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**Trends in Public and Private Support for Privately-
Owned Cultural Institutions in Nigeria: The
Example of the International Centre for the Arts,
Lagos**

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Abstract

Arts funding is a very important discourse which has become a crucial one in the world today, especially in the developing countries, and it can no longer be legitimately glossed over. This is because the developing countries want to bridge the wide gulf between them and the developed countries. The paper is thus aimed at establishing the need to recognize and support the arts in the development of culture. In the process, an attempt is made to examine significant developments and trends in public and private support for the arts in relation to privately-owned cultural institutions in Nigeria. Particular reference is made to the International Centre for the Arts, Lagos (ICAL).

This is with a view to examine the extent to which they have been enjoying the support of the public and private initiatives.

Introduction

Different types of cultural institutions exist in different parts of the world, each with its own distinctive features and objectives. Although the various kinds are primarily aimed at preservation of culture, promotion of culture and presentation of culture, their nature varies on the basis of the motivation or *raison d'être* behind their establishment. While some cultural institutions are out to make profit, others are non-profit oriented. The Commercial, Resident, Educational and Community, or Amateur theatres are types whose motivating factors differ from one another. For instance, the motivation behind the establishment of a commercial theatre may be to “make money” while that of educational theatre which normally exists as part of formal educational institutions of learning, may be to train professionals, scholars and critics in theatre arts in addition to producing works of artistic excellence.

The community or amateur theatre on the other hand, may be motivated by the desire of a group of people to socialize, thereby coming together to partake in group activities. Even though the Educational and Community theatres, may in the course of their practice, make profits from productions, the profit motive still remains a secondary principle. The Resident theatre may operate for profit or otherwise but while the profit-oriented one may be set up essentially as a business, the non-profit oriented one may be governed by the desire to produce good theatres. Other examples of such arts institutions are opera houses, Arts Galleries and Exhibition Centres, Museums, Cultural or Arts Centres, etc. These artistic and cultural organizations are mostly established by the government of a state for the promotion, preservation and presentation of the arts and cultural activities in its domain. Sometimes, such organizations are established by private bodies or individuals who may simply be arts promoters or business investors in the arts.

Many scholars have aired their views on how the arts can be supported by society. One of the most relevant articles is that titled “How Society Supports the Arts: Four Views”. It is a collection of four views of different scholars whose remarks were adapted from a panel discussion sponsored by the International Centre for Economic Policy Studies in New York. The

panellists included Lewis Lapham, Hilton Kramer, Samuel Lipman and Michael Joyce. In his own view sub-titled “Eliminate Federal Funding to the Arts”, Lewis Lapham (3-4) seems rather uncomfortable with the government getting involved in the business of patronage, underscoring the role of the federal government in supporting the arts. Lapham observes that, despite its benevolent intentions, the government does not know how to play the role of a patron because the bureaucrats cannot help but to commission mediocre work. He is, however, of the view that the government can encourage artistic expression having distinguished between patronage and encouragement. Hilton Kramer, the second contributor to the debate on how society can support the arts, opines that the individual artist forms the creative nexus of the culture. Kramer is therefore not in support of increasing budgets going to the arts with very little of it coming directly to the artist himself. He is obviously more concerned with who should be supported rather than who should provide the subsidy. The third view on how society supports the arts is that of Samuel Lipman under the title “what if the present is an unexceptional period for art?” In his own contribution, Lipman observes that support should go to the arts because they are art; not when their faith seems grounded more in hope than in reality. Lipman elaborates:

If there is real art, then of course it should be supported. If on the other hand there is not much at the moment, then more still must be given so that the flow of art can be induced to resume (6).

The implication is that before the idea of art can be supported, there must be art to support. The question this poses is, how real are the arts to be supported? The fourth and last contributor to the debate on “How Society Supports the Arts” seems to take the most reasonable and objective position, having seen the need to encourage the existence of a diversity of patrons. Michael Joyce explains further:

The obvious point is that one wants many sponsors, many different centres of authority, in as many non-bureaucratic forms as possible. The less diversity in patronage, the fewer alternatives for the artist and the more likely the patron will be to abuse his position (7).

