

CULTURE IMPERATIVES OF ART PEDAGOGY AND PRACTICE IN NIGERIA.

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Abstract

Inculcating culture in arts inspires communal identity and vocational aptitude since culture births vocations amongst other variables. The evolution of culture into vocations evolve into trades, crafts, and local technology, these become indigenous technology. One of the problems of Nigeria's slow pace of technological development is low level indigenous technology. This is because the educational curriculum of Nigeria was patterned towards the British curriculum; the disparity of cultures caused the curriculum to lack the ability to address specific issues like customs and tradition, race and ethnic disparities, arts, crafts and vocations. Dearth of such variables caused lack of foundations to address specific concerns of society including technological development. To address the issues society relevant curriculum, this study views that culture as an important factor for consideration in curriculum planning can be used as fulcrum that drives the content of all curricula and art practice. In the arts, culture forms the identity of art styles and character, it depicts the personage of society and transmits heritage from generation to generation. Studies in culture evoke interests of the environment in the learners and equip them with problem solving acumen. Since culture is the character of a people, it makes their interest to dwell on the society. This causes learners to visualise their interests, analyse their problems, and in their studies get inspired to create solutions to such problems. This study investigates the Nigerian experiences of highlighting the importance of culture in teaching arts and the main art practice. The objectives of the study include highlighting the essence of inculcating culture in education and the arts, and enumerating and determining the effects of culture in education and art practice. The study takes a qualitative format of reportage. It establishes that cultural

practice is relevant to educational and developmental aspirations. The findings view culture in art pedagogy as best practice to suit the prevalent diversities of the environment. It concludes that introducing traditional styles in art teaching strategies and practice are effective in inspiring learners' interests in their environments, thereby a major problem solver to some environmental concerns as they relate to African art learning and practice.

Introduction

Education adds value to the learners. The added values allow them better themselves and their immediate environments. It also projects them to relate with the world at large. The ability to relate with the world is ensured by learned values accumulated through time and experiences, both intrinsic and extrinsic. The intrinsic are inborn; individual attributes, emotions and psychology, while the extrinsic are through interactions, learning in schools, and other external influences. The sums of both intrinsic and extrinsic values become the culture of the man, and by extension the people. Culture builds the character traits of the individual and becomes the values and character which he grows with. These values sum up to the general interests one nurtures about environment. People's values influences attitudes and characters learned both informally and formally through education. Education breeds development and the people adopt educational patterns that are relevant to needs of their societies. Educational patterns become educational/ academic philosophies. These are strategies adopted to achieve positive results through teaching and learning as they impact on society. They contribute to enhancements of national life depending on the prevalent inhibitions and needs of such nations. This study views the entrenchment of culture towards motivating interests of art teaching and learning, and art practice. It opines that with proper approach and strategy to teach arts, environment relevant goals can be achieved towards addressing prevalent social, economic, and general developmental aspirations. The study observes that culture in art curriculum can advance education that is both universal in approach yet with relevant home tenets. It stresses that every society has reasons to design effective approaches of handing down knowledge from generation to generation. The study also views that inculcating culture in the art curriculum will amongst other things;

- i. contribute to the sustainability and vitality of peoples' culture

- ii. build avenues for growth of values, ethics, and the process of sustaining society or social group
- iii. build community norms, ideals, ethos, and other informal experiences like native and customary regulations
- iv. breed cultural integration, evolution, and act as a major index to influence cultural advancement
- v. create identity of philosophy, thereby exhibit native contexts even while there may be synergy with western/ other foreign conceptions
- vi. establish identity if brought into theorisations or conceptualisations in art studies and creations
- vii. fuse cultural elements of the society in curriculum to show the relationship between what is taught in school and what the learners experience in real life in their society.

Generally, learners need knowledge and awareness about culture and national heritage, just as other knowledge is important, the knowledge of culture is important too as values and norms are considered one of the main issues affecting social institutions in particular and society in general. Students need to learn not only creative arts, mathematics, English and the sciences. They also need to learn values and traditions which would continue with them to their future lives, such values shape attitudes and behaviours, character, and general mannerisms that depict enlightenment and decorum.

