

EXAMINING THE NEW ROLE OF ARTS ADMINISTRATION IN COUNTER TERRORISM IN NIGERIA

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Abstract

There is a growing concern on domestic and global security all over the world. The use of terror as a means of coercion in pursuit of political aims continues to increase at an alarming rate. Terrorism has continued to impoverish the peoples of the world in addition to its adverse effects on people's psychological health, security, social, political, economic life and food security. Military and non-military efforts are being employed to prevent and or counter-terrorism. Agencies, such as, Mobile Police and the Nigerian Intelligence Agency (NIA) are at the forefront of the efforts in the country. The strategies to counter terrorism also require non-military dynamics such as attitudinal change, discourses and dialogue which can be propelled by arts administration. Even enemies will have to dialogue at some point and since the performing arts can keep the public discussion going, arts administration has a new role to play in counter-terrorism in Nigeria. This paper therefore examines how the arts and culture have fared and can be organised to perform this new role. We explore the position of arts administration in the intersection of arts and terrorism in Nigeria. Although terrorism has damaged the arts and cultural industries, proper administration is still potent means to counter terrorism. This can be achieved through democratisation of theatre programmes and structures, cultural exchange at the local and foreign levels, organisation of festivals and carnivals and encouraging the practice of museum theatre. Terrorism is usually sustained through continuous recruitment and a well-structured arts administration programme can truncate this process and significantly block the source of recruitment while creating room for dialogue. The paper concludes that arts administration is a panacea to counter terrorism in Nigeria.

Introduction

Adapting a multilateral approach to counter terrorism beyond military options is a desired trend in counterterrorism efforts all over the world. Attempts are being made to shift focus from confrontation to other conflict resolution alternatives. Terrorists have local supporters and sympathisers who provide funds to lure people for recruitments. Terrorism has become an aesthetic category by being subjects of numerous films and drama where the silent majority is often times compromised by fear to aid and abet terrorism or other terrorist activities. But terrorist activities affect not only combatant but also innocent

civilians, internally displaced persons (IDPs) in camps and prisoners of war, constricted or volunteer terrorists. Counter terrorism involved therefore practices, civil tactics, techniques and strategy that government, military, law enforcement, business and intelligence agencies use to combat or prevent terrorism. The UN Global counterterrorism strategy is focused at empowering global youth to counter terrorism. In essence the idea is not defeating only terrorists but defeating terrorism in its entirety and this can be achieved through assault on terrorist ideas as well. Counterterrorism is advancing from confrontation through military might to other conflict resolution alternatives. Ideas of counter terrorism range from short term, through medium term to long term, the arts and culture constitute viable options in addressing the issue of counterterrorism in both medium and long term but in a more instructive manner.

Arts and cultural administration constitute an essential vehicle for arts and culture and their functionality. The arts play significant roles in social cohesion and conflict resolution generally thus for its various potential to be properly harnessed for conflict resolution, it has to be properly harmonised through its administration. In its varied functional format such as applied theatre; arts therapy, museum theatre, festival, carnivals, and so on, it plays a significant role in preventing and reducing violent extremism like terrorism.

Using an exploratory approach, this paper attempts to examine the position and potential of arts administration in counterterrorism in Nigeria, and serves as a basis for further enquiries. It examines the role of nonconventional counterterrorism methods and also analyse the alternative approach to counterterrorism. It then reviews Nigeria's attempt at fighting terrorism and the potentials of arts of theatre precisely in conflict resolution and how it can be employed in counterterrorism operations in Nigeria. Furthermore, the paper prescribes some measures to utilise its administration in the fight against, prevention and reduction of terrorism or any form of violent extremism. It employs a qualitative analysis method.

According to Kaplin,

the arts enrich, transform and even save lives... the arts are essential to life but in a different level of reality from food and air. One can live without the arts; one hardly does (cited in Hampton 57).

On one hand is the romantic perception of theatre by the practitioners as being about society or about theatre itself, and on the other hand is the issue of commercial reality versus artistic challenge. Arts and culture can and must influence for good our sincere search for solutions to economic and political as well as social problems (Oyewo, "Promotion, Development, and Preservation of Arts..." 483). Also, war on terror is war on fear, war for social, economic, and mental freedom. Terrorism is a situation of conflicts that has been addressed by diverse means of conflict resolution, namely, *Warfare, Negotiation, Mediation and Arbitration*; but efforts have been concentrated on the warfare aspects whose failure has strongly suggested the need to employ alternative methods through the arts and its administration.