He however, opines that the private sector should be a patron of first resort while the federal government must be the patron of last resort, especially in

areas which the private sector may from time to time be unwilling to support to the necessary extent.

The fact is that the survival of the arts depends on subsidies. In the words of Karen King and Mark Blaug inquiring into public patronage of the arts:

If the arts are to survive somebody must pay for them, and if the burden of subsidy, purchase or guarantee has become too heavy for the private patron, it must be shouldered by the public (9).

However, it is heartwarming to note that the task of cultural promotion, preservation and presentation is fast becoming a community responsibility in Nigeria. Both the government and private individuals continue to participate in this exercise. This paper therefore examines significant developments and trends in public and private support for the arts in relation to privately-owned cultural institutions in Nigeria. Particular reference is made to the International Centre for the Arts, Lagos (ICAL). The ultimate objective is to examine the extent to which they have been enjoying the support of the public and private initiatives.

Brief historical insight into the International Centre for the Arts Lagos (ICAL)

The International Centre for the Arts Lagos (ICAL) was established in 1993 with a mission to: “Develop Strategies for, and Train Art Managers, Specific Skills in Fund - Raising, Arts Marketing and Public Relations, and Production Management; and to Promote International Cultural Exchanges and Co-operation between Nigeria and other countries of the world” as quoted by Umukoro (138).

It was conceived at the tail end of a 5-week international seminar on culture and development which was attended by Gbenga Sonuga, the artistic director and chief executive officer, at the University of Pittsburgh, Pennsylvania, U.S.A in mid-1991. According to Sonuga, this seminar was a most stimulating experience which focused on the development and management of cultural institutions world-wide. Within a year, the concept had crystallised into a clear – cut mission “to promote international cultural relations, and to develop a curriculum for the promotion and management of the arts” as quoted by Umukoro (138).

By the end of 1992, a patron for the centre was found in the person of Chief Segun Olusola (now late) who had just completed a 5½ - year sojourn in Ethiopia, as Nigeria's Ambassador. As a man of the arts, he was a broadcaster, television personality, cultural motivator and diplomat. Between Gbenga Sonuga, the artistic director and chief executive officer, and Chief Segun Olusola, as the chairman, plans were finalized to establish the centre as a non-profit organization, and a company limited by guarantee. This is with a view to provide a much-needed forum for artists and writers, as well as patrons of the arts to meet on a regular basis, in pursuit of its noble objectives. From inception, therefore, the centre provided a much needed forum for Africans and Africans in Diaspora to interact on a regular basis and has built up a network in Africa, comprising the African Museum and Training Institute (AMTI) in Debre Zeit, Ethiopia, the Paa Yaa Paa Arts Centre in Nairobi, Kenya, and the International Centre for African Music and Dance (ICAMD) in Accra, Ghana, all with a view to promote International Cultural Relations and Arts Management/ Consultancy.

Three years later, ICAL (International Centre for the Arts, Lagos) was granted approval to renovate and put to cultural use the Old District Officer's Quarters situated in the Government Reserved Area (GRA) Marina, Badagry, between the Lagos Library Board (Badagry Branch) and the Agricultural Development Project Fisheries Office. This was as contained in a letter dated 13th January, 1995 and titled: ***Approval for the Use of District Officer's House Marina, Badagry***. It was to convey the approval of the then Military Administrator for Lagos State, Colonel Olagunsoye Oyinlola, for the allocation of the District Officer's House on the Marina in Badagry for the temporary use of the centre. It will be recalled that the Old District Officer's quarters (now renamed ICAL House) was the first administrative block of offices in Nigeria having been constructed in 1863. This was where the administration of the entire Nigerian British Colony was carried on from here even before the city of Lagos became the new administrative centre.

In a letter dated 11th May 1995, to His Excellency, Col. Olagunsoye Oyinlola, in which Chief Segun Olusola (Mni.) acknowledged his letter of approval, Ref. No. LS/S.71/BDG.30/19 of 13th January 1995, for ICAL to use the District Officer's House on the Marina in Badagry, as its temporary location, it was presented for his kind consideration and approval, the proposal outlined below for the restoration and utilization of this historical building, both on the short-term and long-term bases.

