and craftsmen started emerging. During the period, professionalism and amateurism overlapped. From that time, music, architecture, drama, poetry, visual arts and other crafts have been regarded as professions. Formal instruction in visual arts has the longest and most diversified history than the two other options of Creative Arts.

In the early period, the artist acquired the skills through various apprenticeship systems. Before the 16<sup>th</sup> century when the earliest academies of arts appeared, he learned the trade and practised it under the instruction and supervision of a master. Sometimes the skills or profession was passed from parents to their children. A whole village or community may specialise in one type of art or craft. Interestingly enough, apart from the formal education system, today the apprenticeship types still persist. Generally, an apprentice was and is still bound to a master at an early age and may serve for between 5 to 7 years or a bit more, depending on how fast he or she learns the trade. The system, which was in force throughout most of the Renaissance period, is job-oriented which was and



should be able to sustain the apprentice's source of living after graduation. The only snag in this system is that the young artist produces works in the shadow of the master. Yoruba adage describes this situation as "Tewe ba pe l'ara ose a a di ose", translating to "if a leaf, used in wrapping indigenous black soap stays on it for a long time, it will turn into soap".

In order to avoid the apprenticeship method, on resumption over two years ago in the University of Lagos I proposed the *Philosophical Radial Model in Cyclic Motion*, for teaching and assessment. This is a pedagogical model based on the "nature of thought" which tends to make everything to be transformed and returned to its "original pure state". It is based on one of the series of instructional models, which I developed and compiled as part of my continuous research activities. It is an outcome of "thought mystery" which moves among students during communication with their teachers. In this model, four basic theories are considered. These are Formal Discipline, Behaviouristic, Cognitive, and Phenomenological theories.

Radial model in cyclic motion derives its foundation from the five basic elements of curriculum planning, which controls "thought processes" and acts as "energy-in-motion". During "thought" processes, mystery experiences an orchestration of positive and negative reinforcements. This is a state of disorder and confusion. The next state is that of an organising box where mental action takes place. During the state of disorder, man's faculty is exercised and it develops just like muscle's growth during a physical training. Since the "thought" is central, the ideas are transformed and this is the stage when learning occurs in individuals. Scientifically, "thought" is converted through motion and energy in space. This stage is

recognised as a reducible motion in force. From this state of conflict, "thought" is converted into inquiry, asking the questions what? why? or how? These develop from mystery through an unknown situation to problem solving. From here, through series of further transformations, the "thought" becomes concrete.

"Thought process model" is based on the fact that everything originates from pure or perfect idea. It is a mysterious state, which is beyond anybody's imagination. The concept of cyclic motion encourages release of "thought in an amorphous form". In developing a curriculum, the question often creates disorder in one's "thought". However, through various contacts and transformations, the clear idea is formed. Therefore, the setting up of tight objectives is discouraged so that the belief of one individual is independent of the other. Through this, the various "student thoughts" are classified, analysed and allowed to be independent. Man possesses unique mental faculties. The learner uses his mental faculty and develops it through exercise, which is further transmitted in concrete form.

In some cases, because of the interpretation of the curriculum, students are made "prisoners" of the instructors, who provide specific roles and the goals. The Cyclic Motion Model serves as a means to an end. It reflects a "thought to thought" reaction between the teacher and individual students. Assessment of a student's achievement is based on the orchestration of positive or negative performance shown by the individual student in his "thought process", as observed by the instructor. What the instructor does is only to diagnose the types and level of the individual student's "thoughts" and release them from his own. It is at this stage that the individual artistic creativity of the student develops.



In a study conducted recently, using 10 students each from Yaba College of Technology, Federal College of Education (Technical), Akoka and University of Lagos (representing the three types of tertiary education in Nigeria), it was found that the cyclic circle "thought process model" is much more appropriate for student requirements and learning than the vertical format used to develop many curricula in Nigeria. An experimental design was used for the various student groups, based on the objectives outlined in their curriculum contents and the proposed one. The students, classified into two groups, were exposed to the "thought model process" termed as model "A", and "vertical format model" termed as model "B". Performances of students in each sample of tertiary institutions mentioned earlier were recorded through the use of random sampling technique. The two groups A and B were exposed to pedagogical treatment of the models ("Thought Process" and "Vertical Format"). At the end of time blocks assigned, some selected instructors recorded performances of the groups. This procedure was followed for each of the two regular semesters in 1999, 2000 and 2001 to validate and ensure reliability of the results. The mean and standard deviation of the groups were compared. The result was a consistently significant difference between all means and standard deviations of groups A and B. Students in the former group performed generally better in achieving the goals of the project given than those in the latter. A further test was conducted to control both the internal and external validity, especially with bias to instructions, attrition and time factors, but still, it was found that model "A" proved to be more appropriate. The experiment clearly shows that the objectives set for most of the curricula used in Arts and related areas are of vertical format and they tend to disallow students' ideas to be free from those of the instructors. Therefore, they damage positive and creative learning process. The proposed