It is essential to define some key terms and place them in proper perspective of this study. These terms are: arts administration, cultural administration, counter terrorism, terrorism, and museum theatre.

Operational Definition of Key Terms

Arts administration is an essential component of arts and its functionalities; its concern is with the management of cultural institutions. It is the deployment of a state's artistic and cultural resources in support of its policy on arts and culture. Cultural administration is also the management of cultural institutions and organisation. The art is referred to as an irreducible part of culture and as such the administration of culture has to do with arts administration.

Counter terrorism refers to the various ways that state respond to terrorism, to control it, prevent it and defeat it. It does not refer to any individual attempt by groups to counter state terrorism because that attempt itself would be terrorism and since terrorism has been criminalised all over the world, using violence to counter state terrorism can be seen as a criminal action. It is the practices, civil tactics, techniques and strategy that government, military, law enforcement, business and intelligence agencies use to combat or prevent terrorism.

Terrorism is that act that is strongly hinged to the narratives of hate in a non-state induced terrorism. State terrorism means, "inflicting on the innocent for political ends". Non-state terrorism is the most rampant; and according to Miller, it is when an inquiry is made into

the motives of non-state terrorism, it frequently emerges that an injustice has occurred; that 'others' in a specified place and time have previously been sacrificed to 'higher interests' and that the survivors of this injustice are not prepared simply to concede defeat, abandon their own dignity and accept the new status quo (1).

The focus in this paper is on non-state terrorism as a result of a perceived injustice.

Museum theatre refers to any dramatic, theatrical presentation whose theme is centred on any museum exhibitions, artefacts or piece or any traditional festival performances be it documentary, feature, and or living history. It could make use of amateur or professional actors; and could precede exhibitions as outreach or be synchronous with museum visits. By this, a theatrical presentation within a conventional theatre that focuses on any antiquity with the intention of protecting, preserving and promoting artefacts also qualifies as museum theatre, while the corresponding dramatic text qualifies as museum drama.

Literature Review

Certain events have impacted significantly on the way the world responds to terrorism. The 11 September, 2001, terrorist attacks in the USA have changed the world dramatically. These events have attracted myriad of postulations on how to counter terrorism. Schultz demanded for a resort to violence to destroy "the evil scourge of

terrorism” (cited in Chomsky 11). The various responsive actions against terrorism have also raised some major questions about human rights violation and high lightening new era of humanitarianism. This devastating event has further supported the vulnerability of the superpower and of military might All these have made it hard and difficult to counter acts of terror because it only breeds more violence by a set of people who are ready to die in the first instance, “somebody who is trying to kill and willing to be killed is dangerous” (Remark by President Trump in Florida in 2016). The president further observed that,

Rather than false promises that terrorism can be eliminated by dropping more bombs, or developing more troops or fencing ourselves from the rest of the world, we have to take a long view of the terrorist threat, and we have to pursue a smart strategy that can be sustained fighting terrorists in a way that does not create more terrorists (<https://www.whitehouse.gov>).

This is in tandem with McMahan’s assertion that neither military action, police action constitute the most important part of antiterrorism action; rather, “it is to give justice, and to show generosity and magnanimity to oppressed, exploited, humiliated or merely disadvantaged peoples whose unreasonable but many legitimate, are the ultimate source of terrorism” (2). It is also important to note that Islam constitute the major threat to states as agent of terrorism not only in Africa but in the world over. Vision of Islam that is irreconcilable with tolerance and modernity and basic science by false Islamic prophets makes the counterterrorism efforts to be more effective at the level of war against ideology and in the mind.

According to the level and nature of involvement in culture significantly indicate the level of civilisation (Oyewo, “Promotion, Development, and Preservation of Arts...” 488). Often times, also, the perception of what arts and culture are, determines the seriousness with which it is promoted by government and participated in by the populace. However, the significance of promoting arts and culture is hinged on two pedestals; indispensability for people to achieve spiritually affluent life, and secondly as sources of creative economic activities at the local, national and international levels. Such institutions, organisations, and bodies as government, practitioners, entrepreneurs and the entire community constitute the ecosystem in the administration of arts and culture.

According to Emmanuel Dandaura, the solution to a vibrant Nigerian economy, diplomacy, sustainable national development and effective environment protection lies in the proper understanding of the enormous potentials that abound in Nigerian culture sector, its careful packaging, promotion and efficient administration (19). Since the various arts forms constitute a significant component of culture, the wealth of a people’s cultural life can be found in the many individual artistes and also arts organisations that provide an array of artistic and cultural events for the citizens (Oyewo, “Promotion, Development, and Preservation of Arts...” 483).

