



**PROGRAMME FOR THE OPENING CEREMONY  
OF UNIPORT/OXFORD *ARTS OF OIL* WORKSHOP  
HOLDING AT UNIPORT BUSINESS SCHOOL  
JULY 26 & 27, 2018.**

- 1. UNIPORT ANTHEM**
- 2. OPENING PRAYER**
- 3. OPENING REMARKS AND DECLARATION OF THE WORKSHOP OPEN BY THE VICE CHANCELLOR, UNIVERSITY OF PORT HARCOURT, PROFESSOR N. E.S. LALE**
- 4. GOODWILL MESSAGE BY HIS MAGESTY KING DANDESON JAJA, AMANYANABO OF OPOBO**
- 5. MUSICAL RENDITIONS**
- 6. THEME AND OBJECTIVES OF WORKSHOP—PROF. DAVID PRATTEN**
- 7. GOODWILL MESSAGES**
- 8. PERFORMANCE OF THE OIL BEAN SHELTER: A DANCE DRAMA**
- 9. EXPECTED OUTCOMES FROM THE WORKSHOP--PROF. ABI A. DEREFAKA**
- 10. MUSICAL RENDITIONS**
- 11. CLOSING REMARKS BY THE VICE CHANCELLOR.**
- 12. VOTE OF THANKS BY DR. STEVE WORDU**
- 13. CLOSING PRAYER & UNIPORT ANTHEM**



# PROGRAMME OF EVENTS

## THE ARTS OF OIL

### A CULTURAL HISTORY OF PORT HARCOURT

#### WORKSHOP STRUCTURE

**Day One July 26, 2018**

#### **Opening 11am - 12 noon.**

Professor Ndowa E. S. Lale, Vice Chancellor

HRM King Dandeson Jaja, Chairman Rivers State Traditional Rulers Council.

Professor Emeritus E. J. Alagoa

Professor Otonti Nduka

Professor Robin Horton

Mrs Judith Wonodi

Dr Alfred Abam

Dr Mrs Seinye Lulu Briggs

**Vice Chancellor's Cocktail 12 - 12:30pm**

#### **First Round table 12:30pm - 1:30pm**

Professor Emeritus E. J. Alagoa

Professor Otonti Nduka

Professor Robin Horton

Mrs Judith Wonodi

Dr Alfred Abam

Dr Mrs Seinye Lulu Briggs

Prince Ibanichuka, Chairman Nigerian Farmers Association, Rivers State

Mr Kenneth Worgu

**Lunch Break !**

**Lunch Break !!**

**Lunch Break !!!**

**1:30pm - 2:30pm**

#### **Second Round Table 2:30pm - 3:30pm**

Professor David Pratten The arts of Oil: Dis/enchantment and popular culture in Port Harcourt

Professor Willie Okowa (Rep. by Professor Ohale)

Professor Tokuibiyeye Sokari 'Kpokpo Garri and Oil: Some Research Results'

Dr. Sam Dede

#### **Artists Roundtable**

Including: Diseye Tantua, Segun Aiyesan, Perrin Oglafa, Charles Udofia, Johnson Uwadinmo, Dumnwii Fadeh and Pius Waritimi.

**Panel 1. Literary Traditions**

1. Dr. Barclays Ayakoroma The Development of Modern Drama in Port Harcourt (1971-1996): A Historical Survey
2. Julius Nsirim Akani, PhD PORT HARCOURT IN THE NIGERIAN NOVEL
3. Margaret Fafa Nutsukpo (PhD) THE POET AS AN ECO-ACTIVIST: AN EXPLORATION OF CRUDE REALITIES IN IBIWARI IKIRIKO'S *OILY TEARS OF THE DELTA* AND OBARI GOMBA'S *PEARLS OF THE MANGROVE*
4. Oyeh Oko Otu OIL, VIOLENCE AND DISPLACEMENT OF ENDANGERED COMMUNITIES IN SELECTED NIGER DELTA PLAYS
5. Obari Gomba (PhD) OIL-BURDEN AND COLONIAL ANTECEDENTS IN THE WRITINGS OF MIESOINUMA MINIMA AND OLA ROTIMI
6. Ene Igbifa The Aesthetics of Resistance: Revolt as Motif in the 'Port Harcourt Plays' of Oyeh Otu and Obari Gomba
7. Obari, Gomba (PhD) Territory of Power and Contention: Port Harcourt in the Narratives of Isaac Boro, Elechi Amadi and Ken Saro-Wiwa