model however, allows the student's "thoughts" to be freed from those of the instructor.

Distinguished ladies and gentlemen, an important aspect of the University of Lagos (Unilag) Creative Arts curriculum is to provide the student with academic training and give him substantial professional skills, which is job-oriented making the student "thought" independent. That is why we insist on the cooperation of the "Town" and the "Gown". As used in this discourse, "Town" refers to creative arts practice outside the university walls by professionals and amateurs, while "Gown" is the practice by the academicians and students within the university.

### **Issue of Academicianism and Professionalism**

May I at this juncture, Vice Chancellor Sir, invite this august audience to examine with me the academic and professional issues related to Creative Arts. This may unfold why the "Town" ought to interact with "Gown" and justify Creative Arts as courses to be taught in the University environment. After this, the curriculum, as it is being operated, is presented so as to determine whether or not the message, being conveyed so far, is worth the trouble.

It is an axiomatic fact that pioneers in all fields of human learning, whether arts or science, are usually self-taught geniuses, who are guided more by intuition than by intellect. Some of these geniuses, when they obtain certain level of formal education, metamorphose to be professional scholars. The inconvertible geniuses and the converted ones continue to interact. This is why it is important for a full time student in the University to interact with his amateur counterparts in the town studio just as it is for the University lecturer to do with full time practitioners outside the 'Ivory Tower'. These are two sides of the same 'coin' that ought to complement each



other. The marriage of 'Town' and 'Gown' in any academic and professionally based programme is important because the 'town' out there in the field is more in touch with the latest developments within the community. It is also active and in regular practice, making money to survive. The 'Gown' on the other hand, is conversant with the research trend, catching up with the latest inventions and discoveries. The practice of the 'Town' derives from theory or idea usually developed in the research conducted by the "Gown". The most successful experiments are normally carried out within the "Ivory tower" without the economic, cultural or political constraints of the professional world. Sometimes frictions occur between professional artist and professional art teacher. It is normal just like pragmatism and professionalism or between the "town" and "gown". Very often, some people outside the University tend to forget that without bold innovative experimentation, no meaningful progress could be made by the professional world. There are, however two sides to the issue of "town" not cooperating with "gown" or taking positions as rivals. While the academics look down on professionals as unscholarly and theoretically deficient, the professionals describe the academic artists as daydreamers, preoccupied with theories and ideas completely out of tune with practical realities. It is therefore obvious that a curriculum that brings the two together in an homogeneous learning situation should be regarded as being ideal.

Vice Chancellor Sir, before I discuss the philosophy of the condensed "Unilag" Creative Arts programme, please grant me the indulgence of painting the picture, as I see it, of 'Academicianism' and 'Professionalism', within as well as outside our Nigerian Universities. According to historical accounts, the Olive-Grove Academy may have been regarded as the first University, because it was built on the grounds that had once belonged to a legendary

Greek called Academus. It later came to be known as Academy. Since then, the term "academia" has closely been associated with profound scholarly and philosophical inquiry.

The academic and professional discuss in the University system requires some clarification. The semantics used by various people tend to complicate the issues, making the true position appear difficult. In my opinion, the word 'Academic' has a double value. At one level it simply denotes something pertaining to an academy or University; in another sense, however, it may imply 'pedantic', being theoretical and having no practical value.

