



NACD NEWSLETTER

PUBLICATION OF THE NIGERIAN ARTS AND
CULTURE DIRECTORY PROJECT

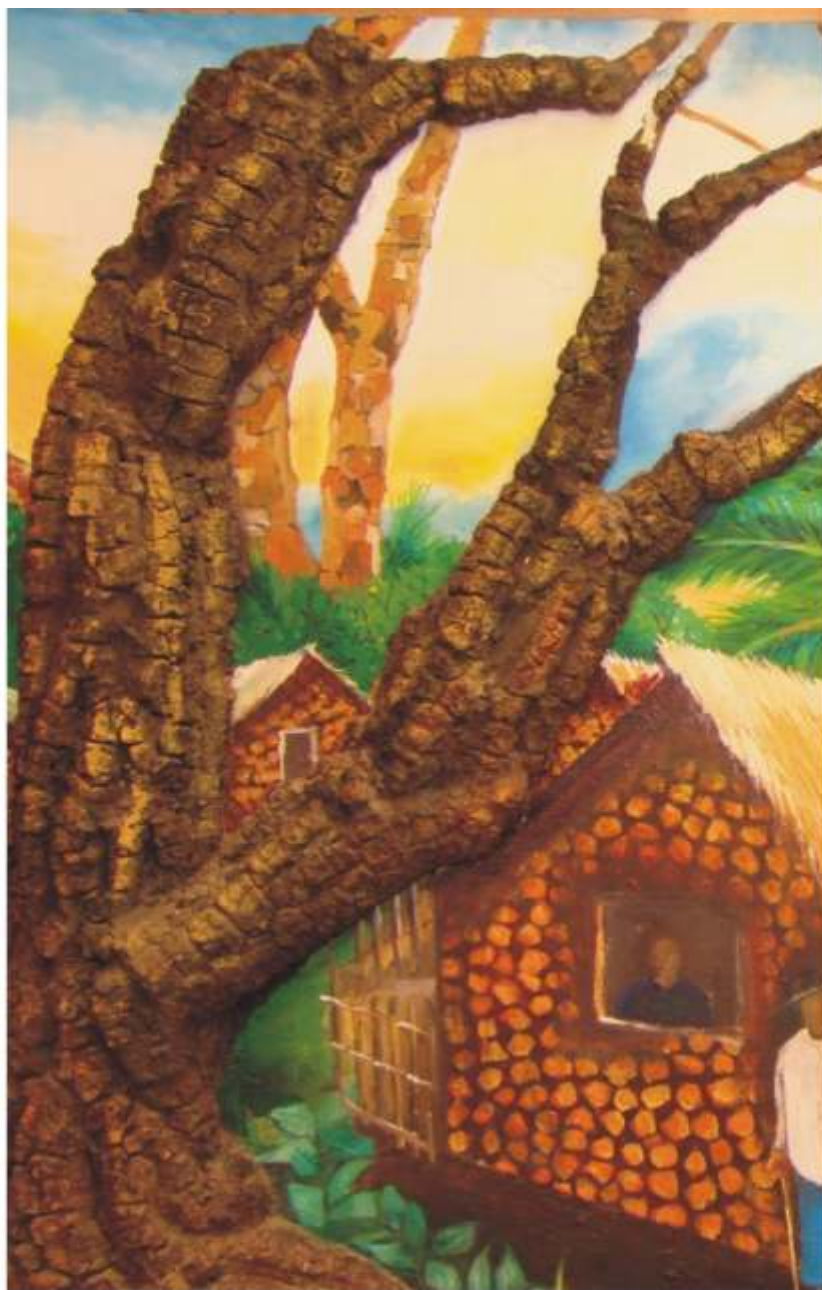
21st Edition, May 2009

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2nd AFRICAN ARTS AND CRAFTS EXPO

(A F A C E X P O 2 0 0 9)

From next month



This Edition

In line with our promise to NACD Newsletter subscribers of a bang of festivals of Nigeria, beginning with a prelude on the Oshun Oshogbo, Argungun and Eyo festivals; we once again bring to you another bumper package of the cultural expos of Nigeria courtesy of the recently concluded African Arts and Culture Expo (AFAC) 2009, which took place at old parade ground in area 10, Abuja and other exciting events for your delight.