People construct or adopt variables to make meaning while they seek to communicate, or produce items and tools to help in their routine utilities. These are all components of arts; fabrications as tools and equipment, household wares, and objects of aesthetic adornments. Wealth is generated by these, small businesses, artists, media and marketing agencies, and cultural/ tourism practitioners are created and sustained. The cultural economy relies on skilled creative workers to create new ideas and enterprises. These are all forms of art practices. Adopting culture in whatever capacities in the above enumerated trades boost the produces and create subject matters and content to enhance their appeal and statuses. Through artistic explorations and content collaborations, culture and education have ensured a fusion of different creeds, styles and dictions to present modernised and simulating practices to boost the arts.

This study views that encouraging culture in art pedagogy and practice is an avenue of ensuring sustainable wealth of art and cultural diversity in the fast transforming modern world. It posits that the range of imageries, literacy, artistic, and sundry creation, social structures, values and attitudes have been, and can be continuous contributions to what has made the world unique and beautiful in her diversity.

Theoretical Framework

This study adopts the Ruth Benedict's Theory of Patterns of Culture in Aesthetics as the framework for the analogy. Otherwise known as the Theory of Cultural Integration, Ruth Benedict took inspiration from the field of art and aesthetics. The theorist asserts that all arts and aesthetic creations have traditional modus that motivate and propel their creation. These traditional modus influences in matters of content, functionality, and styles. This is propelled through cultural pattern of the people and they replicate the identity of art and sundry creations.

The theory asserts that integration of culture to any application is due to the arrangement of its content in a temporary or a permanent style. The idea is that for culture to be integrated to any formation, the practitioners of such culture having viewed the relevance and adaptability must have arranged and observed the contents before assessing the scope and span of relevance and durability of such content, whether within a temporary or permanent formation. It is in so doing that cultures are draughted in scopes of religion, economy, politics, or education as in this case under study.

The theorist observes a particular style in every part of a culture. That all cultures are rooted in parts, and specific parts can be adopted for theorisation or conceptualisation depending on how relevant they can address specific issues in the study ranges. The theory asserts that bits and parts in theories combine together and present their importance and relevance for them to be adopted. The theory observes that components of culture address different aspects of needs and can be enumerated and adapted for use to serve and address specific issues as might arise. Benedict in Patterns of Culture study expresses the belief that cultural norms are relative. Opining that each culture has own moral imperatives that is related to the societies and can be useful, and understood as the people get used to particular practices and believes of such culture. Every culture is relevant to their societies, and where applied, their dictates shed light on the character

of the people, the needs of the people, and the ability to magnify the peoples' interests in their society.

Benedict further expatiated the analogy by the assessment that there are two kinds of identity genius found in human societies, the responsible, and the leisurely. It asserts that every culture depicts from their traditions the traits of strength and weaknesses in the society. The Benedictine theory depicts the strength and weaknesses of all societies and their cultures. It projects that practitioners viewing the strengths of their culture adapt such strengths to ventures that are of benefit to their communities. This is the configuration of culture. The production of this stratification is due to the common tendency of selecting what is good for use, and making effort to propagate and reproduce that goodness continually for benefits of the society. This main tendency is called a special genius of culture by Ruth Benedict.

The study also evaluates Offorma (2016), that curriculum inspires people through their cultural influences. That traditional interest should be adapted to attain educational goals, that traditional interests should be adapted in processes of attaining draughts and designs to the actual creation and continuous practice of art, crafts, and technological goals of any people.

Culture; Its Essence in Art Pedagogy and Practice

Culture refers to a peoples' way of life. It includes their values, beliefs, customs, languages and traditions. Culture is reflected in histories, heritage and in how people express their ideas, creativity, works of art, education or entertainment etc, New Nouveau (2017). In a nutshell, culture refers to a people's attitude, characteristics, and identity by which they are known with. Culture is expressed in various ways; a visit to a museum, to an art gallery, where one beholds a chronological compendium of the peoples' development, an attendance to a musical concert, participating in a story telling session, or patterns of dressing, types of foods, or modes of language expressions. Other forms include people earning living through the various trades and occupations that relate with culture as the arts, technology, business, and festivals.