In the same vein, the word 'professional' could mean, 'relating to a profession or skilled work' or 'done in direct exchange for money in order to earn a living. In this latter sense, it is an opposite of amateur, which denotes someone who cultivates an activity as a pastime rather than as a means of making money or as a source of living. At a connotative level, 'Professionalism' is an eulogistic term, suggesting proficiency and high degree of skills in which a sound practical knowledge of a discipline is exhibited. Therefore, it is ideal for a lecturer or professor of Creative arts within the University system to combine both academic and professional aspects of the teaching area. In order to maintain the status of a University teacher, every scholar in Creative Arts should be well informed in the theory and practice of the discipline, thus minimising the area of friction between the academically oriented scholar and his professional colleague. As both teacher and thinker, the creative artist in academia is capable of blending profound intellect with creative intuition or artistic inspiration for exceptional artistic results. This strong background prepares the academician to develop a comprehensive and unique creative arts curriculum.



In any professional discipline, practice is at the apex of a long process of graded and systematic learning. It is true that practice makes perfect but theory makes for perfect practice. Therefore, the two must be combined. A creative artist in academia requires adequate elbowroom to cope with psychological strain, inherent in combining scholarship with creativity. However, in my opinion, there are usually two main categories of creative artists in academia, 'Scholar-Artist' and 'Artist-Scholar'. The scholar-artist is a scholar by vocation and an artist by inclination; the artist-scholar, however, is an artist by profession but scholar by persuasion. In some institutions where the subject is taught, the scholar-artist begins as a lecturer and ends up as a professor, while an artist-scholar starts as an Arts fellow and terminates as arts Director.

Vice-Chancellor Sir, distinguished ladies and gentlemen, having prepared enough ground, I believe, for the 'meat' of this presentation, it is now pertinent to present the condensed form of the University of Lagos creative arts curriculum, showing how it is operated to encourage 'Town' cooperating with 'Gown' and providing appropriate training skills for the students to earn their living after graduation without seeking for job from anybody. As this presentation progresses, a model cottage industry or workshop situation in all the three options, which could be set up in any location on the university campus and used for additional student training as well as money-making venture and tourist attraction, would be suggested.

The concept and philosophy of developing Creative Arts curriculum, aims at producing graduates in Music, Theatre and Visual Arts, who will be articulate and competent both in an international sense and also in their own African tradition. In more specific terms, it is

aimed at producing graduates who would be self reliant and employed in the practice and or teaching of their own artistic heritage and use this in the creation of new artistic forms which represent a manifestation of the artistic genius of Nigerian and other African peoples. In addition, it lays sound foundation for postgraduate studies (Creative Arts Student Brochure).

Ekwueme's submission (1983) is very relevant here. While recounting his participation in a committee set up at the University of Nigeria Nsukka, in the early sixties, which gave an incentive to set up Music department, he proclaimed that every department in the University should make its courses relevant to the culture of the country. He went further to restate Fela Sowande's (1962) concept on the issue as follows:

*Consequently, the Department of music initiated a programme that would prepare the student to be a functional person in the world in which he lives, while being an expert (within his own limitations) on his own traditional practices in the art of music. A bi-cultural programme was therefore evolved where a music graduate would be able to take his place alongside music graduates from other parts of the world, but also would acquire the extra ability of understanding his own traditional music.*

However, Ekwueme (*Ibid.*) in conclusion reports that constraints of funds and manpower made implementation of the proposals difficult to be accomplished fully. Because of the closer similarities of music and theatre arts than visual arts, theatre arts option's programme

is not too different from what has been described above for music option.

The general philosophy of visual arts option however, is to enable the student develop an individual artistic skills with regard to 'accurate expression' in the various sub-optional disciplines such as Drawing, Painting, Sculpture, Ceramics, Glass, Textiles, Graphics etc. Because of the interrelationship between art and other subjects, students are exposed to other areas and not only to produce aesthetic items alone. As usual, emphasis is laid on the need for the students to relate with the society, in which they are part, justifying the need for 'town' interacting with the 'gown'. As a restatement, the visual arts aspect of creative arts curriculum requires students to combine the international dimensions of arts with a deep knowledge of local artistic and cultural traditions. Emphasis is placed on the development of high professional skills, and exploration of indigenous materials, and motifs as well as cultivation of personal idiom of expression.

Occasionally, professional creative artists are invited from the town to work with the students. Sometimes, a period of one week is given to such professionals especially when a specific project is being executed. The students themselves are moved out of campus to the studios and work sites of professionals in town to work with them during the holidays at the end of the third year of the programme. This is done through Student Industrial Work Experience (SIWES). The students thereby understand what is available to them in the world of work.