At NACD we will continue to be your ears and eyes as we traverse the length and breadth of Nigeria to bring you the stories told and untold of the amazing rich and diverse culture, arts and tourism potentials of Nigeria.

Stay with us and experience Nigeria at its culture best. You cannot ask for more as we strive to remain the most authoritative in Nigeria's Arts, Culture and Tourism news.

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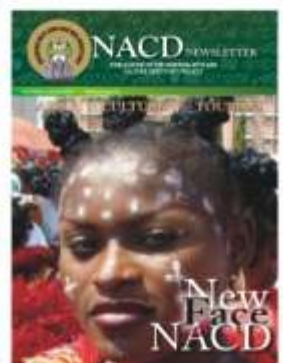
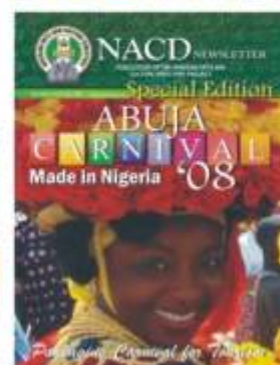
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2nd AFRICAN ARTS AND CRAFTS EXPO (AFAC EXPO 2009)



Cutting of tape, declaring open the exhibition segment.

African Arts and Crafts Expo, the one-week exhibition, envisioned, designed and coordinated by the National Council for Arts and Culture (NCAC), in collaboration with both the public and private arms of the arts, culture and tourism sector is already in its second year and comes under the spotlight in this **May edition of the NACD Newsletter**.

This in our opinion will fill the gap for the inadvertent omission of AFAC's inaugural event from the Project's newsletter a year ago. As may be recalled, only a brief highlight was accommodated in

that 11th edition of July 2008. For NACD Newsletter subscribers however, coverage of the 2009 event is guaranteed to do justice, and more than adequately recompense in the aspects of time, story and visual expression.

In the new spirit of a concerted and unrelenting drive towards awakening the sector's dormant potentials, NCAC has added its quota through AFAC Expo. This new spirit has been a major preoccupation of the NACD Project for a while and with good reason. As has often been said, the sector has suffered many years of lethargy and neglect. An all-action regime became imperative in order to redeem all that

was lost, and credit again goes to the sector's leaders for not only realising this dire necessity but for doing something to salvage the situation.

AFAC's theme: **"Stimulating Economic Growth Potentials of the Arts and Crafts Sector"** captures aptly, the target and purpose of all efforts geared towards the sector's growth. By scope and mandate, AFAC Expo involves the art and culture sectors of the whole African continent, an **ARESUVA** of the Arts and Crafts sub-sector. In a vast display of ingenuous creativity from diverse cultures, everything that can be categorised as craft

came on display. African nations made each other proud by their zealous and **quality** representation.

It also told a story of oneness without words. Crafts such as fashion and embroidery, jewellery and accessories, wood carving and sculpture from different countries of Africa bore marked similarities to one another.

This can only mean that Africans have a common ancestry, concealed by a thin veneer which when scratched a little would reveal something not wholly unexpected.

OFFICIAL OPENING CEREMONY



Senator Jibrin Gada; Minister of Tourism, Culture and National Orientation.



Goke Adegoroye; Permanent Secretary, Ministry of Tourism, Culture and National Orientation and Advocate Beyonce Dawanes of the African Union Commission.



Prof. Tunde Babawale;
Director CBAAC.



Otumba Segun Runesewe, D-G; NTDC
and Chief Ebenezer Babatope;
Chairman of the Arts and Culture Board.

By Sunday 31st May, most participants of AFAC 2009 had arrived from across Nigeria and Africa, taking up their previously reserved booths and commencing decoration by way of painting and wallpaper pasting.

