



NACD NEWSLETTER

PUBLICATION OF THE NIGERIAN ARTS AND
CULTURE DIRECTORY PROJECT

18th Edition, February 2009

www.nacd.gov.ng

ARTS, CULTURE ON THE MARCH AGAIN

ITALIAN EMBASSY HONOURS JOE MUSA
THE NIFAD FASHION SHOW



this edition

The vital role of Culture and tourism in socio-economic development of any given society finds substance in its expression. In this 18th edition, we present the first arts exhibitions of the year 2009, from the Master artist himself, which serves as a prelude to other amazing expositions that have been lined up for the year.

Also contained in this edition is the story of NIFAD, a foremost fashion cooperative society, a new initiative in the fashion industry that gives you a glance in to the limitless opportunities waiting to be harnessed in this vibrant sector... you cannot guess what the industry portends till you read through this piece to experience the glamour and thrills of that beautiful night of walks; the NACD Team was there to bring you the exclusive story.

In line with the Project's mandate of educating and enlightening artists, curators and practitioners, the NACD brings to your doorstep for the first time, insight into Nigeria's Copyright laws, the dos and the don'ts.

The Year is still young and the culture yield is abundant, we invite you to partake in this harvest of creativity and tourism by staying with our monthly Newsletters.

We are dedicated to the exposition of Nigeria's amazing hidden culture and tourism treasures; you only need to visit any of the NACD's tourist destination sites on our website, and be amazed at the underlying secrets of nature's gift.

We will continue to unveil these hidden treasures of Nigeria at NACD.....

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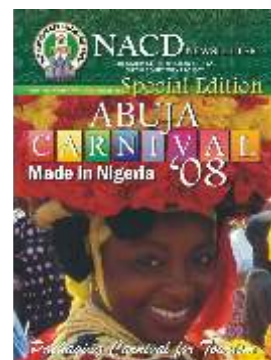
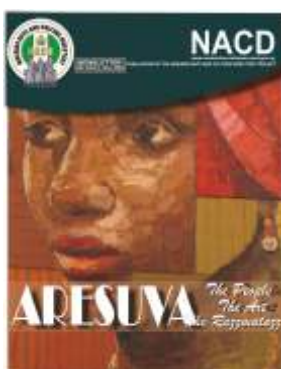
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ARTS, CULTURE On the march again

Nigeria's Arts, Culture, and Tourism sector can be described as one sphere that never goes to sleep, especially when recounting its activities in the past two years. The sector's drivers seem to have made a collective decision to move it at a pace that, if not its full capacity, at least would represent a justifiable percentage of government investment over the years. Watchers of the sector have been surprised Indeed and have expressed as much, as

monotonous, complacent routines of the past, give way to vibrant, zealous and result-oriented action. The NACD Project's Research Team, top watchers of progress or otherwise in this arena, has not been left out of the conjecture as to what could be responsible for this paradigm shift. With the aim of encouraging evolution in this direction, the Project must not fail to commend what it sees as the new and welcome spirit, which has taken possession of the entire terrain and join other watchers to give honour to those responsible for this change. Two headline-making events of the sector in recent times are up for the limelight glare in this 18th Edition of the Project's Newsletter.



L-R: Chief Joe Musa; D.G NGA, Senator Jibril Gada; Minister of Tourism, Culture and National Orientation, and Massimo Baistrocchi; Italian Ambassador to Nigeria.

ITALIAN EMBASSY Honours *Joe Musa*

Once again, tireless and resourceful Director-General of the National Gallery of Art, Chief Joe Musa, who needs no introduction to followers of trends in the Art, Culture and Tourism sector, is commanding attention in a manner that cannot but be heeded. The occasion was a mini art exhibition, organised cocktail-style in his honour by the Italian Diplomatic Mission in Nigeria. Memorable was the night as the sector's top-notchers again assembled in support of one of theirs, pleased with the satisfaction of achievement. From the visitors register, everyone who is anyone in the sector had found time to attend. Considering that invitations had been dispatched via the internet less than a week to the date, it became a marvel as to how so many were able to make it. Obviously, it takes something of great expediency to displace something else of importance from the calendar. This must have been the circumstance with majority of guests, some of whom disclosed

they had received the invitation just the day before.