- i) That ICAL organize the raising of funds from both public and private sectors to restore the building, much in the same manner that the Glover Memorial Hall has been restored in the past few years.
- ii) That ICAL utilize the building as its training and production centre for a minimum period of five years, subject to review thereafter.
- iii) That Lagos State Government subvent the continuous renovation and rehabilitation of the building on an annual basis for the period of five years.

This proposal was made in view of the realization that the District Officer's Building is a historical monument of Lagos State and will require government and private sectors' support in rehabilitating it, as well as government patronage in ensuring its continued use in perpetuity. Chief Segun Olusola states further:

What ICAL brings to this venture is our experience in rescuing and putting to maximum use existing cultural facilities, and our expectation is to use the District Officer's house to attract to Badagry, a large community of patrons and artists in the development of the state's cultural tourism potentials (2).

With ICAL House as a solid base in Nigeria's historic town of Badagry, perhaps it is well positioned not only to reach out to the international cultural world but also to welcome and host in Nigeria, international groups and artists who wish to experience African Culture first-hand, on bi-lateral cultural exchange programmes.

Defining the goals and objectives of the International Centre for the Arts Lagos (ICAL)

ICAL is a non-governmental and non-profit organization incorporated in 1993 as a company limited by guarantee. That is, essentially, it was registered as a company not limited by shares. The aims and objectives span through the promotion of International Cultural Relations and Arts Management/Consultancy. The strategy is to select, package, expose and promote the best of African Arts, Crafts, Food, Fashion, Publications Internationally through regular cultural exchanges.

In the light of these missions, the primary aims and objectives have been outlined as follows:

- 1) to serve as a forum for artists, writers and performers to meet regularly.
- 2) to promote international cultural co-operation and exchanges.
- 3) to serve as an international centre for the arts, for gathering and disseminating information world-wide.
- 4) to collaborate and liaise with similar organizations in Nigeria and worldwide in promoting the performing and design arts.
- 5) to raise and assist to raise funds for the arts, and other cultural products.
- 6) to educate the young on the role, relevance and the value of the arts.
- 7) to organize and attend seminars, conferences, festivals and gatherings connected with cultural development, and the encouragement of the growth of the arts.
- 8) to organize shows, performances and exhibitions which promote artists and the arts.
- 9) to assist artists, art organizations, cultural associations and individuals to present their proposals to potential sponsors.
- 10) to provide administrative, management, agency and secretarial services to registered artists, writers and performers.

Some of these objectives naturally dovetail into one another, though the fifth point seems to be weightiest, on which other objectives depend for their successful execution. International Cultural Relations, when properly promoted and developed lead to goodwill and peace amongst nations, and the resultant benefits of progress and economic well-being, as well as to the overall enhancement of human civilization. This was why the Unesco World Decade for Cultural Development (1988-97) adopted as its four major goals:

- i) acknowledging the cultural dimension of development
- ii) affirming and enriching cultural identities

- iii) broadening participation in cultural life, and
- iv) promoting international cultural co-operation.

The main objectives of the centre's promotion of international cultural relations (which incidentally is a child of the World Decade for Cultural Development) are to:

- 1) propagate and exchange traditional forms and techniques in music, dance, theatre, and the visual arts between artists from all over the world.
- 2) foster the improvement of opportunities for talented artists and performers.
- 3) exchange ideas at international levels, especially in the development of artistic excellence in contemporary works.
- 4) foster a better understanding of African Cultural Philosophy not only between artists, but between countries; and
- 5) encourage mutual education, economic interchange and transfer of cultural goods, research, understanding and practice of authentic African traditions and cultural heritage.

The following extracts from the chairman's (Chief Segun Olusola, mni) address at the meeting of the ICAL Board of Trustees on April 2nd, 1993 at the Glover Memorial Hall, perhaps sum up for us the purpose, mission and hope of the centre:

The centre, no matter how old in concept, no matter how slow in coming, and no matter how painful in realization, stands for that external wish by man throughout the ages to improve his lot by seeking to improve the lot of mankind. Even in a world where everything else is failing, where all standards are failing and all values are being gradually debased, the best in man still struggles for survival, and for articulation... Ladies and Gentlemen, you are all engaged in a bold attempt to withstand the ravages of the times through re-dedication to a Culture of Excellence, Creativity and Dignified Existence, a culture which extols the ability of man to always improve his lot, by designing ingenious

solutions to his most worrisome problems of day to day existence... Such ingenious solutions naturally spring to life in an environment structured to support human existence and human development through creative activities such as the centre intends to organize on a regular basis.... The centre will become a power-house of ideals, and a think-tank which would examine the ills of our nation in a most sympathetic and patriotic manner, such that the end-result would translate into an improvement of the human condition-not only for our own people, but also for our brothers and sisters in the Diaspora.