The beauty of AFAC Expo lies in its diversity of participation, as individuals, associations, groups, states, countries, institutions and genres were taken into consideration at the planning stages and booths reserved for them all. They were given between Sunday 31st May and Wednesday 3rd June to get themselves together, and their booths ready for the opening

ceremony slated for Thursday. The Old Parade Ground, Area 10 Garki-Abuja, venue of AFAC Expo, resembled a carpenters' village in those days of preparation. Makeshift tents of plywood and cardboard eventually took up the entire arena and by Thursday morning, art and craft products of African origin and elsewhere had taken their places of honour within and outside the well apportioned and appointed stalls.

Many dignitaries had been invited to grace the opening ceremony, among whom were the President of the Federal Republic of Nigeria, Alhaji Umar Musa Yar'Adua, the Hon. Minister of Tourism Culture and National Orientation; Senator Bello Jibrin Gada, Minister of the Federal Capital Territory; Senator Mohammed Adamu Aliero, Senators, Members of the House of Representatives, Permanent Secretaries, State Commissioners for Culture and



Mr. Maidugu, Executive Director; NCAC.



ALH. Munzali Dantata; D-G, NIHOTOUR, chatting with Amb. Ibrahim Kazaure; Minister of Special Duties who represented Mr. President.



Tourism, Directors-General and Culture Ministers from other African Nations. By 12 noon, the Hon. Minister's arrival was announced. Senator Bello Jibrin Gada is making a name for himself by his punctuality to events as one of the few Chief Executives to be so time-conscious.

"*African time*" simply has no place in his programme. Normally, most administrators in position of authority would ensure that an arena is fully packed before making their appearance, sometimes a full two hours behind schedule, while other invited guests are kept waiting interminably. In the recent exhibition organised last January in

honour of Chief Joe Musa by the Italian Embassy, the Minister had been to the event, performed his role and left by the time many other dignitaries arrived, only to join the informal session. As the Minister of National Orientation, this attitude will go a long way in preaching his message of re-orientation in the aspect of disregard for punctuality or "*African Time*" which has become more of a norm among Africans. The NACD Project is adding a new feather to the Minister's cap for this reason.

Due entirely to the Minister's perfect timing, the opening ceremony was able to commence as scheduled, beginning with the introduction of special guests.

They include Hon. Bello Adamu; representing the FCT Minister, Hon. Muna Amachochi; the Cameroonian Minister of Culture and Tourism, Tariko Mayeko; the Deputy High Commissioner of the Ethiopian Embassy, Advocate Beyonce P. Dawanas; a Deputy Commissioner of the African Union, Chief Ebenezer Babatope; Chairman of the Nigerian Arts and Culture Board, Senator Bako Gassol; Chairman of the Senate Committee on Culture and Tourism, and Goke Adegoroye; Permanent Secretary, Ministry of Tourism, Culture and National Orientation. Others were Otunba Segun Runsewe; Director-General of NTDC, Prof. Tunde Babalola; CBAAC Director, Alh. Munzali Dantata; Director-General of NIHOTOUR, J.B. Yusuff; Executive Secretary of NICO, and most importantly, Mr. Mwajim Maidugu; Director of NCAC, and Initiator/Regional Coordinator of AFAC



Expo. Lady Valerie Ebe; Akwa Ibom State Commissioner for Culture, Mrs. Jessie T. Ebo, the State's Director of Culture, Solomon Agera, Benue State Director of Culture, among many others represented Nigerian States in the ceremony which can be described as very well attended. While many States were still being expected, about thirteen Nigerian States had already taken their positions by the opening day, they were Benue, Bauchi, Oyo, Kwara, Akwa Ibom, Sokoto, Kebbi, Zamfara,

Jigawa, Delta, Katsina, Kano and the FCT. African Nations whose booths were ready on the first day were Togo, Guinea, Burkina Faso, Ivory Coast, Mali, Senegal, Cameroon, and Ghana.

