

## Dance as Cultural Diplomacy

Josephine Awele Odunze

### Abstract

Diplomacy defines the acceptability and sometimes fortunes of nations and dance as a considerably important item in the diplomatic sphere can better be appreciated in cultural activities of a nation/state where all ethnic nationalities are represented in their various peculiar identities. The diversity in Nigerian dances gives credence to the diverse cultures from which they emerged. Dance itself is not merely a unification of symbols, the symbols contain also the language content of any given society. The conception of images, therefore becomes an expansion of the linguistic pattern of a group of people. These symbols and images help in the clarification of man's determination to understand his environment and express his inner feeling of celebration or sadness. Although dance as an art of movement that transmits images of feelings, ideas, and intentions into movement sequences has featured in the mobilization for cultural diplomacy, there is a growing awareness that it is capable of contributing, even more prominently, not just as an end but as a key constituting means towards that end. This paper critically defines and updates the concept of cultural diplomacy and explores the possible roles of dance in promoting the cultural diplomacy objectives of a community, state or country and this will inspire renewed efforts and greater commitment amongst the concerned institutions saddled with the implementation of cultural diplomacy in Nigeria at all levels. The work employs historical, literary methodologies and review of relevant literatures. Cultural diplomacy is seen as one of the greatest tools of achieving national objectives in cultural development and if well practiced, it can go a long way to change the wrong perception of Nigeria to the outside world.

### Introduction

Whilst the term, "cultural diplomacy," has only recently been established, evidence of its practice can be seen throughout history; it has existed as a practice for centuries. For instance, explorers, travellers, teachers and artists can be all considered as examples of informal ambassadors or early cultural diplomats. The establishment of regular trade routes in the colonial days enabled frequent exchange of information and cultural gifts between traders and government representatives.

Two broad approaches to conduct and assess international relations can be distinguished; these are hard power and soft power. The political scientist, Joseph Nye (2003 :pg 15-16), has made the distinction between the two, describing soft power as, "the ability to persuade through culture, values and ideas, as opposed to hard power, which conquers or coerces through military might"

While hard power approach has historically been a favoured policy of governments in conducting international and regional relations, the increasingly interconnected world stage highlights the need for co-operation on a new level. This is where soft power, as a form of cultural diplomacy, becomes significant; and it is on this theory of soft power that this research is based, since it has the ability to persuade through culture, values and ideas. On this basis, cultural diplomacy is not secondary to political diplomacy, but rather functions as an intrinsic aspect of it. Cultural diplomacy can therefore be seen as a vital foundation of all political activities.

### **Concept of Dance**

Dance, according to Bakare (1994:3), is “the rhythmic movement of the human body in time and space to make a statement”. Dance thrives on living experiences. Thus, it paves ways for its transmission from generation to generation which reflects the changes in social conditions. Dance therefore is regarded as a major art and an essential element in the celebration of events connected with every aspect of human life, and it plays a prominent role in entertainment. Historically, according to Jeleel Ojuade, (1997 :16).

dance is one of the first human activities which did not directly serve the mere survival of man. The experience of dance came as man's effort of expressing individual and collective feelings. Such existence of dance in the early periods of man may be witnessed only by pictorial representations, carved images of primitive people on the walls of the caves. The pictures were created in phases, showing the developmental stages of man within his developmental environment. The developmental processes of human societies have shown that their survival is predicated on a functional association in which men became a part of the broad communities and their activities were regulated by their social needs In Yerima, Bakare & Udoka, (2006:57).

Dance and movement are done for a particular need. Man does not just move for the sake of moving, the motivation comes from an identifiable source. This source could be external or just an internal need. Laban states that,

man moves in order to satisfy a need. He aims at something of value by his movement. It is easy to perceive the aim of a person's movement if it is directed at some tangible object. Yet there also exists some intangible value that inspires movements (1971:38).