Towards achieving the goals and objectives of the International Centre for the Arts Lagos (ICAL)

ICAL's mission is to develop strategies and to train artists and artist-managers specific skills in fund raising for cultural activities, good public relations and marketing of artistic products, as well as production management of cultural industries, such as theatre and television production, and cinematographic and photographic production, design and fine arts, publications and packaging of entertainment programmes, festivals and other tourism potentials. ICAL is therefore developing relevant curricula and courses in fund-raising and management of cultural industries, marketing and public relations for the arts, and production management and execution of commissions. Other activities include the organization of lectures, seminars and workshops especially in collaboration with other cultural and artistic organizations such as the National Institute for Cultural Orientation (NICO), the Coalition of Nigerian Artists (CONA), the National Council for Arts and Culture (NCAC), and the National Commission for Museums and Monuments (NCMM). Their activities also include attendance at national and international festivals such as NAFEST, the National Fair on Creativity, PANAFEST (Pan African Historical Theatre Festival, Ghana), GRAHAMSTOWN Festival in South Africa and collaboration and inter-cultural exchanges with African and other countries of the world (e.g. African Museum of Art and Training Institute in Debre Zeit, Ethiopia, the Wajumbe Cultural Institute, San Francisco, U.S.A., Iwalewa Haus, Bayreuth, Germany and the Athea-Hall Theatre Company, London, U.K. Since its inception in 1993 to 1999 when this research was

carried out, ICAL has engaged in series of activities both at the national and international levels.

The year 1993, which was the inaugural year, was significant for the establishment and organizational build up of the centre with press conferences announcing the birth of the organization; and the hosting of ATHEA-HALL Theatre Company, from Brixton, London, on a 30 days performance tour of Nigeria, in the month of April. The hosting was in collaboration with the Lagos State Council for Arts and Culture and New Culture Studios, Ibadan. The tour took the company and a 12-man technical team through several performances from Lagos to Badagry, Ibadan, and Abeokuta with the performance of “1888-A PLAY FOR FREEDOM” whose theme was EMANCIPATION and the struggle for the freedom from oppression. On September 25th and 27th of the same inaugural year, the artistic director of ICAL, Mr. Gbenga Sonuga, paid a visit to the UNESCO offices in Paris. This was made possible through a 5-week study grant by the French government, utilized at the University of Grenoble, at the end of which he spent some days in Paris. Of note were contacts made with Mr. Yemi Lijadu, a UNESCO consultant; Mr. Andre-Louis Perinetti, his former lecturer at the University of Paris and current secretary general of the International Theatre Institute (ITI) and the visit to Prof. Gabriel Olusanya, Nigeria’s Ambassador to France. The formal presentation of the award of “Chevalier dans l’ Ordre des Palmes Academiques” to Mr. Gbenga Sonuga, for his contributions to French culture, announced since July, was made in October by the French Ambassador to Nigeria, on behalf of the French government.

Resuscitation of *ARTS ILLUSTRATED WEEKLY* in collaboration with the publisher, Hakeem O. Shitta (now late), running for 12 issues (January-March), was ICAL’s first assignment for the year 1994’s organizational build-up. In February, an organization support was also given to the formation of the Coalition of Nigerian Artists (CONA) with ICAL’s chairman presiding over all inaugural sessions. Another organizational and sponsorship support was given to “TONES & COLOURS”, Dora Ifudu’s week-long exhibition of her painting and poetry, and the sponsorship rally for the completion of her long playing album titled ENCHANTED in March. In the same month was professional support to the Lagos State Chapter of the National Association of Nigeria Theatre Arts Practitioners (NANTAP) in the celebration of World Theatre Day, and the demise of Segun Taiwo, founder