12:20pm saw the arrival of the President's representative in the person of Ambassador Ibrahim Musa Kazaure OFR; Hon. Minister of Special Duties. Then came Christian and Muslim prayers after which the programme began to unfold in the following order:

SPEECHES AND GOODWILL MESSAGES

Mr. Mwajim Maidugu; the D-G of NCAC took centre stage with his welcome address in which he stressed the need to harness the full potentials of the culture sector in support of the continent's economic development and a forum for bringing African States together for greater unity and cooperation. Being just in its second year, AFAC Expo he said, is quite young and presents unlimited opportunities on a long-term scale to practitioners and investors. It is expected to grow as well as improve with time, realising each of the goals for which it was originally conceptualised.

First goodwill message came from Advocate Beyonce P. Dawanas of the African Union and was hinged on the role of culture in continental development. While commending the NCAC on the vision behind AFAC Expo, she maintained that only by joint effort can this vision be realised. Next came a message from the government and people of Cameroon, represented at the event by the Minister of Culture and Tourism, Republic of Cameroon; the Hon.

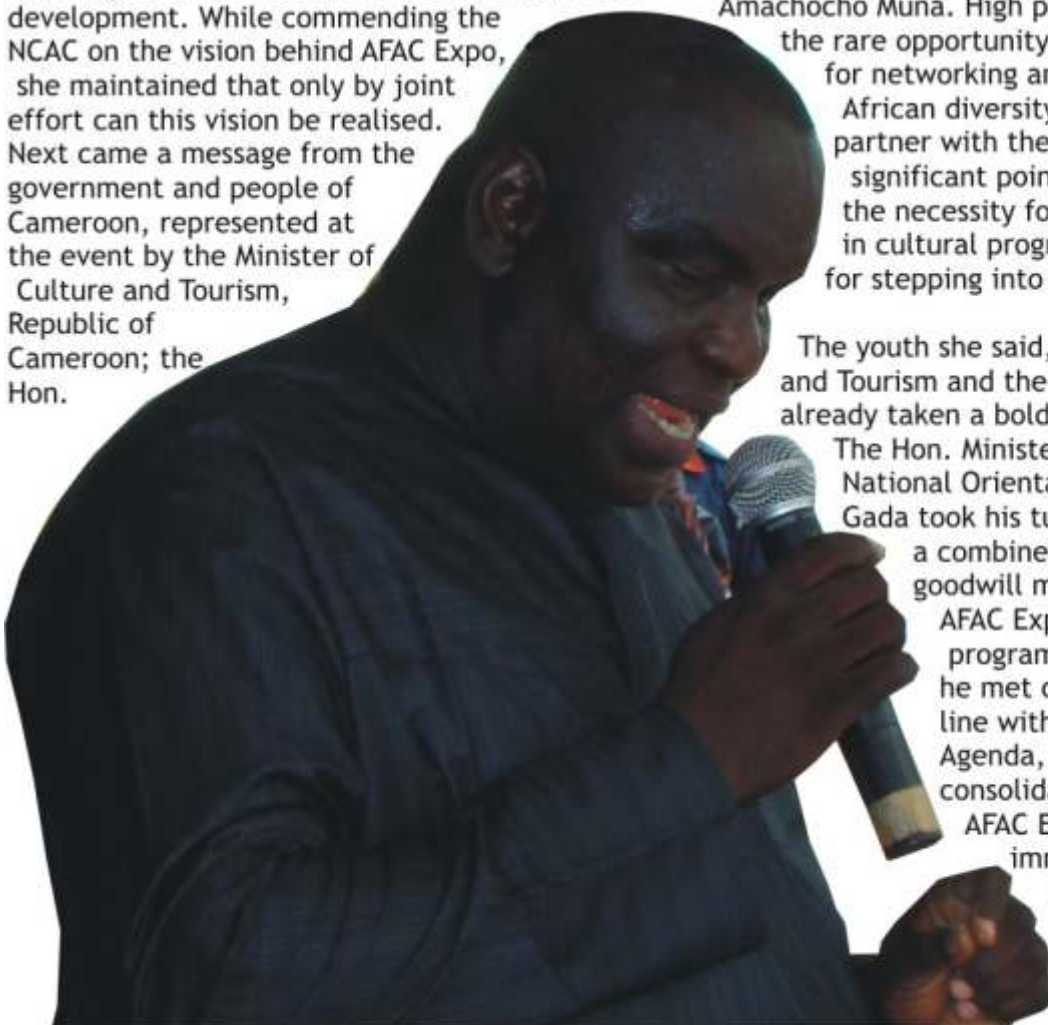


Amachocho Muna. High points of her speech were the rare opportunity provided by the invitation for networking among stakeholders of African diversity, and in particular, to partner with the sector in Nigeria. Another significant point made by Amachocho was the necessity for involvement of the youth in cultural programmes, preparing them for stepping into important roles in future.