In the two former universities that I had worked, I developed a course at the Master of Arts level, called "*job creation*". Students were asked to conduct pilot study and write a proposal on how



they would design a model that would ensure their being self-sufficient in terms of work after graduation. The result of this course was very rewarding because at least twelve out of about twenty-eight students that graduated from the programme, especially in textiles and fashion, now have their own workshops or cottage industries fully established. This course was designed because it was discovered that most of the students that returned to do postgraduate work did that because they stayed at home for a long time without securing a job. I recall that one of the students, who continuously worried her parent for the provision of initial funds to start her own cottage industry, was asked by the parent " Stop worrying me. Will Ten Thousand Naira Do?" The money was provided and today the former student is well established in textiles and fashion industry in Abeokuta with about thirteen workers, handling various aspects of the job, employed in the small-scale cottage industry. During an interview conducted with the former student, she revealed that she was encouraged by the story of a wealthy man, narrated during the teaching of the course. He started his Creative Arts business with about six thousand naira (N6,000.00).

## U. L. Agha

On the first day during the last Convocation Ceremonies of Unilag, the Chairman, Governing Board of this University, after congratulating the graduands and their parents, noticed that there were no smiles on their faces. He was worried. I was equally curious to find out the reason for this situation. In view of this I conducted a short survey and found that most of the graduands and their parents were disturbed that they were being thrown into the larger world without the assurance of job. It is therefore imperative for us to lay more emphasis on the vocational aspects of our curricula. The model being suggested in this presentation may help.



I was an art and culture consultant to the cultural centre in Abeokuta six years ago and we advised Ogun State Broadcasting Corporation to start an annual Adire Carnival, because Abeokuta is the seat of Adire production in Nigeria. This activity where the finished products are displayed, (Appendix...I.) has encouraged many graduates to establish Adire cottage industries in Abeokuta and its environ. A similar model has been used in Music and Theatre Arts, all over Nigeria.

It is one's belief that all professional courses especially those with at least fifty percent practical content should borrow a leaf from the model explained and create jobs by setting up local cottage industries within the community (Appendix...II). There is nothing wrong with a graduate of mechanical engineering setting up vehicle servicing and maintenance workshop within the environment, which he lives. This will reduce unemployment and will improve appropriate practice in the discipline, beyond the university walls.

I observe that the present central administration in the University of Lagos (Unilag) is very much interested in research and the National Universities Commission (NUC) has been providing money for that purpose. Lecturers in creative arts and by extension, those in Engineering or any practical-oriented discipline should write proposals to set up research workshops where participants in 'town' as well as other professionally based departments could work with students in the University for a job creating or job-development venture. As an example, some of the areas around the lagoon front or any other selected available space could be used as facilities (Appendix...III). Alternatively, if there are abandoned facilities or buildings outside the University, they can be hired and used on temporary basis. Apart from producing competent people to work

in small scale or large-scale industries, the workshop, as creative arts village, could also serve as tourist attraction for foreign visitors that could purchase art works produced. In the case of music and drama, a standing troupe and concert group could serve as a place where people who require entertainment for various engagements would come and make appropriate bookings or it could serve as an avenue for regular performance. This is another atmosphere where interaction between the "Town" and "Gown" can adequately occur.

## U. L. AIGLE

It is possible to go on and on discussing the subject of this lecture but one must not keep the audience sitting in this hall for too long. In view of this, I am constrained to round off within the shortest time. Throughout this brief presentation, I have been able to present to you, Vice-Chancellor Sir, issues related to the uniqueness of University of Lagos (Unilag's) Creative Arts Curriculum, how it encourages the meeting of "Town" and "Gown" as well as how it is planned for the creation of jobs. I am very conscious of the fact that issues as important as this cannot be exhausted within the short period usually allocated for presenting an inaugural lecture. However, it is my belief that a foundation has been laid for a more comprehensive deliberation and action in future.

### **My Concern, Request and Appeal**

Vice-Chancellor Sir, distinguished ladies and gentlemen, before I finally submit this my inaugural lecture thesis, kindly permit me to mention an important issue, which is vital to the creative arts programme in Unilag and which gives me some concern. My major concern is that there are certain areas of the programme that would require further personal assistance from the central administration in order for us to accomplish the tasks. These are appropriate



physical facilities for teaching and research, provision of funds for current books and journals as well as employment of required teaching and technical staff. These three areas are tools for our high performance in the department.