**Panel 2. Art, Oil and the City**

1. Sam Dede 'Exploring the cinema culture in Port Harcourt city: A movement of transition'.
2. Mr. Timipre Willis Amah Artisanal Refining as Civil Disobedience and its Impact in Niger Delta.
3. Stanley Okoroafor 'Port Harcourt, 1950-2017: From Palm Oil to Crude Oil and Gas
4. DR. MARGARET AJIGINNI MATERIALITY AND MEMORY: APPROPRIATING THE MANILLA MOTIF IN TEXTILE DESIGN.
5. NICS O. UBOGU (PHD) OIL: VISUAL METAPHORS IN PAINTINGS OF THE NIGER DELTA
6. EDEM E. PETERS (PhD) REFLECTIONS ON POTTERY ART IN THE OIL RICH NIGER DELTA REGION OF NIGERIA
7. John Jonah Umoh Ph.D **The Oil in Ceramics Development in Port Harcourt City, South-South Nigeria.**

**Day Two Friday July 27, 2018**

**9:30 - 10:30am Poetry**

**11am – 1pm Paper presentations**

**Panel 3. Petro-culture, Heritage & Aesthetics**

1. Abi Alabo Derefaka Cultural Heritage Management in Port Harcourt and the Niger Delta.
2. WORDU, STEVEN AFOMA OLOIBIRI OIL MUSEUM: A METAPHOR OF ARTS OF OIL POPULAR CULTURE.
3. Zibima, Tubodenyefa Ph.D & Jack, Jackson T.C.B INSTRUMENTING THE ARTS AND THE NEW MEDIA: THE EVOLUTION OF ENVIRONMENTAL ACTIVISM IN THE NIGER DELTA
4. Darlington Iwarimie-Jaja & Rami Sisi 'Historicising criminality: an insight into the pre-and post-crude oil periods'
5. OKOGWU Antonia CITY SCULPTURES: ATTESTING TO THE CONTEMPORARY CULTURAL HISTORY OF OIL CITY, PORT HARCOURT
6. Akujobi, Chiedoziem Theophilus & [Nwadike Chibuzor Rowland](#) City Folks and Busking the Chronicle of Oil.

**Lunch Break !**

**Lunch Break !!**

**Lunch Break !!!**

**1pm – 2pm**

**2pm – 4pm**

**Musical and other performances**

# WORKSHOP ABSTRACTS

## THE DEVELOPMENT OF MODERN DRAMA IN PORT HARCOURT (1971-1996): A HISTORICAL SURVEY

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*Being a Paper Presentation at the Workshop on “The Arts of Oil: A Cultural History of Port Harcourt”, Organised by the Institute of Niger Delta Studies, University of Port Harcourt in Collaboration with the African Studies Centre, University of Oxford, from 26-27 July, 2018, at the UNIPORT Business School, GRA Phase II, Port Harcourt*