The youth she said, are the future of Culture and Tourism and the Republic of Cameroon has already taken a bold step in this direction.

The Hon. Minister of Tourism, Culture and National Orientation; Senator Bello Jibrin Gada took his turn at this point, delivering a combined welcome address and goodwill message. He explained that AFAC Expo is among the vital programmes of the Ministry which he met on assumption of office. In line with the President's 7-Point Agenda, he had vowed to consolidate these programmes and AFAC Expo will benefit immensely from his support.

Diversification of the nation's revenue base and the economic empowerment of its population are the goals



Which his administration intends to pursue concertedly with the kind support of Mr. President. Amb. Ibrahim Musa Kazaure OFR; Minister of Special Duties, who represented the President on the occasion, gave a speech relating the efforts of federal government to ensure that Nigeria is listed among the world's top twenty economies by 2020. Through the popularisation of local crafts such as textile materials and accessories, the local population will be empowered, thereby drastically reducing the spate of rural-urban migration. Indigenous technological advancement is an objective of AFAC Expo which must be encouraged to restore the nation's lost glory. On conclusion of his speech, the formal session of the ceremony was rounded off with a vote of thanks by Chief Ebenezer Babatope; Chairman of the Board of Culture and Tourism about 1:20pm.

By the event's programme, a grand tour of the exhibition was scheduled to conclude the day's activities. This tour was meant for special dignitaries, led by the Director of NCAC; Mr. Mwajim Maidugu. He described the different sections occupied by different groups in the vast exhibition, such as African Nations, Nigerian States, Educational Institutions, Fashion Designers and Traditional Medicine Practitioners. The tour was over in about twenty-five minutes and the group returned to the podium in time for the entertainment segment.





NIGERIAN ARTS AND CULTURE DIRECTORY PROJECT

Nigerian Arts and Culture Directory Project, the No.1 information bank for the Arts, Culture and Tourism Sector, presents an unprecedented mileage and prospect for promoting products and services. With the now popular NACD website (www.nacd.gov.ng) and it's more recent but far-reaching monthly newsletter (with over 110,000,000 online subscribers' worldwide and 50,000 hard-copy distribution) as vehicles; the NACD Project offers prospective advertisers the deal of a life time.