Although one should credit the university administration for providing the best Auditorium and Arts Theatre for general and common use of the entire university activities, the department requires a building of its own for more effective student training. The existing Auditorium and Arts Theatre are only suitable for some Dramatic and Musical performances. The National Universities Commission's team that visited the department recently, to verify our curriculum, emphasised the need for a specific physical facility that could house the entire three areas of Creative Arts programme (Appendix...IV - Suggested models).

Provision of such a building will improve not only the learning of students, but also the administration of the department. Lecturers, non-academic staff and students would have easy access to one another as well as to the head of department. A situation where staff and students scatter all over various facilities on campus does not augur well for the homogeneous nature of the practical aspects of the programme. In making this request, one is aware of the enormous funds expended by the University. All that is required is for the central administration to assist in soliciting support from donors, perhaps through providing such donors with certain incentives, such as honorary degree awards. As for donation of current books and journals, international donors such as Ranfurly Library service in London can be contacted for assistance. I am aware that the Library focuses on specially assisting educational institutions in Africa. The Librarian, in one of his trips outside the



country, could go with a list of the required books and journals and select as many as could be shipped to Nigeria. Ranfurly Library would even subsidise the cost of shipment. Luckily enough, one of our former heads of state is an influential board member of Ranfurly library service.

However, on our part in the Department, and in the spirit of the “town” cooperating with the “gown”, we have been writing series of letters to private individuals, corporate bodies, industries, and established practitioners in Music, Theatre as well as in the Visual Arts, to donate various materials and equipment. We have had some promises from large and small-scale textile and fashion industries, music organisations as well as Theatre practitioners. It will be appreciated if members of the university community who are in vantage position can link us with more potential donors in the areas mentioned earlier. We have taken this course because we are aware of the limitations of the university authorities in providing all of the students’ requirements. This approach had been used before in another institution and it worked. We believe that in this case also, success will be ours.

## Acknowledgments

Surely, one cannot get to the stage of being a professor in any University without receiving preliminary nurturing and assistance from various sources or individuals. It is therefore, pertinent for me to pay tribute to these individuals. First, I offer thanks to Almighty Allah for creating, guarding, guiding and sustaining my existence up till now.

My parents denied themselves of many comforts of life to ensure that I received an appropriate education, especially at the primary and secondary schools stages. Hadji Imam and Alhaja as I used to call you, I thank you and pray to Allah to grant you paradise. During my developmental stages, I passed through many teachers that I do not have space here for mentioning. I am grateful to all of them for the assistance rendered. However, at the secondary school stage in Ahmadiyya College Agege, I went through two great principals, of note. They are Alhaji R.A. Folami of blessed memory and Alhaji J.A. Gbadamosi, still alive and physically here among the audience.

At the university level, Professor S.I Wangboje started me off on academic and research route by meticulously supervising my Master of Arts Thesis. This gave me a good foundation for my doctoral work. Dr. Dwane Kingery of North Texas State University, U.S.A, supervised my doctoral dissertation, which the panel of examiners commended and assessed as having passed through without a single correction. I had worked under very efficient leaders that I have always respected as good models to emulate. I will like to mention, Alhaji Babs Selem who was my principal at Ansar-ud-Deen Commercial Surulere, Lagos, about thirty-four years ago; Professor Yusuf Grillo at Yaba College of Technology; Dr. Gbenro Ajayi, one time principal of Ibadan Polytechnic and Professor A.

Adeyemi, the former Acting Vice Chancellor, University of Technology Akure, who was the Dean, faculty of Environmental Design in Ahmadu Bello University, Zaria, when I was the Deputy Dean. I have a lot of respect for my numerous students and colleagues in all the institutions that I have been working in the teaching profession. In the current university students' greetings, I offer you all three "Gbosas" – Gbosa! Gbosa!! Gbosa!!!

Finally, I like to conclude with the acknowledgment of my very close friends, relatives and well wishers as well as my immediate family. As for my intimate friends, I am grateful to all of you for your regular positive advice. My elder brothers have been very wonderful regarding me as one of the stars in the family, even though they are much richer and more religious than I am. Brothers, I offer you a big "IKIRA", the current respect language in our family. I love both of you.