However, the consumption behaviour associated with cultural products, including the performing Arts is strongly impacted upon by the concept of cultural capital (CC). This suggests a strong need for arts administration. Bourdieu advances “a compelling

theory regarding social-class influences on consumer behaviour” (cited in Marylouise 2). He argues that people typically consume certain products and adopt certain consumption styles as a means of creating distinction and declaring their social position. The perception of museum as custodian of arts and cultural objects overshadows its other functions and definitions to the extent that it has led to estrangement between the museum and the community whose heritage it is supposed to preserve. According to Ashaye, “political and security situations make tangible cultural heritage fragile and of high risk that must only be preserved and protected to survive” (93). This becomes the preoccupation of the museums which rather than communicating with the community, become not a lived experience but maximum security prisons to safeguard the artefacts.

Role of Arts

Arts play significant roles in its various forms; visual, performing arts and have been deployed to address traditional and contemporary problems that plague society. For example, an art exhibition by Oluseyi Ogunjobi, titled, “Legends of the Ancestors”,

comprises over 20 mixed media works and depicts the tales of ancestral legends as viewed from Oluseyi’s the Yoruba perspectives with which he contemplates the innumerable problems confronting humanity today such as war, injustice and racial divide (2).

Play in performance has been in existence in both animal and human society since primordial times. Huizinga asserts that,

the great archetypal activities of human society are all permeated with play from the start by language, myth and ritual where all the great instinctive forces of civilised life have their origin; law and order, commerce and profit, craft and art, poetry, wisdom and science (63).

All these show that genuine, pure play is one of the main bases of civilisation. According to Okediji,

the mythological sources that (Duro) Ladipo explored in his theatrical exposition of Oba Koso has been described by Wole Soyinka as ‘ritual archetypes,’ with which communities celebrate and invoke the powers of their divinities, using performances and enactments of myths, proverbs, lore, and myriads of other creative devices, to prevent the world from descending into chaos (6).

The participatory nature of the performing arts makes it efficacious in counter terrorism and conflict resolution generally. To Graham, “it is through the concept of participation that audiences are involved... accomplished performers/participants are different from the audience because audience are merely watching/listening” (157). Preliminary assessment of various musical forms in Nigeria indicates that Nigerian Musicians have made efforts to deploy their craft in the cause of national unity and peace in Nigeria.

Rentschler theorises that there are four roles for arts leaders: *entrepreneur*, *managerialist*, *custodian* and *impresario* (6). According to this theory, an entrepreneurial arts leader needs to have creative ideas and be willing to change directions or funding to establish new programs and risk-taking ventures. She/he needs to master analytical, organisational, and administrative skills, and more importantly, achieve satisfaction of artistic creation through a less structured, less meticulous and more emotionally artistic way to implement ideas.

Guerrilla theatre has been used as a countercultural practice, not to call to arms but to a cultural revolt aimed at replacing discredited values and norms. According to Doyle, “political protestors,... began increasingly to adopt dramatic forms as a means of expressing their collective dissent from a society they saw as morally bankrupt, racist, militaristic and culturally stultifying” (33). This vision to continue presenting moral plays and to confront hypocrisy in society is a potent means of preventing terrorism.

Rehabilitation of ex-terrorists is another major area where terrorism can be addressed. A study was conducted in Saudi Arabia whose objective was to showcase the use of Arts therapy in the care and rehabilitation of ex-jihadists. Arts therapy was conceived to achieve the following; may disrupt activities of promoting violent extremism, achieve social regeneration, serve as safe container for extremists’ self-expression. It demands a strong understanding of their ideology and are adjusted to the local cultures of extremist population. The study concludes that a successful art therapy programme is required within the overall approach to counterterrorism (Alyami 4).

Role of Arts Administration

The field of arts administration is very wide and its objectives span the non-profit and profit oriented terrain in the arts. By which fact it has both heavy government presence as well as being a very fertile ground for entrepreneurial intervention. According to Goodin, “the option of ignoring terrorism is not available, it might be rational but is psychologically or politically impossible...” (18); but overreacting, plays into terrorists hands, too because it is giving them what they want and need to attract public sympathy. This justifies the need for arts administration’s intervention as a complimentary means of counterterrorism to military option.