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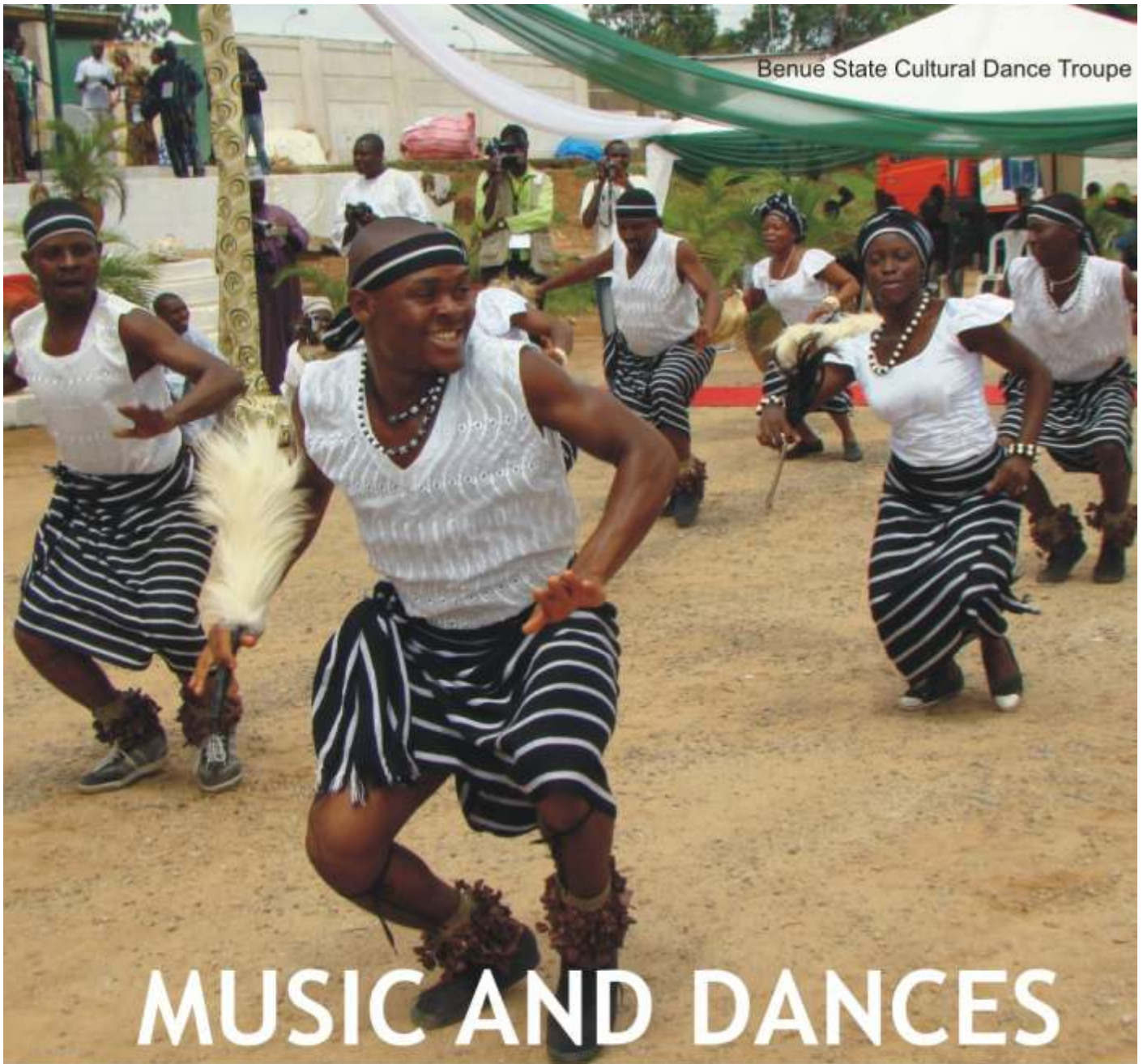
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MUSIC AND DANCES

Benue State cultural dance troupe was the first on stage in their traditional black and white striped costume, ankle jingles and horsetail brandishes. Heralded by a lone trumpeter, they performed among others, the internationally famous swange dance, identified by the twisting gyrations of its dancers. The native trumpet of the Tiv people is unique, not only by make, but also by the sound it produces.

This particular sound is not known to be produced by any other of its kind. Other instruments accompanying the dance were local drums, calabash pots and cymbals. Katsina State's cultural dance troupe performed an energetic northern-type dance, involving a lot of choreography and acrobatics. Dressed in purple and white costume (royal colours of the north), the troupe of youthful dancers however did not perform the slow, gliding royal dance of

the older generation. Theirs was spiced with more zest and enthusiasm, drawing the crowd's cheer till the end. There was also the FCT Council of Arts and Culture with its all-Nigerian mixed dance patterns as well as Oyo State's troupe in an ingenuous display of expertise with talking-drums. Other musical bands performed popular highlife tunes to the delight of the gathering till dignitaries began to take their leave.

Thereafter, the crowds gradually dispersed. It was obvious that the one-week AFAC Expo would see several millions of Naira change hands in numerous sales and deals. Such a rich array of exotic and assorted craft products assembled in one place is not a common occurrence. As a yearly event, AFAC Expo offers Africans and Nigerians in particular, a unique access to indigenous arts and crafts, the variety of which may be impossible to locate at any other time or place.



The FCT Dance Troupe



Katsina State Dance Troupe.