of Ayota Arts Centre in Ajegunle, and a founding member of ICAL's executive committee. Other activities during the first half of the year included re-opening of AJIBULU-MONIYA GALLERY (a private home gallery of the Olusolas) with an exhibition of the paintings on goat skin of the Lemma Guya School, which marked the commencement of a collaboration with the African Art Museum and Training Institute, Debre Zeit, Ethiopia and production of "EYIN AWO" concert, designed and produced by Prince Michael Ajose on behalf of LAGOS HERITAGE. This was a drama and music (live band) presentation of life in Lagos of yester-years, at Lagos Island Club. Collaborations with both governmental and non-governmental cultural organizations embraced the copyright commission's national workshop on copyright and the film industry; training and rehabilitation of four key members of Ayota youth performers; financial support for the celebration of Bode Osanyin's Writers' Resort 7th Anniversary with an international seminar on literature and financial support for the re-equipment of *EPPI FANIO's FAROFA DANCERS*; and presentation of papers by the chairman and artistic director respectively, at the National Institute for Cultural Orientation (NICO) 2-day course on *PERSPECTIVES IN NIGERIA'S CULTURAL DIPLOMACY*. The second half of the year was dedicated to developing an intra-african network of associates, particularly with Ethiopia's Lemma Guya, Ghana's Professor Kwabena Nketia, and Kenya's Elimo Njau; designing a fun-and-awareness-raising cultural programme for the Africa 95 Nigeria Committee; and participating in the 2nd Pan-African Historical Theatre Festival-PANAFEST 94 in Ghana.

Highlights of ICAL's activities in 1995 were:

- (a) planning and execution of project talking drum, a 7-day, UNESCO-sponsored practical workshop on the making, maintenance and playing of the Talking Drum, and other African percussive instruments;
- (b) the design and execution of ARTS FAIR 95, commissioned by the African '95 Nigeria Committee;
- (c) organizational and financial support for the dedication of New Culture Studios, Ibadan, and the establishment on its premises of a New Mbari Club was provided by the centre, whose members participated fully in the various activities organized for the occasion.

- (d) ICAL's 1st International Patrons Night which was sponsored by DPMS (Data Processing and Marketing Services). It was an evening of classical Beta-Dundun drumming and dancing, fashion fair, and contemporary African Dance Theatre presentations at the MUSON Centre, Onikan, Lagos.
- (e) the development of an ICAL national network of affiliations extending from New Culture Studios to the Department of Theatre Arts and Institute of African Studies, University of Ibadan; Kave Cultural Club, housing the Omitun Cultural Troupe, both based in Ibadan and to the Departments of Dramatic Arts and Fine Arts, Obafemi Awolowo University, Ile-Ife; Departments of Dramatic Arts and Fine Arts, University of Nigeria Nsukka and to Professor Uche Okeke's Asele Nimo Institute, in pursuit of a proposed exhibition of the "ZARIA MASTERS".
- (f) the first ICAL cultural exchange visit to Britain (in October/November) which was planned to celebrate HEROES WEEKS with the ATHEA-HALL THEATRE company in Brixton, London and
- (g) the inauguration of KWANZAA celebration under the auspices of ICAL by H.R.H. De wheno Aholu Menu Toyi I, Akran of Badagry, at his palace in Badagry, and ICAL's family retreat programme at ASCON, TOPO, Badagry, as well as attendance at NAFEST 95 (the National Creativity Fair) in Abeokuta, rounded out the year for ICAL.

The year 1996 was ushered in with the formal commencement of rehabilitation works on the old historical building, now being used for cultural purposes, by the inauguration of ICAL HOUSE BAZAAR. According to an information leaflet, ICAL House Bazaar is a periodic sales salon of ARTS, CRAFTS FASHION and a wide range of cultural products, accompanied by performances (story-telling, singing and dancing) and all aimed at raising funds for the renovation of a Lagos State Historical Monument, the Old District Officer's Quarters, in the G.R.A. Marina, Badagry. The uniqueness of the Bazaar is the absence of middle-men in the buying and selling of the arts, artifacts and cultural products. The aim is to develop the Baazar into a "bargain market" where patrons and art lovers can be assured of buying the genuine article, at the best price, while interacting

with the producers of these goods. The design and execution of ARTS FAIR 96, a multi-layered and multi-venue event, was a monumental follow-up to ARTS FAIR '95 and featured fashion by the Fashion Designers Association of Nigeria (FADAN) at the National Museum, and the MUSON Centre, Lagos. Further step in support of the arts was taken in the period under review with the initiation of an ICAL/ASCON (Administrative Staff College of Nigeria) collaboration geared towards the development of an appropriate curriculum in Cultural Administration and Arts Management for Nigeria.