Culture involves what people do, think and feel. Culture can be taught, learned and shared. In his assertion, Ziegahn (2001), observes that over the ages, what constitutes culture evolve due to certain influencing factors,

these may include religious views, attitudes, behaviours, and decisions that may be connected to abilities, gender, or age. Cultures undergo gradual change as time progresses, some beliefs change, certain traditions or rituals are eliminated. Migration and globalisation lead to cultural merger. As people from different parts of the world come together, they influence each other and their cultures. It is from these experiences that new cultures are formed and multicultural societies develop. In the assertion of Kana'iaupuni, Ledward, & Jensen (2010), cultural and ethnic identity have the capacity to quell negative experiences, it boosts self-confidence based on the pride afforded by a feeling of wellbeing towards ones culture. It raises the confidence of such people as a result that what is theirs is not inferior to others. This however can only come from an intentional practice of sustaining the indigenous culture. This can be through inculcating culture in the curriculum; pedagogy, or deliberate strategies of culture in art practice to evolve such heritage.

Culture has elements which various studies have ascertained. University of Minnesota (2016), asserts culture as a derivative of various components which include symbols, language, norms, values, and artifacts. Long-Crowell (2018), confirms the elements. It adds that the elements are the characteristics of society, and are the reasons such societies are sustained. The scope of this study does not concern elaborate discourse of cultural elements. But the study presents summary of relationship between the elements and curriculum, pedagogy, and art practice. Symbols, language, norms, values are very relevant in any pedagogy.

Symbols: The first cultural element, symbols exist in every culture. They depict anything that is used to stand for something and to attach specific meanings to objects, gestures, sounds, or images. They include both objects and nonverbal means of communication; gestures. As asserted by Effiong, (2021), symbols have the ability of compounding several ideas and concepts to a single frame, while elucidating the variant implications of the various concepts. This is a potent tool in instructional delivery and pedagogy as it simplifies and illustrates themes under study.

Language: The second element present in every culture is language. Language is a system of verbal renditions; words and sounds used to communicate with other people. There are full languages as in standard languages as English, Ibibio, or Hausa. There are also language variations

derived from corruptions of standard languages, example Pidgin or Creole; variations of standard languages and the vernacular. There are also slangs and body languages and gestures. Though the second element of culture, this is a most important tool of instruction as far as expository delivery and cognition is concerned. Adopting studies in the Bloom's Taxonomy, Adams, (2004), language is relevant in the scopes of art pedagogical domains discussed in the taxonomy.

Value; By definition value refers to the gradient of assessment between standards for what is good, desirable, or accepted, and what is undesirable. Members of the culture use the shared system of values to decide what is good and what is bad. For example, amongst the Ashanti people of Ghana, polyandry is viewed as an accepted norm of marriage, while amongst the Ibibios of Nigeria it is viewed as prostitution. Values are ideas, such ideas are translated into norms when they have been passed down through generations and they become unquestionable, not that they have been proven as in physical term to be useful or harmful, or that there is believe, but that it has become a way of life and there in no interest at verifying the validity. These become concrete terms to dictate behaviours. In specific terms in art practice as graphics, certain practices are against the ethics of the practice as hacking, image distortions for blackmail in photography, or acts as currency counterfeiting.

Norms; Norms influence how people behave. Norms in a broad perspective can be viewed as results of models and customs. Values sort standards while norms dictate the adherence to the standards. In Africa, certain norms become taboos. People may not eat a particular food, not because they have any problem about such food, but because over the years they have come to hear that the kiths, and the kindred are forbidden to eat such food. Norms have to do with traditions that are laid down and are followed without questions, not as matters of principles, proven theories, or beliefs, but just out of traditional believes and respect, mostly oral. Norms in art practice can include certain religious believes as restrictions on creating natural imageries as practiced by Muslims.

Artifacts; Artifacts are the final element of culture and may prove puzzling to people outside a given culture. However, artifacts often make much sense from the perspective of the people living amid a given culture. They are tangible products as art forms that make references to histories or a

people's heritage or belief. They include religious art works, cosmetic apparels, furniture, monuments, and sundry art works. Examples include the cross in Christendom, or the eagle in the Nigerian coat of arms.

Culture and Art Pedagogy in Nigeria

Pedagogy refers to the methods and practices of teaching. It is concerned with how teachers approach teaching; the methods, styles, and approaches the teacher adopts to deliver instruction for best results. Pedagogy relates to the theories institution and teachers adopt for imparting and impacting lessons. It is concerned with feedback, evaluation, and assessments set by the teacher to measure his efforts, thereby assessing both himself and the learner. Pedagogy is concerned with how the teacher delivers the curriculum to the classroom. There are different types of pedagogy and the teacher uses wealth of aptitude, experience, and insight to decipher best approaches to adopt particular type at relevant phase.