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My wife! ! What can I say about this religious Muslim young lady who is always preoccupied with offering regular prayers for my success and forgetting herself? Although I do not want her to develop a swollen head, I'll still mention some of her merits. By the special Grace of God, she made me a father to six blessed children, two males and four females, all now living in U.S.A: Mueezdeen Adekunle, is a Computer Engineer and Glass Technologist; Zainab Adenike is a Medical Biologist; Zaheed Adebimpe is a Mechanical Engineer and currently an Islamic Graduate Student in the Republic of Yemen; Muheebat Adetokunbo, is a Computer Scientist; Mubarakat Abiodun is a Physicist; and Zaheemat Adekunbi is a Final Year Senior Student of Computer Science at the University of Maryland U.S.A. I love you all and thanks for your support always.



Back to my dear wife, *Sarat Mojisola Adetoro*, I am short of appropriate portion of the Holy Quran that will serve as special prayer for you. Anyway, I am silently reciting suratul YASIN, LAKADIJAKUM, AND FATIA for you. May Allah place you in the most comfortable paradise (ALJANA FIRDAUS). At this moment, Let me propose to you that after death, and if Allah re-creates both of us again, I will like to marry you. *WILL YOU MARRY ME?*

Vice-Chancellor Sir, my colleagues in academia, my very dear students, distinguished ladies and gentlemen, I hereby rest my case. Thanks for the patience in listening to my story. God Bless! ! !

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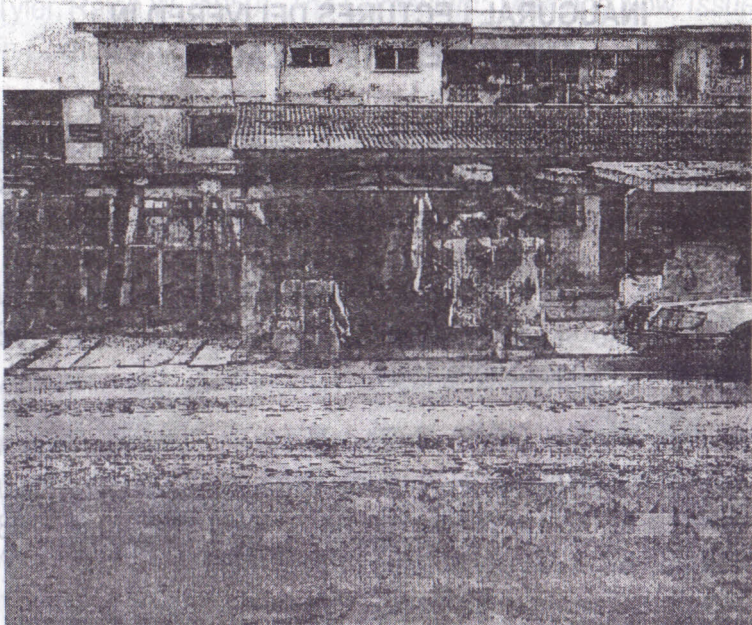
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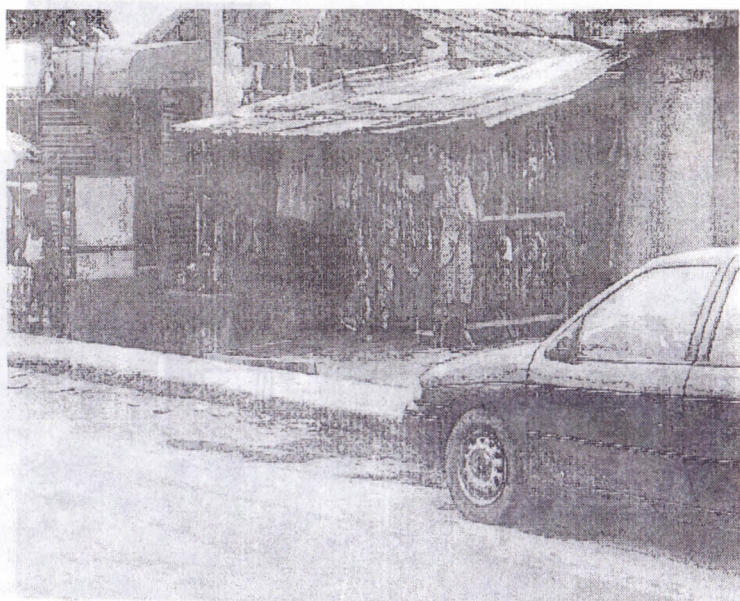
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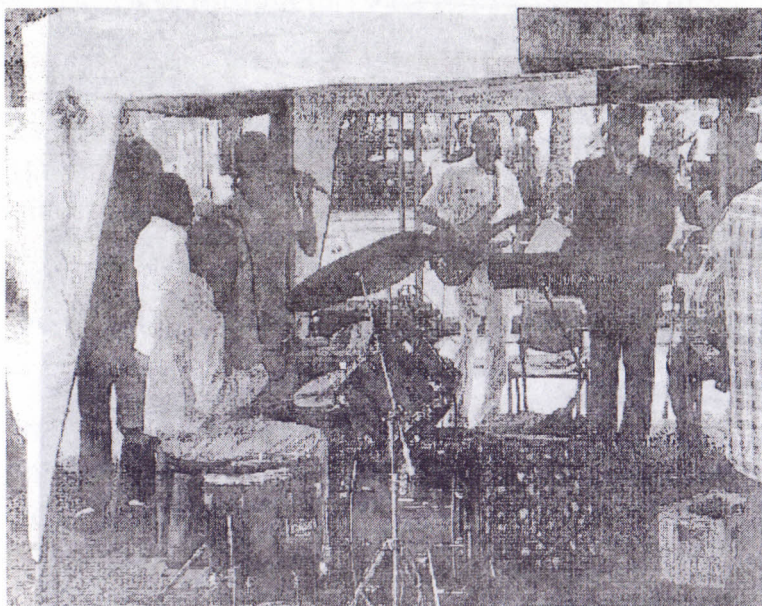