The EU National Assembly has evolved measures beyond the military option in its fight against terrorism emphasising the aspect of culture in combating terrorism (5). It observed that the main direction and purpose of any cultural action aimed at combating terrorism should be to create a culture of tolerance, dialogue, understanding, respect and pluralism. This, in turn, would reduce the heroic aura surrounding terrorists and help eradicate public acceptance of terrorist acts. The body also observed that some contemporary terrorist organisations, such as, Al-Quida, Boko Haram, ISIS, and so on, choose to operate under a religious banner, playing on people’s faith and appealing to the most sensitive and profound elements of the human mind. Their increasing networking and link is a very dangerous trend in contemporary times. The document then concludes that,

there is no such thing as religious terrorism, only terrorism disguised as religious dogma. Cases where religious dogma is used as a pretext for committing large-scale criminal acts sharply highlight the need to build an adequate and effective system of measures to counter this threat, without, however, resorting to violence or intimidating entire populations (9).

The conclusion to be drawn from this is that culture as a weapon for preventing terrorism must be part of a coherent, coordinated public policy, using three different approaches to combating terrorism: *confrontation*, *containment* and *prevention*. That is the thrust of the *Declaration on Intercultural Dialogue and Conflict Prevention* that the ministers responsible for cultural affairs, representing the member states party to the European Cultural Convention, adopted on 22 October, 2003.

Culture offers tremendous potential for combating terrorism. This potential includes a cultural content that aims to foster modern, democratic, tolerant and friendly relations between people, both within states and at international level. Artistic component of cultural contents are deeply embedded in festivals, carnivals, music, dances and theatre and plays. Arts, therefore, as a strong component of culture, is a factor both in containing terrorism and in overcoming it. Also, communication technologies can be a social and psychological means of achieving a particular goal by influencing people's minds. We have even seen the emergence of concepts such as "information weapon", "information wars" and "information terrorism".

Another facet of conducting information wars is cyber terrorism, or the criminal use of telecommunication networks. The purpose of these acts is to obtain, destroy or alter information. Cyber terrorism poses a real threat to society. In such cases, as well as legal action, measures designed to give greater attention to social psychology and self-improvement may prove highly effective. Virtual theatre and its administration can be a potent means by which terrorism can be countered. Combating terrorism can benefit significantly by the use of a complex approach combining cultural, economic, political, social, legal and security measures. Arts administration through the various arts and culture offers a viable solution to complement the military options.

Arts Administration in Nigeria

When many countries became independent, they developed various systems of management. Unlike in the past, art organisations and art groups have to take care of themselves. They had to adapt to the changing environment. According to William,

Art manager has to study, research and make decisions how to act if any of these environments makes bad impact on the organisation. Every art organisation and art manager must be able to adapt quickly and make changes in the organisation's internal agenda and use external circumstances for their benefit (199).

The first step in arts administration is the formulation of cultural policy because arts administration is the management of artistic component of culture. Arts

administration in Nigeria includes the administration of both traditional arts and cultural institutions as well as government arts institutions. The arts refer to all artistic manifestation of culture which serves as the aggregate of all the creative activities within a community – referring to the visual, fine and applied arts, and the performing arts. According to Malomo, arts and cultural administration always include a theatre, cultural or arts centres, arts institutions, arts galleries, museums, opera house, and Dance Company (cited in Oyesoro 54).

According to Oyesoro, the formulation and adoption of a *Cultural Policy for Nigeria* developed in response to a provision of the conference on intergovernmental cultural policies in Africa held in Accra in the late 1970's and was ratified by Nigeria (59). Various meetings and deliberations were held on the emerging recommendation and was also influenced by the UNESCO Conference on Cultural Policies in Paris in 1982. This finally culminated in a *Cultural Policy for Nigeria* in 1988. The policy is very broad in scope and is expected to “facilitate the management, rational selection and determination of cultural programmes, with emphasis on specific areas of government participation” (CPN 6). It also determines how best culture can be used as a factor in domestic and foreign policy. The Arts: literature, performing arts and craft is one of the five areas of focus of implementation of this policy for Nigeria.