For the sector, there has been no period of hibernation at all. Joe Musa himself abhors the idea of lying dormant. It may not come as a surprise to many that he took the initiative of opening the floor with a bang, the very first month of the year, while contemporaries and adversaries alike were yet to rouse from slumber. Soon enough, the whole place was swarming.

The Event

By 8pm on the dot, newly appointed Minister of Tourism, Culture and National Orientation; Senator Jibril Gada, made his entrance into the Studio of the Italian Embassy complex, Aso Drive, Asokoro Abuja. He made a statement by his punctuality, impressing the diplomatic community no end. Talk about leading by example! The new Minister was meeting a large group of stakeholders for the first time and the exhibition provided an incomparable opportunity in a congenial, tension-free atmosphere for ice-breaking.



Joe Musa himself ushered him in, bringing him directly to the Host Ambassador; Massimo Baistocchi, who in a loud voice made the necessary the introduction without any protocol whatsoever being observed. Everyone turned to take what was for many, their initial look at the dark, tall man who is to pilot the sector's affairs. The interest which could be read on their faces was understandably high, ensuing more from the position he occupies than any personal rationale. He waited patiently and shook hands as important personalities were presented before him.

Clearly, he was as anxious as they to get better acquainted, for they it is, whose assistance he would be calling upon in navigating the turbulent waters ahead, being himself, relatively new in the arena where he has just assumed the driver's seat.

As the special guest at the function, the Minister's arrival started off the exhibition. Joe Musa; owner of the exhibited works of art, (mainly paintings) led the way, and in characteristic style, gave a description of each painting's concept and message. They were arranged on all the studio walls, along the stair well leading to the upstairs gallery and all over the gallery itself.

Some of the now famous 'Women Series' and 'Mask Series' featured prominently and Joe Musa once again preached the message of women



From right, Prof. Jerry Gana and Chief Frank Ogbuewu

empowerment through his work. As against the artist's last exhibition in February of 2008 where only his recent works were displayed, this demonstration included some of his earlier works as a young upcoming artist, fighting hard to make a name in the industry. In an alcove at the far corner of the gallery, other paintings and sculptures were displayed. These are the embassy's collection of indigenous arts and their means of supporting the sub-sector's development in Nigeria. Nike Davis-Okundayo, Rom Isichei, Kehinde Balogun and Joe Musa's works are among these. As the throng moved with Joe Musa from painting to painting, tasty Italian food and drinks accompanied the procession while uniformed waiters saw to everyone's needs.

The Italian embassy building complex occupies an extensive, beautifully landscaped land area in Asokoro. Assessed from a shady boulevard, exotic flora-hedged walkways meander from the studio to the theatre area, around a large swimming pool and beyond to more office and living quarters. The Italian community had obviously desired to create an environment as

closely attuned to nature as possible. Once within its gates, one experiences peace and quiet, a timeless quality akin to stepping into another realm.

Massimo Baistrocchi, the Italian Ambassador to Nigeria, and his wife Adriana are a study in casual elegance. Unassuming may be the word that captures their general stance on life. As host and hostess of the event, they both appeared in casual shirts and slacks and attended to their guests without any form of self-consciousness. Relaxed and easygoing, the couple deemed no one too little for their attention, answering each person's question with grace and a welcoming smile.

Roll Call

They came in their numbers, surprising for such short notice. No one who was not at the exhibition would believe the quality and numbers if verbally narrated. Turnout at last year's edition was nothing compared to this. Religious leaders, serving and former Ministers of the Federal Republic, Members of the National Assembly, top movers of the Culture and Tourism Sector, renowned artists and the



L-R: Massimo Baistrocchi, Babatunde Osotimehin; Health Minister, Chief Joe Musa and Chief Mrs. Nike Davis-Okundayo



Prince Adetokunboh Kayode (centre) flanked on the left by Lolo Chinyere Joe Musa and Massimo Baistrocchi and on the right by Adrianna Baistracchi; wife of the Italian Ambassador.



Chief Joe Musa and His Grace, Rt. Rev. Dr. John Onaiyekan; Catholic Bishop of Abuja.



Some members of the diplomatic community.