The important point here is that movement is something of value to man. Thus we have two aims of movement – tangible and intangible value of dance. As Laban puts it, “movement has always been used for two distinct aims, the attainment of tangible values in all kinds of work and the approach to intangible value in prayer and worship” (pg,104).

Curt Sachs, however, takes a narrow view when he defines dance as, “rhythmic motion” (1965:7). What is lacking in his definition is that it does not exclude other rhythmic movements like running, rowing and turning a handle. He later formulated a better definition when he considered dance as all “rhythmic motion not related to the work motif” (pg21). Thus, dance is motion that arises from emotions. This view has also been expressed by exponents of expressionism. American philosopher and critic John Martin states that, “every emotional state tend to express itself in movement”(1983:30).

Early man danced to express his feeling about the most important event in his life. He believed that through dance, he could communicate with the spirit world to seek the help of the gods in taking control of the mysteries that surround him. So many definitions have been adduced to dance. These definitions are based principally on three factors, which are – dance as an expression of feelings, dance as imitation, and dance as pure movement of the human body in space and time. In whichever way one looks at the definitions, the key words which use imitation, expression and pure movement connote some ideas of an attempt to communicate. For instance, Ossie Eneke states that dance can be used to “communicate, entertain, inform, educate and mobilise a society towards achieving social cohesion or togetherness” (1991:2). The purpose is to use dance as a medium of communication as characters were portrayed using human events to entertain the audience.

The art of dance may be considered as artistic expression predicated on movement. This means that such expression involves the rhythmic movements of the body to music, especially with a view of expressing an emotion or an idea or to narrate a story. In whatever way it is considered, it has a function or a utility, which cannot be altogether expressed, in words but through the act of dancing itself according to Ojuade (1997:60).

Cultural exchange has been intertwined with the pursuit of foreign relations throughout history and it has become more important for us to pay attention to cultural diplomacy. We are moving from a world where the term was primarily concerned with relations between elites – where static and traditional cultural settings provided the opportunity and backdrop for relaxed ambassadorial and political contactsto a time where cultural exchange is fast moving and capable of profound effect, both laterally and upwardly to the extent that cultural diplomacy now directly affects and may even direct the more traditional forms of public diplomacy. It is so since everyone has got the right to

freely participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. Dance and other cultural activities, therefore, have proved a better mode to express and concretise such national and international relations and ties.

### **Dance, it's Therapeutic and Communicative Abilities**

According to Ossie Enekwe (1992:11), Dance is a very important activity in the lives of both man and animals. As a universal phenomenon, dance has a biological basic: the possibility it gives to man for both physical relaxation and emotional release. This has engaged the attention of scientists who have demonstrated that movement is essential to both human beings and animals for the release of emotional tension caused by both joyful and painful events. However, in man, dance acquires a new function of expressing abstract ideas. This is because man is superior to animals in his capacity for conceptual thought, his movement conveys sophisticated meanings in a more compact and rapid manner than speech.

Dance contains symbols, which have language value, in the minds of the audience and can thus be deciphered. Supporting this fact, Chris Ugolo asserts (2007:37), that since the human factor is very crucial to dance the moment you place it, that is, the dancer in space on a stage, meanings will begin to emerge, meanings about the sex, socio-cultural background and psychological state of the dancer, will begin to filter into the minds of the member of the audience.

Demas Nwoko further reiterates this fact when he said that dance is an aesthetic language with which the people speak (1981:468). Dance, as a non-verbal language, can thus communicate a variety of information and emotions through a mirror or by reflecting socio-political structure. It has to be noted, however, that this object is not intrinsic in dance content, as it is only subjected to the meanings that are associated with it in different societies. Its power to achieve the expected communicative intents is embedded in its sensory motor and aesthetic capability to create mood and a sense of situation for performers and spectators alike. Looking at few dances from Delta State, it will help us to understand the meanings of some of these communicative symbols:

### **The Dances in Perspective :**

#### **Egwu Aguba Of Ubulu-Uku**

Aguba Royal Dance is a dance of royalty, found among the Ozo title holders of the Ubuluku people of Delta State, performed by both men and women of very high social status. Its name is derived from the master drum used in the dance called Aguba. The mastery of the drumming and seamless execution is said to

be an innate prowess usually performed only by the initiates. its not usually done by the youths below the age of 35yrs. The movements and steady gaits exhume royalty. Its accessories consist of horse tails and elephant tusks which are not only expensive but difficult to get. It is indeed a beauty to behold. It has peculiar instrumentation and traditional equipment, it's costume is the impeccable hand woven white cloth of the anioma people popularly called Akwaocha.



(figure1 Aguba dance of Ubuluku People)

### **Song**

Odi enuoo nanyi jeli Aguba-oooo, Odi anioooo

Nanyi jeli aguba-oooo , na ofuonye adi egwu ini kpo aja

O agidigbo ,agidigbo yadio.

Ohohoho Aguba eje ana, ohohoh Aguba eje ana---ooo

### **Translation**

No matter how bad the situations are

We will dance Aguba

Because a man cannot single handedly dig a grave and fill it too.

O Agidigbo, Agidigboo it is well.

### **Egwu Ota Royal Dance Of Asaba**

Our environment can inspire dance steps; the graceful movement of a swan in water or a flamingo inspires the ballet dance and ball costume of the west and over time has been modified. This is no news as behavioural patterns of animals, birds and flies, which are non-verbal communications, are viewed as dance materials.. For example, the bee dance, which is a mating dance. ([https://en.wikipedia.org/wiki/The\\_Dying\\_Swan](https://en.wikipedia.org/wiki/The_Dying_Swan)).

When it comes to such dances that are inspired in the state, Egwu-ota dance of the Asaba people becomes one. Egwu Ota is a royal dance for kings during their installation ceremony or burial. It is peculiar to Asaba people since they are the only community known for an unadulterated version of the royal dance. A woman above seventy years is seen as a senior citizen and deserves an egwu ota complimentary performance. A man that was not initiated into Alor age grade, will never be given the egwu ota complimentary performance because he is not an Alor title holder. ( Ikpa Alor). When a young woman of about 20yrs dies, if her husband is an Alor title holder, she will be entitled to an Egwu ota complimentary performance in honour and respect for her husband. The history revolves around a mysterious bird and a hunter. Nnunu Agbama (the bird) revealed and taught the hunter the rhythm of the dance. It has varieties types such as -Ukele, Obinanzu, Nwuha, Akaja, Ozi.

Tikenke tinke (2x) tinkele tinkele ( the rhythmic sound of the bird)

This meeting persisted between the hunter and the bird for sometime, the hunter then realized the bird was singing and dancing with the repetition of a rhythm and dance in each of those encounters which according to the narrator, was more than five times. . The hunter returned home, assembled other men, narrated his experience, taught them the rhythm and movement of the song and dance. That was how egwu ota came into existence. It is usually performed by the Okwulegwe age grade (Men and women between the ages of 30 and 50) but danced by all. And usually danced with the Uya and Azuzu (horsetail and traditionally made hand-fan).

### Song

### Translation

Ama ndonuo iyo ama ndo

Greetings I bring to you

Ekene ekeneze bigwe-ao iyo amando

The greetings to a king is revered

Nwata kpoliam etiemeooo iyo ama ndo  
beating.

A child that insults elders, deserves

Ama donuooo iyo amandooooo

Greetings I Bring to the community.