Scholarships have asserted inculcating culture in pedagogy. Agwu (2009), posits integration in education to relating what the school teaches to the prevalent needs and available materials and resources as they effect or affect the society.

Art pedagogy practice involves research, explorations, adaptations, and demonstrations. Products and materials of use include those of the environment to explore and evince innovation, creativity, ingenuity, and resourcefulness towards societal needs. Art pedagogy is concerned with the organisation of purpose, content, materials, and methods to attain proficient art teaching and learning experiences; these are as they relate to studio performances (practical productions). The teacher must be concerned with learning experiences as it involves the materials and resources required to achieve the products. As asserted by the National Policy on Education (2006), Nigeria's philosophy of education is based amongst others on, the development of the individual into a sound and effective citizen, and full integration of the individual into the community. The goals of the policy includes;

- i. the inculcation of national consciousness and unity,
- ii. the inculcation of right types of values, and attitudes for the survival of the individual and the Nigerian society,

- iii. the training of the mind in the understanding of the world around, and
- iv. Implication of cultural adaptations in pedagogy
- v. the acquisition of appropriate skills and competencies as equipment for the individual to live in and contribute to the development of the society.

This study relates the goals of the National Policy on Education as it relates to this analogy;

National consciousness: To inculcate national consciousness, a learner must have amongst other knowledge a grasps of history, traditions, and culture. Knowledge of the environment, understanding of culture and attributes of the society, builds sense of national concepts. Certain national symbols are adapted from cultural and traditional believes. They have capacity to provoke certain desires of which they are used to stimulate. Knowledge of culture, customs, and traditions break down the basis of the community. It invokes pride of heritage, and native identity, while ensuring believe in cooperate existence or republican aptitude.

Right types of values and attitudes: knowledge of culture breeds values and norms and become pivots of moral judgments; right attitudes and behaviours, and good out look towards self, and the society. These attitudes prepare the mind to be receptive to external relevancies and be sensitive to appreciate milestones, and identify the needs of the immediate community. Right values and norms are some of cultural elements and are relevant are for mention.

Understanding of the world around: Broad knowledge of intrinsic and extrinsic cultures ensure rational judgements of heterogeneous and homogeneous societies, and the world at large. It allows balanced judgements against ethno/ egocentricity.

Implication of cultural adaptations in pedagogy; Cultural components are potent as instructional materials. Their dictional and design implications can be adapted in visual representations. Culture and its elements are significant in artistic conceptualisations. It can broaden a student's horizon in history, exploration, and adaptation. As observed by (Effiong 2021), elements of culture boost understanding when used in plots and scenic

adaptations in literature or theatre. Elements of culture are also strong identifiers of origins and roots of specific arts, crafts, or sundry wares.

Acquisition of appropriate skills and competencies: Vocational development has to do with making a trade from resources available in the environment. It involves creativity and innovation, and use of aesthetic competence. Being localised, most of materials for use possess cultural variants and inferences. The design implications address needs of aesthetics or utility, and through time the patterns of producing such art or vocations become handed down from generation to generation making the production process become culture. Such production process and methods become skills for the participants and they practice same through the years as sources of livelihood.

Culture is prominent in art pedagogy based on its relevance as a tool of use as subject matter and themes, materials and tools in instructional media, or methods the teacher adopts in delivering instructions. Azul (2013), and Farooq (2011), stress the prominence of symbolism on media. Symbols simplify meanings and understanding, therefore they are effective as explanatory materials in any format they are adapted for use in lesson delivery.

(The Nigerian National Policy on Education 2006), stipulates the study of cultural and creative art as a compulsory subject at the junior secondary level and visual art at the senior secondary level. The intention is to lay a foundation of independence to learners of the level. The idea is that not all learners that enrol at the junior and secondary schools level will further education to the tertiary level. As presented by Mbahi, & Nkom (2016), the art pedagogy of the levels include the crafts, designing, modelling, cultural studies, art entrepreneurship, fine art, industrial art, dance, drama, theatre, and music. It is well compacted such that a committed learner is well equipped to face life and make a living even if that level were to be the end of his academic sojourn.