Press were the major groups. Noteworthy among them were: (besides the Minister of Tourism, Culture and National Orientation), His Grace, Rt. Rev. Dr. J.O. Onaiyekan; Catholic Archbishop of Abuja, Prof. Babatunde Osotimehin; Minister of Health, Prince Adetokunbo Kayode SAN; Minister of Labour, Prof. Jerry Gana; fmr. Minister of Information, Chief Frank Ogbuewu; fmr. Minister of Culture and Tourism, Chief Bamidele Dada; fmr. Minister of Agriculture and Natural Resources, Hon. Esemeyibo; Chairman; House of Representatives Committee on Media & Public Affairs and Dean; Faculty Board of The Initiatives, along with his board members, J.B. Yusuf; Executive Secretary, National Institute for Cultural Orientation, Uwa Usien;

President, Society of Nigerian Artists, the culture icon; Chief Mrs. Nike Davis-Okundayo, and Lolo Chinyere Joe Musa; wife of the D-G.

It was also an indication of the close-knit association of the diplomatic community in Abuja. The number of them who rallied around Baistrocchi on that occasion is not a regular incident in the city's social segment. Ambassadors of every diplomatic mission came in person or sent representatives. Baistrocchi seemed to know where the rest were engaged. There were Brazilians, Americans, Chinese, Norwegians, Australians, French, Koreans, and of course, Italians, in numbers, almost equalling indigenes and interacting just as freely.

A Master AARTIST@work

Joe Musa's crowd-pulling capacity is becoming quite legendary. How did he attain this celebrity status so quickly? Why do they gather when he calls? For not many were surprised by the grand honour and privilege accorded him by the Italian diplomatic mission or the crowds that gathered to witness it, not even the fact that he could pull off such an extraordinary feat. However, many will definitely wonder how he does it.



Much like trying to guess what lies behind Monalisa's knowing smile; a puzzle that has engaged artists for generations, but whose answer is known to Da Vinci and his close associates alone. In Joe Musa's case, the NACD Project team, who rank as his closest associates and whose National Coordinator he is, are in a position to answer questions pertaining to him on these issues. There is no question that the appointment of Joe Musa as the Director-General of NGA has considerably quickened the tempo of the whole sector. He seems to have come prepared, a fact buttressed by the many assorted events organised by him towards increasing the sector's vibrancy. The answers are quite simple really. For the first time, a professional and practicing artist has assumed control of the arts' apex coordinating government body in Nigeria. It follows that he is in the best position to truly empathise with problems plaguing the visual arts.

Haven been out there himself, he has a first-hand experience of the rough ride which his fellow artists have to put up with. Such annual and biannual events as Art Expo Nigeria and ARESUVA, the Primary, Secondary and Tertiary art competitions, sponsorship of Nigerian artists and art journalists to Art Expos Las Vegas and New York etc, are none of them recently conceived. They had been in incubation long before now, waiting for just such a time. According to Joe Musa; "death itself runs away from the man who carries a vision". All that matters is that the visual arts sub-sector in Nigeria is better off having him as a leader. Consider the energy and concentration which he brings to the smallest task, his infectious enthusiasm, unquenchable faith and convincing oratory that has hard-core cynics totally nonplussed.

During his days as a full-time National Coordinator of the NACD Project, he meticulously outlined breadth-taking plans for the future, (one of which is the already underway ARESUVA) and at everyone's incredulity on the feasibility of such prospects; he'd give an unperturbed smile and say: "I enjoin you to believe in this vision, run with it and let us work it out together. We will either succeed or we succeed".



From right: J.B Yusuf Executive Secretary, NICO and Massimo Baistrocchi



Members of the diplomatic community



Manny Onumonu, Prof. Tonie Okpe and a guest.



Prof. Chimele Abengowe (right) with other guests.



From right: Barr. Val Offia and Hon. Esemey Eyiboh; Dean Faculty Board of the Initiatives and Chairman, House Committee on Media and Public affairs.



Uwa Usien (President, Society of Nigerian Artists) and Prince Chinedu Obi, Project Director; NACD Project.



Hons. Lanre Agoro and Kamil Akinlabi of the House of Representatives, and the Faculty Board of the Initiatives.