(figure 2 Egwu Ota Royal Dance)

It is a graceful dance with hands raised, holding the horse tail and gentle moving with the swaying of the hips as it is being performed, Egwu-ota dance is specifically performed for Asaba royalty. A symbolic dance, Egwu-ota is performed during celebration moments and even at burial ceremonies but for the nobles and royalties only - it is for the Asagba (King) who is the highest traditional authority in Asaba, Traditional Council of elders and titled stakeholders in the society. Being a people that strongly believe in maintaining and preserving their culture, no traditional ceremony with the Asagba and the title-holders present is considered complete without performing Egwu-ota, especially the Igu-Aho and Iwaji festivals. Usually, it is the theme dance of the day. When gifts are presented and homage is paid to the Asagba, Egwu-ota is performed alongside. It is only during this time that ordinary citizens are allowed to perform the dance with their traditional heads.

Egwu-ota is performed with three small drums, a big drum, and a gong.

### **Egwu Amala of Aboh**

Egwu Amala of Aboh is a dance that combines music, movement and theatrical elements that distinguishes it from others and it is mostly done by the communities that live by the river bank. Egwu Amala originated from the river goddess to whom the dancers pay homage before they start their presentation publicly to any audience. It's origin can be traced to the river goddess who was said to have appeared to a woman in her dream, presented a paddle to her and taught her some of the dance steps and songs. The woman woke up and realized that she was in a dream. Since the learnt steps and songs etched in her mind, she remembered them and taught some other women she assembled till they mastered it. Egwu Amala means "paddle dance". It is synonymous with the inhabitants of the riverine area because of the features as a means of survival to the people unlike other paddle dances of the riverine areas.

Bakare(2005:76) says “Dance is a language which expresses the geographical locations, biological temperament, religious beliefs, political and historical experiences, social practice and economic peculiarities of the people that own it”.

Egwa amala encompasses unity of purpose that relates the daily life of the people such as the cultural belief system, values and attitudes of the people in cognizance to what is perceived as their life. It captures the different forms of traditional dance, its performance style such as occupational, childcare, royalty, leadership, adoration, beauty and paddling dances. All these movements take different steps and patterns, forms and are performed by different dancers depending on the positions and roles assigned to them as they are divided into four major parts : the *Obuzor/Obuanyinya*(Leader), *Umu Amala* (paddlers), *Okwommili* ( Water bailer), *Okpeazu*( Navigator or the last man on the boat). these are all structured in the canoe form/pattern. Isename (2019:136)

The egwa amala accessories include : a small paddle, horse tail, hankerchief, mirror, an effigy of the water goddess, maracas, gong, metal pot, traditional flute, smal bowl for bailing water from the canoe.



Figure3 Egwa Amala of Aboh at a function)

### Okanga Dance Of Ibusa

Okanga is a war dance but majorly performed for nobles and royalties. it is usually used to herald the entrance of warriors into a war front. it is said that Okanga will never go for any errand and come back defeated (flaunting its intimidating outlook/rythm) it is also performed at the burial ceremony of very



senior citizens of Anioma extraction, chiefs, kings and those that have brought great advancement and development to the community.

### **Song**

Ewewe Oyaho yadio Onye nkenke ebulu Ozu, Onye nkenke ebulu Ozu odi ka ozu na gba Osor

Kelekele Esike Nni ma bilibili anala lie (x3)

Oshimil ebuke ibu (x2) ma ugbo kawa ji aga oshimili.

Odilinma Nwaeze, na nwaeze akpaliba ibewe, odilinma nweze, odilinma nweze ana.

Ogiga ngelu uno we kolu PAPA, Na onyeoma nji je ogwu ana olu ndo

Ewe(x3) olu ndo olu wa gbui egbu olu ndo

### **Translation**

When a short man carries the corpse, it seems as if the corpse will speak or run

The river niger is too deep and wide but it will always be crossed with a boat

How can I be a harbinger of the news that the head warrior died in the war front.

All these are praise singing in the form of chant in honour of the late king or warrior.