Activities in the year 1997 included the commission of ICAL, by the Musical Society of Nigeria (MUSON), to present an evening's programme of traditional music and dance, and choral songs during the first MUSON Festival in February. Segun Sofowote produced and directed an evening of excellent entertainment, which incorporated the dances of Muiyiwa Osinaike's BLACK MARBLES and choral singing by notes and tones. Also in the same year, a series of three workshops was conducted for the Nigerian French Language village, Badagry, in August. The commissioning of ICAL, by the Musical Society of Nigeria, to perform during the first MUSON festival was reported to be an important success.

In an effort to promote international cultural relations, ICAL was invited to participate in an African festival in the Tyrol, Austria, between June 26th and July 6th, 1998. The 10-day event featured performances by over fifty musicians, dancers and artists from the West African sub-region. Africa in Tyrol provided an opportunity, in Europe, to sample a bit of Africa. Visitors to the event were opportune to taste African cuisine, listen to African music, learn African dance-steps, observe the process for making tie-and-dye cloth, and play traditional African games.

With the recent face-lift at ICAL House, courtesy of the Lagos State Government, and in the spirit of Nigeria 99, 10th FIFA WORLD YOUTH SOCCER CHAMPIONSHIP, Saturday 17th April, 1999 was a special day at ICAL House Bazaar when the Africuisine of Nigeria delicacies, popular foods, drinks and snacks opened all day. The Africuisine Lunch Hour was a weekly affair held every Thursday in April, 1999, between 12.30 and 3.30pm. It was gathered that the choice of the day was due to the fact that Thursday is the last working day in Badagry.

On this issue of achieving the goals and objectives of the centre, Gbenga Sonuga (during an interview with the present writer on April 8th, 1999)

summarizes as follows: “we simply design programmes, bring them up, organize them, find money to execute them”. To what extent has been the support for the organization in achieving the set goals and objectives? An attempt to answer this fundamental question leads us logically to our next discussion of the financial involvement of the public in supporting the various cultural activities. The first five (5) years of its existence (1993-97) shall be examined to determine this.

Financial Analysis/ICAL’s Funding Policy

It is one thing for an organization to design a programme; it is another aspect to execute it for the set goals and objectives to be achieved. And any organization would have its funding policy. It has also been established that fund-raising for the arts is unlikely to succeed unless it is based on a plan. As Carl, W. Shaver, a respected leader in the fund-raising field and president of his New York firm, has phrased it as quoted by Langley:

Successful fund-raising is when the right person asks the right prospect for the right amount for the right reason at the right time (254).

The fact is that cultural institutions are what you make of them and that the question of whether to establish them, to support them or to seek new alternatives is, in the final analysis, dependent upon how they function or can be made to function in specific situations. Thus, if community and other arts centres are properly managed, their dependence on government funding will be much more minimized. It therefore follows that if the arts must retain its rightful position in the scheme of national activities and in the well being of the people, the need for self-balancing techniques to sustain the arts is incontrovertible, especially with the dwindling of government funding.

ICAL’s funding policy has been dictated by the realities of the times, and a firm belief that patrons and lovers of the arts will always provide essential support for creative and cultural activities, if they are properly approached with well packaged proposals. This is also to say that accountability, even when un-solicited, also provides a strong incentive to current and potential donors, and so do prompt and correct acknowledgements.