Appendix 1 - Adire Carnival in Abeokuta - Display and Tying Procedure



*Appendix II - Local Cottage Industry Set Up (Adire Dispay and Production)*

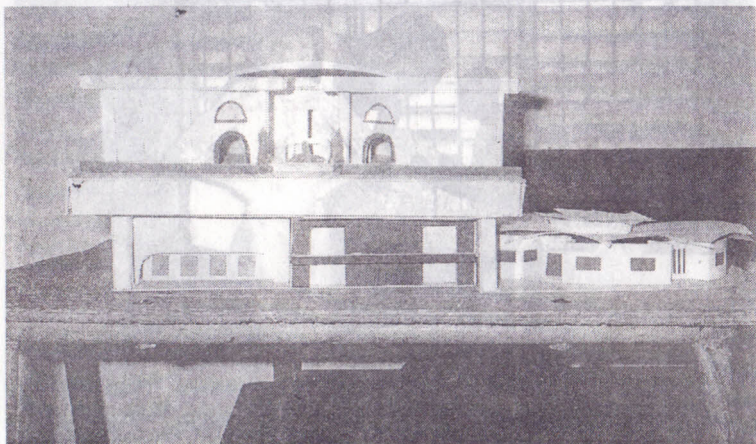
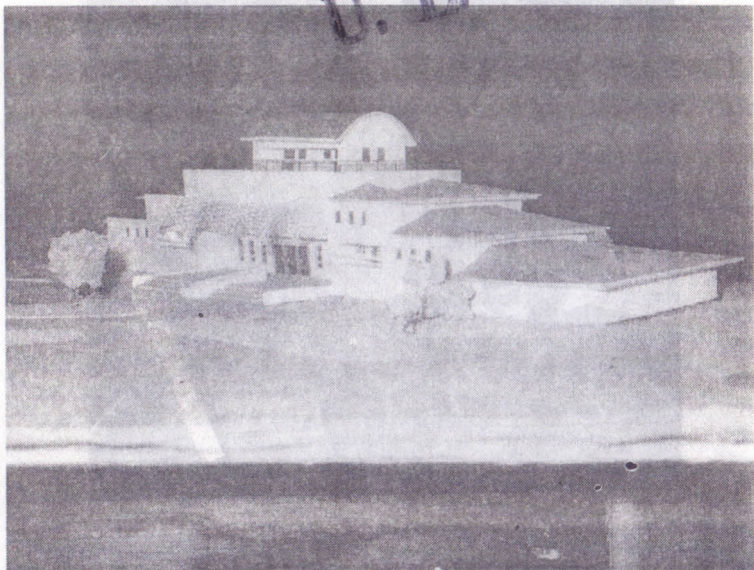




Appendix III - Experimental Workshop in Music and Drama



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Appendix IV - Proposed Architectural Models of Creative Arts  
Department in Unilag



*Unilag Visual Arts Students in Painting and Sculpture  
at Work in the Studio*