Tourism is another area, and the arts is suffused under all other areas of focus, namely, Education, Mass media and General focus. For arts to be controlled to suit social development rather than distort it, both government and private bodies should be involved in their administration with the state, “setting out to preserve the national heritage and encourage artistic creation without resorting to direction and control” (Kossou in Oyesoro 55). Official support for the arts can be seen from some basic phases in Nigeria; establishment of *Nigeria Magazine* to 1977, FESTAC 77, Period of FESTAC to 1988 when the *Cultural Policy for Nigeria* was formulated for Nigeria and from 1988 and beyond. Administration of the arts and culture was also greatly influenced by the various types of governments, namely, military dispensation and civilian (parliamentary and presidential) regimes.

The types of governments and events on ground greatly informed the nature and administration of arts and culture. For example, the civil war and the need to restore certain desiderata necessary for reconciliation brought about the institution of a National Festival of Arts in 1972 to foster unity just like other institutions; and the National Sports Festival and the NYSC to foster unity and reconciliation after the devastating civil war. The National Festival for Arts and Culture (NAFEST) has continued to be held to further enhance unity in diversity of Nigeria; while some other festivals and carnivals at Federal and State levels have been organised and are being revived for continuity of policy and as response to emerging problems. What is called arts and its administration, at any time, is always a product of historical and cultural forces and therefore is continually changing in response to continuity of change in the society.

Terrorism happens to be one of such problems that hopefully can be addressed by the field of arts and culture through arts administration. Arts and Theatre can be one means of healing the tragic situations such as wars, hunger, and poverty confronting the world. This is why Okkim asserts that, “we believe more in the importance of listening

closely to the word of Actors in the theatre than to speeches made by politicians and scholarly theoretician” (cited in Oyesoro 94-95). The *Cultural Policy for Nigeria*, in spite of its imperfections, is evidence that there is a reasonable level of rhetoric as well as symbolic support for arts and culture in Nigeria.

Combating Terrorism in Nigeria

Terrorism in Nigeria is predominantly religious, ipso facto ideological induced. The first extreme violence that is of terrorist magnitude in Nigeria is the Maitatsine Riot of 1980 in Kano. Mohammed Marwa, aka, Maitatsine, was the leader of the Islamic group; and according to Adebayo, he became notorious when he came up with certain ideological principles that were against the teachings of Islam and decided to impose it on the Muslims (28). “He declared that those who did not believe in him as infidel who must be fought, and whose blood could be shed” (Abdul Fattah in Adebayo 29). He was killed in 1980 but his disciples continued to cause quite considerable damage all over the northern states of Nigeria over a long period of time. The most prevalent extreme violence in Nigeria now is incidentally alluded to religious terrorism by the Boko Haram Sect and which has claimed allegiance to world terrorist organisations such as Al-Qaida, ISIS, and so on.

Several causes have been identified for the various incidences of extreme religious violence/religious terrorism in Nigeria. Some are attitudinal; others ideological while some are ethnic in nature. Adebayo identifies poverty and unemployment, provocative statements, tribalism, lapses in security system and misinterpretation of scriptural verses (deliberate or out of ignorance) as major causes of religious terrorism in Nigeria (30). One major effects of the BH terrorism in Nigeria among others is “denting the image of the country, religion and its adherents” (Adebayo 33). According to Siddiqi, “the violence committed by a few Muslims has portrayed Islam and Muslims as uncivilised, inhumane and unkind” (cited in Adebayo 33).

The fact that the menace of terrorism seems to overwhelm the government in spite of the actions put in place is an indication that military option alone cannot provide the panacea for peace. This is where arts and its administration becomes relevant to address not only terrorists but the fundamentals of terrorism by also in addition aiming to also indict and address Politicians/Government of being insincere in fulfilling her election campaign promises to the people. But to Eke, “...instead they flamboyantly with great impetus exhibit executive lawlessness in corruption and abuse of office at the glaring face of hungry, poverty ridden, unemployed and absolutely deprived Nigerian youths” (268).

In essence, the new role of arts administration in counter terrorism in Nigeria will be complimentary to the use of military might, and focus on all the personnel involved in the ecosystem of terrorism and its causes in Nigeria.

Examining the New Roles of Arts Administration in Counter Terrorism in Nigeria: Some Recommendations

Since arts in its various facets have played significant role in human society generally, Arts administration has to organise the terrain for effective counter terrorism beyond

mere tourism development but also as a unifying factor in the diversity of the Nigerian Nation. The following recommendations are made for the future roles that arts administration has to play in counterterrorism in Nigeria.