### ABSTRACT

Drama, as an integral part of the developments in the theatre industry, is critical to national development. To Aristotle, drama is about someone in a situation, who communicates something in some manner somewhere. Drama examines social, cultural, political, and religious issues in given societies, among other areas of thematic interest for the audience to ponder. Consequently, a historical survey of drama in Port Harcourt entails understanding the factors surrounding the developments in theatre practice during the period under study. This comprises dramas written and/or produced during the period; works that share significant traits of style and form; and the dramaturgies of the playwrights, who were influenced by the cultural environment. History, on the other hand, is concerned with events, as well as the thoughts of man that have occurred in the remote and immediate past, concerning man and his environment. Simply put, history records happenings in societies so that such records will serve as prisms for generations to learn from. This underpins the view that, *those who fail to learn from history have planned to fail*. This paper documents the development of modern drama in Port Harcourt, Rivers State, from 1971 to 1996, using the resources of history. The paper relies on interviews with dramatists and artists, who contributed invaluable to the development during the period under study. The period has been selected for the study because it could be described as, “the glorious years of theatre and drama in Port Harcourt”. The paper submits that, the theatrical conventions in the period under study enhanced the development of modern drama in River State; and that there is need to reinvent theatre practice in Port Harcourt to create the enabling atmosphere for dramatists to craft plays for the shared dramatic experience.

## PORT HARCOURT IN THE NIGERIAN NOVEL

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### ABSTRACT

This paper is a survey of five (5) novels by five different novelists: *The Journey Within* (1978) by I.N.C. Aniebo, *Sozaboy* (1985) by Ken Saro-Wiwa, *Estrangement* (1986) by Elechi Amadi, *Yellow -Yellow* (2006) by Kaine Agary, and *Sarah House* (2013) by Ifeanyi Ajaegbo. The paper, in analyzing the selected novels, pays close attention to how the novelists attempt to use their novels to represent the city of Port Harcourt and events that have taken place in and around the city. In doing this, we trace Port Harcourt in these novels from the pre-independence era (as shown by the Nelsons) through the civil war era of *Sozaboy*, the post-war era (of Alekiri, Ibekwe, Major Dansuku, Christie, etc) to the more contemporary bustling city of Port Harcourt as the crude oil capital of Nigeria, and the horrific reality of what the city has made out of herself in recent times. The paper reveals that Port Harcourt is gradually moving from its city status to a multi-cultural society. Hence our decision to adopt New Historicism as the theoretical framework of the paper. Finally, the paper suggests that there is a need to weave into national discourse issues raised in the novels studied especially as they concern Port Harcourt in this global era.

**THE POET AS AN ECO-ACTIVIST: AN EXPLORATION OF CRUDE REALITIES  
IN IBIWARI IKIRIKO'S *OILY TEARS OF THE DELTA* AND OBARI GOMBA'S  
*PEARLS OF THE MANGROVE***

***BY***

Margaret Fafa Nutsukpo (PhD)  
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**ABSTRACT**

Oil exploration and exploitation in Nigeria's Niger Delta has had devastating consequences on the environment and its people. This has been a source of great anxiety for eco-activists who recognize the correlative relationship between environmental protection and the rights of humans to a healthy environment. They also understand the socio-political implications should these two significant issues go unaddressed - realities which are starkly addressed by Ibiwari Ikiriko and Obari Gomba, two Port Harcourt-based poets, in *Oily Tears of the Delta* and *Pearls of the Mangrove* respectively. It is also interesting to note that Obari Gomba was a student of Ibiwari Ikiriko at the Rivers State College of Arts and Science in 1994. Against the backdrop of eco-criticism, this essay explores their poetry as a radical platform for consciousness-raising and a campaign for socio-political change. The objective is to highlight their grave concern, from the perspective of the eco-activist, for the deplorable state of the Niger Delta environment, the consequent impact on its people, and implications for society.