The breakdown views sub themes introducing learners to various trades and talents experiences, the visual arts section introduces the learner to life skills for a sustainable future. In music, the “creating music” exposes the learner to choreography and dance patterns, poem composition, and rhythm development. Many budding artists with such limited opportunities have

risen to the top of music careers with just their secondary school experiences. These are all strongly rooted in learning through culture.

The cultural imperative synergises a wide scope of subject areas, conceptualisation and contextualisation with the intention of solving related problems, and acculturating the educational identity of Nigeria. The art pedagogy is concerned not just with art materials that are processed and natural materials, but with found objects and wastes. This makes it intricate and delicate to manoeuvre. It therefore is necessary that the instructor be skilled, knowledgeable, and competent in methods to transfer the knowledge. Art in itself is seriously related to components of culture as previously discussed. Introducing and emphasising cultural components therefore is not a major factor, but the innovation of continually transforming the cultural elements and variables to modernity and relevant utility to the milieu. This study stresses the inclusion of the cultural elements in the society in the school curriculum to show the relationship between what is taught in school and what the learners experience in life or in their society, towards attaining more society oriented benefits.

Culture and Art Practice in Nigeria

Culture is the backbone of art. Through the ages, culture has supplied art with themes, subject matter, concepts, and contexts in presentation of scenes and other forms of artistic renditions. Most civilisations have impactful ways of preserving and presenting their cultures through the art; traditional occupations, dance and drama themes, events and festivals. In Nigeria, popular art themes have ranged from subjects like *ekpe*, *abang*, fishing village, *Argungu* festival, *eyo* masquerade, *ijele*, *nsibidi*, *ulli*, *fura* maiden, etc. The first influence culture exerts on art is the disparities of concepts and patterns. These have been a major source of content of arts. Concepts have nurtured subject matters and themes, while patterns have supplied substances and values for designs. Culture has contributed meaning-filled variables that inspire interests.

Culture and art are complimentary variables, each perform to see the value process of the other. While it can be argued that the arts have major roles to play in the creation, sustainability, and evolution of culture, it can also be argued that without culture art will have no form. The construct of cultural elements have brought beauty in arts. Through unique and dignifying

manners various cultural attributes are harnessed to motivate appreciation and approval of audiences. Amongst the contents that make up art, culture is a variable whose prominence of consort is unsung. Some salient props are discussed below.

Culture imperatives of art practice

- Culture as supplier of themes and subject matters in art
- Culture and artistic identity
- Culture as concepts and patterns in art adornments
- Culture components, and materials explorations, and sustainability of arts
- Culture as communicative index in art practice

Culture as supplier of themes and subject matters in art: Art themes vary as do artists. Artists pick varying reasons to pick themes and subject matters. Themes range from native histories and folklore, mythology, social events and major milestones, festivals, rites of passage, trades and vocations, landscapes, and prominent profiles. Most so listed are cultural themes. Culture gives art a perfect pedestal to present a peoples' way of life. It provides avenues for traditional and native documentations. Popular subject matters span through vocations to showcase themes like Palm Wine Tapper, Fisherman, Farmer, Cobbler, Hunter. Other such popular subject matter includes festivals, and themes like *ekpe*, *ekpo*, *mbopo*, *atilogu*, *eyo*, *sharo*, etc. As observed by Ochigbo (2018), a good number of artists pick their themes and subject matters from traditional icons to create, while others choose to acculturate. It is worthy to observe too, that cultural scripts like '*Nsibidi*' and '*Ulli*' have attained universal statuses based on artists explorations.

Culture and artistic identity: All arts and artists have identity. The identities are established due to peculiar features embedded in the(ir) arts which bear characters that are recognised with the cultures, environment, or social believes or practices. Artistic identity refers to some unique trends and styles artists adopt as signature characters on their works. These can range from some introduction of distinctive features like strokes, specific colours, patterns, or other artistic statements in artworks. They can be patterns, motifs, peculiar decorations or proportions. Pablo Picasso adopted the cubist techniques, some cultural traits from African art. He made it his