Figure 5 Ema Royal Dancers



Figure 4 Okanga Dance of Ibusa  
**Ena Dance of the Urhobos.**

Ena is a royal dance from Urhobo culture performed in celebration of kings during coronations, investitures or annual festivals- it is exclusively beautiful in its pomp and pageantry. The complete costume from the royal hat, beads, the flowing wrapper, the traditional hand fans and the horsetails. these are not easy to come by. The accessories are expensive and usually not used for all occasions. it is truly royalty in songs, movements and gaits.

Song	Translation
Oyivwaro, Oyivwaro (2x)	who is that planning to confront
Didiomo yivwakaroro	the Warrior and the Brave
Oyivwaro	
Ogba Ghinivwgaran	The Brave should be wise
Wgaran	wise yes wise

In Africa, dance does not just happen, it must exist within a given context; that is to say, there must be an occasion for dance to exist. Dances in Africa, therefore, mainly express the beliefs of a community as a whole.

A collage of dances owe their origins to, and were created, performed and handed down without any written records by cultures of the nation state that now constitute what is geographically and politically known as Nigeria. The milieu from which they are derived clearly indicate that ideological differences and, perhaps, similarities exist. Thus, dance can be easily identified as the aesthetic correlate of the verbal counterpart of human and indigenous mode of communication within these cultures. They have, in the circumstance of our socio-political development, transformed into symbols of ethnic identification within the polity so much that we can easily identify and associate Ekpo dance with the Annang, Bata dance with the Yoruba, Maliki dance with the Kanuri, Ekombi dance with the Efik, as a few examples (*The Mask* vol. 5). And I add, Ema dance with the Urhobos, Aguba dance with the Ubulukus and Egwu amala with the Abohs.

### **Dance as a reflection of the human life**

The symbolisms in dance must not only aim at evoking emotions, but must be culturally relevant to be understood. Dance movements and expressions tell specific stories. If these stories are based on the life and beliefs of the community from which the dance emanates, members of the community will be watching to see how effectively the dance has interpreted their feelings and expectation. The consideration may not be on the finer aspect of dance, but on the effectiveness of the mode of interpretation. The criteria for evaluating and analysing creative dance are different from culture to culture. It is therefore important that a dance must be seen and assessed within the cultural context (Lo-Bamijoko 176).

### **Dance as Communication**

Effective communication occurs when the sender and receiver are involved. In all societies, dance is an expression of social organisation in that it differentiates and defines the roles of individuals, the sexes and groups within the society, social units, such as age groups, express their identity and cohesions of social significance and celebration. Dance expresses the economic and social life of a community. These dances are used to celebrate seasonal festivals related to the occupational cycle of that community. So these dances therefore become diplomatic in the representation of the cultural norms and values of these communities. Dance can therefore not be separated from the way of life of the people rather the way of life of the people is embedded in their dances.

## Cultural Diplomacy

Culture is a major determinant of how people perceive each other and negotiate their differences. Opportunities for global contact and exchange are proliferating, as never before; and because of those contacts, culture itself is changing. No longer can we think of relatively static cultures presenting themselves to each other for understanding and appraisal. Instead, cultures are meeting, mingling and morphing. Furthermore, culture and heritage are primary drivers of international tourism. Bound, Rachel, Holden, and Jones (2007:19)

Diplomacy refers to practices and institutions by which nations conduct their relations with one another. Originally, the English term, *diplomatic*, refers to the care and evaluation of official papers or archives, many of which were treaties. In the 18<sup>th</sup> Century diplomatic documents increasingly meant those pertaining to international relations, and the term diplomatic corps was used to signify the body of ambassadors, envoys and officials attached to foreign missions. In 1796, the British philosopher, Edmund Burke, castigated the French for their “double diplomacy” during the Napoleonic Wars, since then the term diplomacy has been associated with international politics and foreign policy. Iorngurum and Tsevendé (2013:56).