# **OIL, VIOLENCE AND DISPLACEMENT OF ENDANGERED COMMUNITIES IN SELECTED NIGER DELTA PLAYS**

**BY**

Oyeh Oko Otu,  
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## **ABSTRACT**

Many studies on Niger Delta literature have explored the politics of oil and its resultant phenomenal human and environmental disasters. Thematics such as marginalisation, exploitation, environmental degradation, greed, corruption, betrayal, resistance, violence, revolution, militancy, vandalism, and kidnapping have been examined. But the displacement of endangered communities has not received the attention it deserves. This study therefore explores the place of Port Harcourt in the politics of oil, its violence on people, the lethal ecological war, and the attendant displacement suffered by oil bearing/host communities. It pays particular attention to how oil possessing communities are dispossessed ecologically, economically, politically, and socio-culturally. Based on the Foucautian perspective of politico-social power, especially his problematisation of power, the study reveals that due to petroleum's incendiary politics, it undermines a community's environment and capacity for economic, political and sociocultural cohesion and development.

Keywords: Niger Delta, oil, environment, violence, endangered communities, displacement

**OIL-BURDEN AND COLONIAL ANTECEDENTS IN THE WRITINGS OF  
MIESOINUMA MINIMA AND OLA ROTIMI**

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University of Port Harcourt,  
Choba

**ABSTRACT**

In terms of setting in time, Miesoinuma Minima's *King Jaja* and *Odum Egege* and Ola Rotimi's *Akasa You Mi* and *Ovoranmwem Nogbaisi* represent the colonial antecedents of the Niger Delta's oil-burden. All four plays are set in the colonial era when oil first began to define the identity and politics of the Niger Delta. Given the entrenched culture of oil-conflict in the region, it is not difficult to establish that present resource-provoked problems are rooted in a blood-soaked past. In the era depicted in the plays, palm oil was the stimulus for the upheavals that were etched in the matrix of time and have more or less provided a model for today's forces and powers. This paper seeks to examine the tenor and context of oil-burden in the writings of Minima and Rotimi, two writers that have contributed to the creative ferment of Port Harcourt and Nigeria.



**THE AESTHETICS OF RESISTANCE: REVOLT AS MOTIF IN THE ‘PORT  
HARCOURT PLAYS’ OF OYEH OTU AND OBARI GOMBA**

**BY**

**ENE IGBIFA**

**ABSTRACT:**

Beyond the consequential coincidence of a shared locale, Oyeh Otu’s *Shanty Town* (2011) and Obari Gomba’s *Guerilla Post* (2018) which are here labelled ‘Port Harcourt’ plays, converge at other significant thematic junctures. This study identifies revolt against man-induced social disequilibrium and resistance to state-orchestrated oppression as the propellants of dramatic action in both plays, and proceeds from this observation to an examination of the means by which both playwrights treat this age-old and endlessly recurring thematic preoccupation. The study also explores the contributions that both playwrights’ use of the city of Port Harcourt as the background against which action unfolds in the plays to their handling of their thematic concerns.

# **EXPLORING THE CINEMA CULTURE IN PORT HARCOURT CITY: A MOVEMENT OF TRANSITION**

BY

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## **ABSTRACT**

By far, the most popular and affordable source of entertainment among the lower middle class of Nigerians, from the period immediately following the civil war, up to the 1980s, was the Cinema. Sleazy, densely furnished auditoriums (cinema viewing centres) offered a variety of Chinese, American and Indian movies in 35mm formats, projected on white-washed walls each night to teeming movie buffs. By the very early 1990s, these film houses, mostly owned and operated by Lebanese entrepreneurs, had become extinct, owing to issues of insecurity associated with many Nigerian metropolitan cities, mass importation of fairly used VHS cassette players/recorders and the proliferation of pirated VHS tapes of Indian, Chinese and American films. This research will essentially examine the transition of the cinema culture especially in the city of Port-Harcourt, with its increasingly urbane and cosmopolitan status, against the background of the historical, social and economic transformation of Nigeria between 1970 and 2018.