Chief Bamidele Dada; former Minister for Agriculture and Water Resources (left) with a guest.

A woman is the central figure, wearing a purple dress with vibrant green and yellow floral patterns. She is looking towards the camera with a slight smile. The background is a dimly lit room with other people and a television set visible, suggesting a social or fashion event.

NIFAD FASHION SHOW

NIFAD Multi-purpose Cooperative Society Ltd, a new initiative in the fashion industry is a society of fashion designers, formed into different cooperative groups out of the concern to improve their businesses by accessing micro-finance and impacting their skills to different groups of people for wealth creation. Creating awareness on the malady of indecent dressing is a major objective of the initiative. Others are skills acquisition and job creation, financial assistance for members, capacity building and industrialization.



Fati Ibrahim (Centre), flanked by Mr. Shan to the right and Prince Oyefesi to the left amidst other stakeholders, while cutting the NIFAD cake.

The inaugural dinner/fashion show took place at 7pm on Friday, the 30th of January, 2009 at Delicious Cafeteria on plot 792, Adetokunbo Ademola Crescent, Wuse II, Abuja.

Fati Ibrahim; founder of NIFAD, is a pioneer member of the NACD Central Working Committee with an acknowledged fashion penchant. To start-off the occasion, she gave a brief welcome address in which she outlined in detail, the goals and objectives of the cooperative society. NIFAD she said is just two months old but already commands a large following of members and enthusiasts. She gave a teasing appraisal of those gathered on her invitation (long-standing associates) and warmly thanked them, calling each by name. With no written script to go by, Fati ended up making a friendly chat of her presentation which served to relax her audience.

She went on to introduce some dignitaries who graced the occasion. Dr. Esther Mangzha, a former Director-General of the Women's Development Centre and a long-time colleague of Fati Ibrahim, with whom she has carried out many fashion projects in the past, Prince Akanni Oyefusi; President of FADAN, Ambassador Tijani of Nigeria's Ministry of Foreign Affairs; represented

By Chijioke Ani, Prince Chinedu Obi; the NACD Project Director along with the Project's research team, Mr. Hilary Ogbechie; Asst. Director of NCAC and his wife; Gloria, are just a few of them. At this point, a sumptuous buffet of African cuisines was served of which the gathering partook with gusto.

NIFAD is in the process of forging a partnership arrangement with the Culture Department of the Chinese embassy. This accounted for the large presence of Chinese nationals at the event. Mr. Shan, Councillor of Culture, who led the delegation, expressed his delight in partnering with NIFAD to discern possible areas of collaboration and support for Nigeria's upcoming fashion industry. He described the Chinese fashion industry and the long process it has taken to arrive at its present position. With this, he encouraged stakeholders of the Nigerian fashion industry to persevere and not to give up till their goal is attained. While not going into specifics, Mr. Shan however hinted at inter-trade relations between Nigeria and China, and the gains accruable from exporting fashion products.

The following fashion houses: No Style, Jane

Fonda, Patino, Jerusha, Oma Couture, and Finale Touch demonstrated their prowess at designing and keeping up with global fashion trends.

Fabrics were uniquely African, though styles varied between African and western. Dinner dresses and suits, skirts and gorgeous blouses, gowns of every conceivable design were paraded by beautiful models. Patino is the specialist in men's wears, which were paraded by models who did justice to them. The parades were divided into two segments. Three designers came first, after which goodwill messages were taken from Mr. Shan, Dr. (Mrs) Esther T. Mangzha and Prince Chinedu Obi. The second round of parades were followed by commendations from Chijioke Ani, Citizen Debo Osota and finally by Prince Akanni Oyefusi. Each speaker lauded the NIFAD initiative and encouraged them to march on. The question of what could actually be referred to as an indecent mode of dressing in the Nigerian context was touched as speakers gave their views on the subject. It was however agreed by all that the trait is not an edifying one and our society would be better-off without it.