The year 1993, the inaugural year, saw the hosting of ATHEA-HALL with a projected budget of one million naira (N1,000,000.00). Records show that the

actual cash receipts amounted to about 25% of the budget mainly composed of grants from Lagos and Ogun State governments, and personal donations from the Chairman, Chief Segun Olusola, Chief (Mrs) Opral Benson, Omoba Kole Ojutalayo, Lagos Island Local Government, Mr. Demas Nwoko, Nationwide Merchant Bank Ltd among others. In-kind contribution which could be assessed amounted to about ₦350,000.00 attributed to the Badagry Local Government, Capital Gate Ltd; Modespno (Nigeria) Ltd; the Nigerian West-Indian Association, Lagos Heritage, New Culture Studios, Ibadan, The Group (Ibadan); Mr. Akin Aina (Ibadan), and Ayota Arts Centre, Ajegunle, Lagos. Also worthy of note are the active membership's financial contributions of the executive committee of ICAL and the incorporation of the centre as a company limited by guarantee, funded by Messrs Banwo and Ighodalo (Solicitors).

It was also gathered that early in the year 1994, ICAL assisted in raising funds for Dora Ifudu's Exhibition titled "TONES and COLOURS" to the tune of ₦95,000.00; Prominent donors were Chief Kesington Adebute who supported with ₦25,000.00; Chief Segun Olusola assisted with ₦25,000.00; Sheraton Hotel donated ₦25,000.00, among others. Two other commissions received in the first half of the year were the re-opening of Ajibulu-Moniya Gallery and the production of Eyin-Awo Concert. Each commission was funded to the tune of ₦250,000.00 by Chief Segun Olusola and Prince Michael Ajose respectively, and provided fees and professional charges for all artists concerned, with the centre earning no fees on either assignment. Two financial contributions of ₦5,000.00 each were also reported to have been made by the chairman, Chief Segun Olusola, to two cultural associations; and the cost of training and rehabilitation of four (4) key members of Ayota Youth Performers, amounting to about ₦15,000.00 was borne jointly by the chairman and the artistic director. It was further gathered that the chairman advanced loans totalling ₦15,000.00 to two artists and supported other events and activities relevant to cultural promotion. The artistic director's trip to Ethiopia and Kenya in July 1994, which initiated ICAL's inter-African networking was sponsored by the chairman to the tune of about ₦34,000.00 and an accommodation and feeding allowance of \$ 500.00 (Five hundred U.S. dollars) for the week-long trip. The Pan-African Historical Festival in Ghana (PANAFEST 94), which took place in December was jointly sponsored by the chairman and the vice-chairman,

Chief (Mrs.) Opral Benson, to the tune of almost ₦500,000.00 and included cost of transportation to and from, the hire and construction of an allocated stall at the Trade Fair Complex, as well as accommodation/feeding of a 5-member delegation, headed by the artistic director.

Funding of cultural activities started with UNESCO's support to the tune of ₦26,000.00 for preparations, and ₦144,000.00 for execution in 1995. An additional sum of \$500 (Five hundred US Dollars) was given to the artistic director, as consultant's fee, at the completion of the project and submission of a report. After a proposed budget in February, which had been claimed to be severely pruned down, the Africa '95 Nigeria committee expended a sum of about ₦350,000.00 in disbursements through ICAL, for the execution of ARTS FAIR '95. Further concerted efforts were made to establish its national net-work of affiliates and trips to the western and the eastern parts of the country cost a total of about ₦30,000.00 and the use of the AREF (The African Reguees Foundation) car, both donated by the chairman, Chief Segun Olusola. In a highly remarkable push towards consolidating its inter-African network, both the chairman and the artistic director made forays again in July into Ethiopia, Kenya and Ghana, separately, and at different times. The trips which on the whole cost in the region of ₦300,000.00 to execute was also provided by the chairman. The tri-partite Lemma Guya School Exhibition, sponsored wholly by Ajibulu-Moniya Gallery, opened at the Novotel Hotel in Accra, remained open for a month at a cost of over ₦250,000.00. In a related development, the Wakiliu Adamawa was said to have made a personal donation of GBPI, 000.00 (One thousand pound sterling) about ₦127,000.00 to ICAL for its 1995 cultural exchange visit to London. The dance studio workshop at the New Culture Studios, Ibadan, was also gathered to have been made possible by earned income amounting to about ₦14,000.00 and a commission by WAMDEVIN to perform at Otta, for which the sum of ₦35,000.00 was paid. ICAL's 1st International Patrons Night at which performed both the workshop team from Ibadan and the AJIBULU-BATA DUNDUN ENSEMBLE, was sponsored to the tune of ₦500,000.00 by Data Processing and Marketing Services (DPMS). The production of Ola Rotimi's *The Gods Are Not To Blame* as commissioned by MBHS Old Girls Association was to the tune of ₦120,000.00, while the first International Exchange visit to London in October/November, 1995, was partly sponsored and partly assisted by the chairman, who paid for the artistic directors' ticket and loaned ICAL (for the first time) the sum of ₦200,000.00