**ARTISANAL REFINING AS CIVIL DISOBEDIENCE AND ITS IMPACT IN NIGER  
DELTA.**

**BY**

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Inadequate social responsibility and sustainable development has led to youths using artisanal refining of crude oil as a form of civil disobedience in the Niger Delta resulting in further ecological devastation of the region. The above context of civil disobedience and its aftermath calls for the need to document the ongoing change in the Niger Delta environment considering the impact caused by the activities of artisanal refining. This paper harnesses the value of the photographic image as a document that stands as witness in the changing environment. The documented photographs, it is hoped would constitute a sensitization and advocacy agency; to inform, persuade and educate the populace on the ideals of and to support environmental stewardship. The images provide knowledge regarding the process of artisanal refining and its impact on the environment. The paper concludes that artisanal refining has caused enormous economic and environmental problem to the Nigerian State and the Niger Delta region in particular.

# **PORT HARCOURT; 1950-2017: FROM PALM OIL TO CRUDE OIL AND GAS**

**BY**

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## **ABSTRACT**

The foundation of the city of Port Harcourt coincided with the commencement of oil and gas exploration and exploitation in Nigeria. Both began to the dusk of the first decade and the dawn of the second decade of the last century. The developments following this coincidence have received a lot of discourse. The concerns of the narrative therein is now on the humanistic/artistic dimension. Various expressions have been made by individuals in a bid to properly and adequately address the developments and the attendant conjectures. These historical developments bearing vivid paradoxes are encapsulated in the socio-economic paradigm shift from the first international trade on oil palm tree produce to the latest petroleum petrodollar business concerns. Never in the history of Nigeria has one particular item of business born the foreign exchange revenue as petroleum has done in about the last five decades thus underscoring its importance in Nigeria's national development. This seeming blessing noticed at the beginning has since been judged a burst by some experts. These are on the threshold of environmental sustainability, here graphically demonstrated in wares and colours to bring the message home to all. For it is when there is a collective or general response to concerns that possible genuine attention can be given to such, so to check and perhaps adjust to more a sustainable and beneficial dealing on the industry and the general environment.

**Keywords:** Port Harcourt, Environment, Sustainability, Oil, Petroleum, Nigeria, History, Arts, and Development.

# **MATERIALITY AND MEMORY: APPROPRIATING THE MANILLA MOTIF IN TEXTILE DESIGN**

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## **ABSTRACT**

Materiality and memory of “Manillas”: A metal bracelet and a valued currency used as medium of exchange for goods and services in Port Harcourt for trade that involved local and international partners is significant. In history, especially as it relate to designing for utilitarian purpose, textile motifs are usually a recurring phenomenon, recall the value of memory in the manifestation in culture and cultural production. Manilla is one such item that underscores the reinforcement of memory considering medium of economic exchange then. In rethinking the “Art of Oil” in the Niger Delta region of Nigeria; it is important to recall it two phases of the oil rivers. The period of palm oil and the period of the crude oil in the first phase, the manila played a significant role and stood out as the major means of exchange then. The essence is to sustain the material culture, innovation, functionality values, and stimulate community awareness of resource management across the diverse ethnic groups in Port Harcourt. Batik and printing techniques on polychromatic background will be employed. Fabrics, dyes, chemicals, printing inks, yarns will be use to create diverse end uses. Exploratory and descriptive research technique will be employed and complemented by literary source for data. The effort is to maintain continuity and integrity of history of Port Harcourt indigenous currency motifs that are commercially viable in the global market.

## **OIL: VISUAL METAPHORS IN PAINTINGS OF THE NIGER DELTA**

**BY**

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### **ABSTRACT**

The discovery of crude oil in Oloibiri in the Niger Delta of Nigeria in 1956, served as a doorway to the discovery of several oil wells in Port Harcourt. Unfortunately, oil exploration activities have led to major changes in the historical, political and socio-economic dynamics of the area. Inevitably, these changes have resulted in social transformations which have inspired artists to produce artistic works - visual images that tell the stories of oil communities and people of Port Harcourt. These stories revolve around environmental degradation, conflict and the struggle for socio-political and economic development. The aim of this paper, therefore, is to explore the narrative metaphors which unfold within selected paintings that reveal the impact of oil exploration activities on Port Harcourt and its people, and the significance of these paintings in modern Nigerian art.