THE EXHIBITION

As was earlier hinted, the exhibition ground was divided into sections for different groups to enable easy location by local and foreign tourists. Some of the major ones identified by the NACD Project Research team were the African Nations section, the Nigerian States section (largest area), the Educational Institutions section (occupied mainly by Art Departments of Nigerian Universities and Polytechnics), Fashion Designers' section (hosting private designers and Associations), and the Traditional Medicine Practitioners section. Also in the last category are local spice producers who specialise in growing various cooking spices, processing as well as

packaging same for the market. Such spices include garlic and ginger powder, original honey, suya pepper, curry and thyme among others. Traditional medicines on display comprised mainly of products and extracts of herbs and roots with curative capabilities. These have become very popular among Nigerians in recent years, informing the recognition of the Association of Herbal Medicine practitioners by government, and hence, the presence of its members at AFAC Expo. Some educational institutions whose art departments were represented at AFAC were the Institute of Management and Technology (IMT); Enugu, Yaba College of Technology; Yaba Lagos and

Federal Polytechnic; Kaduna. While the fashion designers' section was taken up by veterans of the industry, the Nigerian States and African Nations sections of the exhibitions had the real varieties of the show within their booths. In these areas, every conceivable type of arts and crafts product was available, mixed up and crowded together, making their discovery an entire adventure on its own. They inevitably became an irresistible lure for buyers, tourists and window shoppers alike.





SOUTH KOREA AT AFAC 2009



불교사찰에서 제작된 다양한 크기의 불상과 불상 조각품들. 1970. 4. 1. Buddha statue on display on Korea Day at Expo '70 in Osaka, Japan.



비밀의 마을에서 제작된 전통적인 춤과 노래를 주는 한국 전통의 삼고구 (Bongpungu (Three Drum Dance)), a traditional Korean dance performed by several dancers each surrounded by three drums.



경주에 있는 불교 사찰에서 제작된 다양한 크기의 불상과 불상 조각품들. 1970. 4. 1. Goryeo celadon is famous for its soft blue-green color as well as its shape elegance.



경주에 있는 불교 사찰에서 제작된 다양한 크기의 불상과 불상 조각품들. 1970. 4. 1. Haeinsa, a Buddhist temple in Gyeongju, South Korea, is a UNESCO World Heritage site. It is a performance of parent, a folk music song a long solo song accompanied by a single drum. Pansori was designated by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity in 2003.



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As the only non-African nation participating at AFAC Expo 2009, South Korea stood out in every possible way, haven prepared sufficiently for the event. With a booth located near the entrance gate, theirs was one of the first displays that welcomed the public. Within the booth, every Korean-made article of craft and technology was depicted in art or miniature form. As an emerging technological super-power, South Korea cannot be ignored in this area. In the aspect of arts and crafts, they are surprisingly advanced as became evident by the class of their indigenous paintings, sculpture and wood carvings. Some depicted marriage rites, callisthenics, drama and dance performances, construction of musical instruments and opera. Life-size national icons such as ancient cities, antique scrolls, fountains, earliest manufactured vehicles, the city of Seoul, lakes and dams gave an accurate impression of what its local tourism industry must resemble. Traditional attire of South Korean women consists of a large colourful

robe designed in form of a big shirt with a large bow ribbon up front. The whole booth radiated an atmosphere of harmony, deriving from a tasteful colour combination which blended perfectly with the interior décor, very pleasing to behold.

There is noticeable improvement in content of AFAC Expo 2009 as against the inaugural edition. It is an undisputable fact that participation from the African region increased considerably in this second year. If AFAC is beginning to attract this kind of interest which would sustain its vision from outside Nigeria, it bodes well for the local tourism industry. Nevertheless, a two-year old toddler is bound to stagger a few times and would definitely look to parents and family for initial support. Much has been done to set AFAC Expo on its way, and much more effort is required to ensure that the dream does not die. The NACD Project hereby acknowledges the all-important role of the NCAC in this process and lends its full support to AFAC Expo which it considers central to the new character of the art, culture and tourism sector in Nigeria.



National Gallery of Art

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