to enable Ms. Peju Sodeinde, and Prince C.S.A. Akran to participate in the

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the dedication of New Culture Studios in Ibadan and the inaugural celebration of KWANZAA in Badagry, attracted financial assistance from ICAL to the tune of ₦20,000.00 which was contributed by the artistic director, Mr. Gbenga Sonuga.

Fund-raising for the year 1996 began with the first Fela Sowande Memorial Lecture in February, on which a total sum of approximately ₦120,000.00 was reported to have been expended. Although ARTS FAIR '96 in April started with an ambitious budget of ₦1 million naira, it received cash donations of ₦43,750.00 from DPMS; ₦50,000.00 from MOBIL; and a loan of ₦100,000.00 from the chairman, Chief Segun Olusola. The renovation exercise and first stage activation of ICAL HOUSE in Badagry was made possible with the sum of one million naira received by ICAL from the Lagos State Government in August.

The first quarter of 1997 saw two ICAL officials in London working towards obtaining work permits for 19 members scheduled to participate in the October Black History Month. The whole cost of processing the application and ground transportation for three months, amounting to about GBP 500.00 (Five hundred pounds sterling); two return air tickets at GBP 300.00 (three hundred pounds sterling) each were provided by the artistic director and Ms Peju Sodeinde from their private resources and a small commission from a limited sale of goods and publications from 1996. U.K. ICAL coordinator, Mr. Jimi Olusola, was credited with a contribution of GBP 100.00 (One hundred pounds sterling) and Robert Omole, ICAL's U.K. promoter, who was said to have given an inestimable amount of time and money, traveling eight times to Sheffield, in as many months, to present ICAL's case. The sum of ₦100,000.00 was also provided for the execution of ICAL's performance of an evening of traditional songs, dances and choral singing as commissioned by the Musical Society of Nigeria (MUSON) during its first festival.

Thus financial responsibility for day-to-day running has always devolved upon the artistic director, Mr. Gbenga Sonuga, sourced mainly from his private sources, while a substantial financial support had also been received from the chairman, Chief Segun Olusola, over the 5-year period under

review. This is outside of his personal donations and grants. With an average monthly running bill of ₦5,000.00, the artistic director has disbursed at least ₦300,000.00 over the same period. This is not inclusive of specific payments made to ICAL personnel whenever fully engaged, nor of payments made to artists under specific projects or assignments, which are accounted for under the various projects.

Conclusion

The report for the first 5 years shows about ten million naira turnover-an average of two million naira a year. The analysis has also revealed that about 50% of this turnover came from the chairman' and artistic director's private resources. This is not to say that there was no financial support from other members of the Board of Trustees and individual ICAL members. An encouraging support from the government (Lagos State and Ogun State Governments in particular) has also been recorded. Government subsidy and grants came to about 11%, while the organized private sector contributed about 9%. The highest donation from the organized private sector came from DPMS having sponsored the first International Patrons Night to the tune of ₦500,000.00 in 1995. The remaining 30% is credited to well-meaning supporters and friends. Other contributions included those from the foreign agencies or governments such as UNESCO.

The major feature of ICAL's funding has been the constant short-fall between estimated income and expenditure and actual expenditure. This was reported to have led early to an adjustment process of scaling down projects and programmes to meet realistic expectations, and a heavy dependence on personal funds and facilities. Evidently, a remarkable degree of achievement and support for ICAL, as a privately-owned arts organization has been recorded within its short period of existence. The verity of this subsists in the fact that support has come from both the government and private sector. One is therefore reminded of Michael Joyce's view that we must encourage the existence of a diversity of patrons to ensure adequate support for the arts (7).

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