However, cultural diplomacy is the art of winning the hearts and minds of other people by attracting them through cultural activities and exchange. According to Hagher, cultural diplomacy is the principal tool with which the world can instil and embrace the culture of peace and diminish the culture of war (2011:I). An American scholar, Milton Cummings, defines cultural diplomacy as the exchange of ideas, information, art and other aspects of culture, among nations and their peoples, in order to foster mutual understanding, which can also be more of a one-way street than a two-way exchange, as when one nation concentrates its efforts on promoting the national language, explaining its policies and point of view, or “telling its story” to the rest of the world. Melissen, Sharp (2008:14).

Cultural diplomacy is generally regarded as one of the components of public diplomacy. When better understood, however, it has the potential to become a much more powerful tool for improving a country's image and its relations with other countries. It also contributes to domestic nation-building. Just as image has become an important aspect of public diplomacy, it has also gained importance in cultural diplomacy. Simon (2009:1)

Cultural diplomacy's increased emphasis on national image, particularly, showing a country's modern economic face, reflects the impact of globalisation on the manner in which countries are engaged internationally. Countries must compete – or at least feel as though they must – for foreign investment and for attracting skilled migrants, high-worth individuals, tourists, students and others. Countries have come to believe that their chances of competing successfully are enhanced by showing their national image to those

investing, or moving, or studying, and this presentation abroad of a national image is now frequently managed by governments within a framework of a nation's brand .Melissen(2008: 23).

Cultural exchange gives us the chance to appreciate points of commonality and, where there are differences, to understand the motivations and humanity that underlines them. As identity politics exert an increasing influence on domestic and international exchanges, these attributes make culture critical forum for negotiation and a medium of exchange in finding shared solutions. Cultural contact provides a forum for unofficial political relationship-building: it keeps open negotiating channels with countries where political connections are in jeopardy, and helps to recalibrate relationships for changing times with emerging powers such as India and China. In the future, alliances are just as likely to be forged along lines of cultural understanding as they are on economic or geographic ones. Obafemi & Ayakoroma (2011:106).

Despite increased attention on using nation branding to raise a country's profile and present its reputation internationally, the relationship between cultural diplomacy and branding remains weak. In the opinion of Melissen and Sharp, this is partly because nation branding is a very new concept, and lacks cultural diplomacy's antecedence.

## **Conclusion**

Conclusively, this research has been able to elucidate that Cultural diplomacy through dance, have the potential to become a more valuable tool for states in the future, and a more valued and significant component of the practice of public diplomacy. The study attempted to point out the vital roles that the symbols and imageries in these indigenous dances can play in the cultural diplomacy project through the recognition of the performances, appreciation and acceptability by the initiates, the citizens and even non-indigenes. The unity it provides and its ability to project these cultures in a good light to the public.

Culture can therefore show a state's personality in a way that connects with people and benefits both the practitioner and the receiver; it can show the true nature of a country and her people. The power of a cultural performance to connect to its audience, should not be underestimated. In the modern world, in which the messages of states are disseminated through public diplomacy, they are sometimes viewed with suspicion, and the declared values and ideas of state

frequently bear little resemblance to state's foreign policy actions, thus, cultural diplomacy can help overcome the gap.

Cultural diplomacy needs more advocates, more funding and needs to be delivered in such a way as to minimise the sometimes negative impact that officialdom has on the practice. Greater advocacy for the practice by politicians, bureaucrats, artists and others will be made easier if these groups better recognise the practice's potential. Cultural diplomacy can give substance to public diplomacy at a time when that practise has a large task ahead of it. When recognised as one of a number of branding strands and used in this way, cultural diplomacy can enhance national reputation abroad by adding an extra dimension to parallel business, tourism and public diplomacy branding strand. More involvement of the private sector is also advocated for. This study finally suggests that concerted efforts must be made to situate dance side by side with other arts and the relevance of dance in cultural development, diplomacy and national identity cannot be over emphasized.