prevalent trait which later became identifier to his works. It later became a universal artistic movement, cubism- Benton & Robert (2002). Mufu Onifade introduced and made the *ara*; threadlike signs that replicate thunder strikes. *Ara* means thunder in Yoruba. It is adopted from the Yoruba mythology of *Ogun*, god of thunder, to depict strength and force. Onifade has effectively presented the style and has been adopted by many artists. It has become his identity and is now a movement. Clement Ekong adopted the *nsibidi* scripts, (cultural writings of the Ekoi, Ibibio, and Efik people) as a prevalent character in the production of his ceramic wares. Gradually *nsibidi* is becoming a popular artistic movement of the Uyo art school. The cubist forms adopted from Africa by Picasso are cultural, the *ara* signs in Onifade's works are cultural forms, the *nsibidi* signs of Ekong are cultural signs. Many other uncountable artists and artistic movements adopt cultural signs to depict their identities in art practice. It is a sterling testimony of culture imperative in art practice.

Culture as concept contents and patterns in art adornments: The basic of art creation is idea conception. The artist has an idea of what he wants and creates a draught, thumbnail, or design of what he intends to create. The idea creation is the concept. Concept content creates subject matter and themes of art production. These concepts from the artist are cultural inferences and influences. Culture gives birth to artists' thoughts, as subject matters of the artist are hatched in a womb of the environment; thereby they are rendered in the profile of the environment to represent the patterns, designs, and imagery. It is therefore safe to say that culture supplies the template of art production in Nigeria. In both contextualisation and conceptualisation, culture is the hatchery and nursery of themes and subject matters, and a major supplier of pattern for decorations and embroideries on wares and fabrics. Most patterns of designs, decorations, and concept analyses of art works have roots that depict the traditions of the environment.

Culture components, and materials explorations, and sustainability of arts: Components of culture are sources of materials of art production. These are the substances of explorations and manipulations. Through these, productions and fabrications are achieved. The said fabrication and production aid dual purposes of serving the purchaser while being revenue

source to the producer. They are sources of vocational development even as cultural activities. These practices sustain both the arts and the artists.

Art as a process involves perception and realisation of efforts adopted for instant results further transfers. This is culture. It transforms from current practice of process to formation influenced by society. It forms apprentice and mentorship; it becomes a tradition and culture. Art is culture.

Culture as communicative index in art practice; Art cultural components have contributed as communicative indices in art practice. View the various ancient script writing forms in Africa; *Nsibidi, Ulli, Shumon, Andinkra*, etc. Through time these have become trends, styles, and techniques. These allow different people and practitioners to communicate with each other via images and signs. Artists showcase their creativity and foster yearnings to satisfy self-expression and fulfillment. Artists also use these media to communicate their experiences and perceptions in manners that are louder, more articulate and eloquent than words could ever say.

Art works; artifacts, media, and other documentations serve as social custody. They speak to the future long after the makers are gone. They speak to the future in the language of their creators and their era. They speak to the future, not in verbs and tenses, but in strokes, radiances, and glows as best as the artists could render. At this level, art is concerned with materials of production, the dexterity of the artist to properly manoeuvre the materials and place desired features; how they are placed so that they fit and depict proper representations of meanings within the scope of the audience. It involves the images that project a character and the components of the objects. It involves the articles that enhance its visual appeal and value, and acceptability of qualities and standards of judgments, ideals, or ethics that modify values.

The cogent placements of syllables and diction, and the communicative competence in a language, and how the norms conform to beliefs and expectations of the audience, viewer, or connoisseur, form the yardsticks of how eloquent the artist could speak to his audience.

Findings and Conclusion

Amongst other minor subjects, the study has recorded that;

Culture is a supplier of themes and subject matters in art

Culture is a major pivot in establishing artistic identity
Culture is a supplier of concepts and patterns in art adornments
Culture components, and materials explorations, are relevant
components of art sustainability
Culture is a communicative index in art practice

This study has highlighted sequences of strategy of culture as statements in art. It has established the connect of culture verbally and nonverbally to achieve artistic expressions. The study fosters an articulation of interpreting aspects of culture to contemporary arts. To highlight the evolution of art through culture as specific variable to enhance the arts from the local tradition competence, harmonising a fusion of traits, style and utility to universal standards. The study seeks to modify cultural experiences for relevance in contemporary art practices.

The culture of a people establishes their identity and heritage. It creates in them confidence to face the challenges of the world order. It adorns them with strength to foster a quota which contributes to the global character; such globalisation that amalgamates races and cultures to unified formation to foster peace, advancement, and well being of humanity.

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