NIFAD has an objective of capacity building and job creation, both of which were reflected in several aspects of the inaugural event. For example, designers whose talents were exhibited at the event were relatively unknown, and a refreshing change from the norm. Styles were both realistic and sophisticated. Everyone present could identify with them and desire to have them, vastly different from some so-called modern designs; neither wearable nor appealing except to a bone-thin model or mannequin. Even models at the event were clearly fresh, new to the runway and as a result, did more of strolling than cat-walking. The aim of NIFAD was obviously to project these new entrants into the fashion world and hopefully, empower them to bring up others in the same guise. When this is accomplished, many more would follow.

The NACD Project as partners of the initiative hopes through its widely-read newsletter to contribute its quota towards realising the NIFAD dream. In a short while, NIFAD is expected to become a household name as an advocate of Nigerian fashion, producing star designers and models who would transform the future landscape of its fashion industry.

To conclude the event, some pioneers brought forth the 'NIFAD cake' which guests joined in cutting, to toast to the birth and great future of the initiative anticipated to change their lives forever and for better.



Fati Ibrahim



NIFAD models and designers rounding off the fashion show.



Mrs. Shan and daughter.



COPYRIGHTS ISSUES

The nineties brought a burst of creative energy. Suddenly, cinemas and radio disco jockeys were broadcasting works by local artists and the patrons were demanding for more. The penchant for works produced abroad was on the decline. This new frenzy empowered local artist to demand the enforcement of their copyright laws. Where they had been grateful to have their works broadcast in public without any legal obligations to respect copyrights placed on the broadcasters, they now wanted the strings strung tight because they were now the main act.

Suddenly, the almost comatose provisions of the Copyright Act are the holy verses to be memorized. In recognition of this, we offer a cursory education of these holy verses to all artists.

First, it is important to know that copyright is territorial. This means that only works produced by Nigerians or produced within Nigeria are protected by Nigeria's Copyright Act. If protection must be extended to works produced by non Nigerians or produced outside Nigeria, then there must be a treaty contracted by Nigeria and the country of origin of the artist or work.

Second, copyright is conferred on the author of the work. The question is if you contract a composer of musical works to compose a song and pay for his services, who owns the copyright to the musical work? The answer is the composer of the musical work notwithstanding the receipt of any remuneration from you. For the copyright to move from the author to a third person there must be a contract in writing to evidence the transfer. If you contract the composer and you want the copyright, ask him to cede the rights in writing.

The requirement that the cession be in writing is strictly enforced where what is sought is the exclusive right to reproduce the works or exercise exclusive proprietary rights. If what is sought is non exclusive rights which are temporary and do not divest the author of the copyrights, then that permission to deal with the work was given by the author can be inferred in the appropriate circumstances.

Thirdly, copyrights do have duration. It is not conferred on the author for eternity. The rights to musical, literary and artistic works last for seventy years from the date of original production, the rights to films and photographs last for fifty years, the rights to sound recordings last for fifty years and the rights to broadcasts last for fifty years.

Who enforces copyrights? The administrative conferment is done by the Nigerian Copyrights Commission. However, people who own copyrights to a common genre of artistic work can form a society for the purpose of collecting royalties from the members of the public who utilize the works. The collecting society is required to be registered with the Nigerian Copyrights Commission. Unarguably, it is the interests of the artists to form their societies and be more vigorous in the enforcement of their rights than to abandon the job to a poorly funded government institution.

There are circumstances where copyright will be not recognized and enforced by the law. Broadly speaking, copyrights are not enforced where the artistic work, photograph, sound recording or film was reproduced or performed without authorization for research or educational purposes and the performer or producer did not derive any income or revenue from the performance or reproduction of the work.

Consider if proprietors of dance clubs attract any liability for the unauthorized usage of musical works to entertain their patrons who are charged for the services?

There has been much emphasis on performance and literary artists that it has been forgotten that architects own the copyrights to architectural works designed by them. We await the first architect to awaken!

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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.



OPPORTUNITIES EXIST FOR:

1. State Governments to showcase their arts, culture tourism potentials to the world.
2. Product owners and corporate bodies to market and promote their goods and services.
3. Nigerian Artists to enlist and upload a maximum of four art works (free of charge) on the Project's website.
4. Relevant arts, culture and tourism associations, Film producers, writers, traditional institutions, craft centres, guilds, museums and monuments, Cultural site managers, NGOs, etc to publicise their associations and interests. **ENLIST NOW!**

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