## Works Cited

- Bakare, O.R. *Rudiments of Choreography Part 1*. Zaria: Space 2000 Publishers Ltd, (1994).
- Bound, K., Rachel, B., Holden, J., and Jones, S. “*Cultural Diplomacy*”. London: Demos, (2007). <<http://www.demos.co.uk/Publications/culturaldiplomacy>>.
- Enekwe, Ossie. *Theories of Dance in Nigeria*. Nsukka: Aba Press, 1991.
- Federal Ministry of Tourism, Culture and National Orientation. *National Policy on Culture*. Abuja, Federal Government Printer(2012).
- Hagher, Iyorwuese. “The Importance of Culture and Cultural Diplomacy in the Foreign Policy of Nigeria.” A Paper Presented at the Institute for Cultural Diplomacy (ICD), Berlin, 2011.
- Laban, Rudolf von. *The Mastery of Movement*. London: MacDonald and Evans Ltd, 1971.
- Martin, J. *Dance as a Means of Communication*. New York: OUP, 1983.
- Melissen, Jan. “The New Public Diplomacy: Between Theory and Practice.” In *The New Public Diplomacy: Soft Power in International Relations*. Basingstoke: PalgraveMacmillan, 2005: 3-27.
- Melissen, Sharp. *The Hague Journal of Diplomacy*. USA: Brill Academic Publishers, 2008.
- Mitchell, J. M. *International Cultural Relations*. London: Allen & Unwin, 1986.

- Ninkovich, Frank. *The Diplomacy of Ideas: US Foreign Policy and Cultural Relations 1938-1950*. Cambridge: University Press, 1981.
- Nwoko, Demas. *Search for a New African Theatre*. London: Pitman Press, 1981.
- Nye Jr., Joseph S. "Propaganda Isn't the Way: Soft Power." *The International Herald Tribune*, 10 Jan. 2003.
- Nye Jr., Joseph S. "You Can't Get Here From There." *The New York Times, Basic Books*. 2004.
- Soft Power. "The Means to Success in World Politics." New York: Public Affairs, 2004.
- Obafemi, Olu, and Ayakoroma, Barclays. *Perspectives on Cultural Administration in Nigeria*. Ibadan: Kraft Books Ltd, 2011.
- Ojuade Jeleel (1997) *The Secularization of Bata dance in south/western Nigeria, A study of some Bata dance and theatre groups*. Unpublished M.A Dissertation. Institute of African studies, University of Ibadan, Ibadan.
- Sachs, C. *World History of Dance*. New York: W. W. Norton and Co. Inc, 1965.
- Simon, M (2009) "A greater Role for Diplomacy" Netherland: Ragnhild Drange
- Ugolo, Chris. *Perspectives in Nigerian Dance Studies*. Ibadan: Caltop Publications (Nig.) Ltd, 2007.
- Yerima, A., Bakare, R., & Udoka, A. *Critical Perspective on Dance in Nigeria*. Ibadan: Kraft Books Ltd, 2006.

### Online Sources

- African Dance; [https://en.wikipedia.org/wiki/African\\_dance](https://en.wikipedia.org/wiki/African_dance). Assessed February, 2020.
- The Arts Diplomacy Festival 2012 "Cultural Diplomacy In Practice" Berlin; March 22-25,  
[http://www.culturaldiplomacy.org/academy/index.php?en\\_loam2012\\_agenda](http://www.culturaldiplomacy.org/academy/index.php?en_loam2012_agenda).  
25-01-2020
- Hagher. I; Public Diplomacy in Nigeria: Let the People play their part!  
[http://www.hagher.com/Cultural\\_diplomacy.html](http://www.hagher.com/Cultural_diplomacy.html) Assessed February, 2020
- Emeka Esogbue; Anioma Culture Speaks For Itself.  
<https://thepointernews.com/?p=26092>. Assessed March, 2020.
- Egwu-ota: Dance For Asaba Royalty. <http://thepointernews.com/?p=1685>.  
Assessed March 2020