It is established that religion is the preponderant reasons for terrorism in Nigeria; so, the religions should not be overemphasised in cultural promotion so as not to estrange the youth but to attract them to embrace the essence and traditional moral values of our arts and culture in their diverse nature – traditional, trado-contemporary and contemporary realities. This will address the stigmatisation of Nigerian culture as paganism by terrorist and in terrorism. The new role of arts administration in counter terrorism includes “the need to draw an enduring connecting chain between myth, history, contemporary realities and the future”. An artless society is said to be a heartless society hence one sees the prominent role of arts and its administration to focus on understanding terrorists and address the various audiences of terrorism in order to deter terrorism. The various audiences for terrorism are: “potential recruits, internal audience, host societies, media, enemy societies, world opinions” (WDC 16). This would also be categorised into three; radicalised group, vulnerable group and society at large. Arts administration can organise Museum Theatre in its formal or informal environment targeted at various audiences of terrorism to enhance the counter terrorism efforts in Nigeria.

In view of these, the level of arts administration should also engage in image building for Nigeria through more structured cultural diplomacy and exchange programmes. It is unfortunate that the effects of arts and culture festivals and carnivals are not quantified in Nigeria, thus leading to the question whether all festivals and carnivals including traditional festivals, NAFEST, Abuja Carnival, Calabar Carnival, and so on, are still relevant and productive or have become either relics of a dead civilisation and/or a mere jamboree. We need to assess and research on the impact and viability of these festivals and carnivals while contextualising Arts and Culture as an entrepreneurial venture to address some reasons of unemployment as excuse for terrorism in Nigeria.

For Arts Administration to play a new role-a greater role in counterterrorism, the existing urban and rural dichotomy has to be resolved by democratising both the programme and physical structures to reach the grass roots. There is a limit to which elitist arts can impact on the populace. We visualise a new role of arts and its administration by providing access to arts to prevent further interest in recruitment and to win terrorism sympathisers over.

We envisage a role that will take into consideration the new media in its fight against terrorism. The social media has become a potent means of not only instigating people to kill, but feeding the terrorists narrative of hate. Virtual theatre or arts could be evolved by arts administration to push back or countering terrorists’ messages that instigate people to kill.

Most importantly, we think there is the strong need to review the *Cultural Policy for Nigeria* to reflect the new reality of terrorism which is a global menace and need to take counter terrorism beyond the military and diplomatic options alone. Terrorism has reportedly claimed 26,000 lives in the North East of Nigeria, according to UN,

High level of devastation caused by the conflicts, men, women and children were facing grave humanitarian right violation, including sexual and gender based violence on a daily basis... internally displaced persons (IDPs), aid workers, children as “improvised explosive device” (IED) carrier, girls abducted (cited in Idowu 8).

It has also damaged the cultural/ art industry in Nigeria. Various Governments have taken steps to curry the support of the arts especially the movie industry in its efforts to find solutions to the issue of terrorism by using the arts as a way to counter terrorism in Nigeria. The civilian administrations of Dr. Goodluck Ebele Jonathan and President Muhammadu Buhari have at various times challenged the film and theatre industries in Nigeria to rise up to counterterrorism. This is an indication that the arts and ipso facto its administration is recognised.

UN Global Counter Terrorism Strategy addressed the conditions conducive to the spread of terrorism by promoting dialogue. This is where arts administration comes into the picture to enhance democratisation of the arts in its administration. The strategy also includes preventing and combating terrorism, and the arts can also play a complementary role to the military and other methods.

Arts administration has the potential to become a more valuable tool for states to combat terrorism; it needs more advocacy funding and management skills. Arts administration can be employed to achieve idealistic purposes – to develop mutual understanding, combat ethnocentrism, and stereotypes and prevent conflicts by getting the artistes involved as a cultural/arts manager/ambassadors.

Conclusion

Our conclusion is that the field of Arts and its administration has a greater role to play in the new world order plagued by terrorism. However, the field of arts has brought about the danger of romanticising terrorism by treating the theme of terrorism as an aesthetic category in performance and other visual arts. But structured arts programmes could be targeted at the various categories of participants and recipients of terrorism in Nigeria such as the protection and sensitisation and conscientisation of prisoners and inmates of IDP camps through the arts.

Democratisation of the Arts by addressing the urban and rural dichotomy in Arts administration, in programmes/programming – Festival, Carnival, Tfd, revival of Alarinjo tradition – and in theatre Structure constitute potent tools to counterterrorism in the global attempt to curtail this wild fire. However, the success of arts administration in playing greater role is dependent largely on provision of funds by government, and through generation of funds through the arts by corporate bodies and individuals entrepreneurs.

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