Keywords: oil, Port Harcourt, environmental degradation, conflict, painting

# **REFLECTIONS ON POTTERY ART IN THE OIL RICH NIGER DELTA REGION OF NIGERIA**

**BY**

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## **ABSTRACT**

Niger Delta region is very rich in oil and other mineral resources. The area basically has six states namely; Akwa Ibom, Bayelsa, Cross River, Delta, Edo and Rivers. Clay is found in abundance like crude oil is found in all the states in Niger Delta Area. Clay which is the major material for ceramics production is among the numerous resources found in abundance in the area. It is also used to ease the penetration of oil pipes in drilling of oil. This paper looks at the practice of pottery or ceramics in the Niger Delta area. Consideration is given to some states involved in pottery practice. The study gives attention to information about the indigenous and contemporary practice of pottery. The traditional earthenware from various cultures such as Ibibios, Efiks, Ejagam, Urubho, Isoko, Edo, Kalabari, Ogoni, Ikwere, Andoni and others, are very unique. The research looks at the progress of ceramics or pottery in Niger Delta from the traditional to contemporary practice and the possibility of encouraging it to boost creation of job opportunities for the teeming population of youths in the region. The availability of clay in abundance in the region, if well harnessed, hopefully will adequately compete with crude oil for economic purposes.

**Key words:** Pottery, traditional, contemporary, earthenware, crude oil and cultures.

# **The Oil in Ceramics Development in Port Harcourt City, South-South Nigeria**

By

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## **ABSTRACT**

Ceramics, backed clay has been in practice in the Niger Delta and Port Harcourt in particular long before the discovery of crude oil in the region in about 1954. The truth remains that the potters never had it easy hardening their wares through the open firing system as it was characterized by loss of heat, uncontrollable temperature, weak, porous, soft, low temperature and unglazed wares and terrible health hazards. This paper takes a critical look at oil in ceramics development in Port Harcourt City with the introduction of engine oil, diesel, kerosene and gas for the lubrication of the entire ceramics production process. With the available data from both primary and secondary sources, the paper aims at highlighting the role of crude oil discovery in the development of ceramics practice in Port Harcourt City. It is also to say that with the increasing demand for ceramics wares in Nigeria and the availability of crude oil products and clay for easy ceramics production, the youths should take up the profession as young entrepreneurs and employers of labour.



# **CULTURAL HERITAGE MANAGEMENT IN PORT HARCOURT AND THE NIGER DELTA**

By

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## **ABSTRACT**

Cultural heritage, like natural heritage, needs to be properly managed to ensure sustainability so that a generation does not squander that heritage to the detriment of succeeding generations. Indeed, because cultural heritage is cumulative, it is the result of tradition or continuity and innovation from preceding generations the present generation is at liberty to add to some aspects of the heritage and pass on to the next generation. We receive such heritage and have the responsibility of protecting and utilizing elements from that heritage for development and adaptive reuse. This is what makes cultural heritage relevant to the needs of the present. From Colonial times Port Harcourt has had a population that is heterogeneous with regard to ethnicity, religion and even class. The cultural heritage of Port Harcourt has been understandably diverse. This is true for both the tangible and intangible cultural heritage. This contribution explores the available facilities for cultural heritage management in Port Harcourt and indeed the Niger Delta. It also articulates the need for systematic research in this area especially with regard to the track record of the major players in the oil and gas sector in the Niger Delta and their ambivalent relationship with the host communities' cultural heritage.

**OLOIBIRI OIL MUSEUM: A METAPHOR OF ARTS OF OIL POPULAR CULTURE.**

**AN ABSTRACT PRESENTED**

**BY**

**WORDU, STEVEN AFOMA**

**ON THE OCCASION OF UNIVERSITY OF PORT HARCOURT AND OXFORD COLLABORATION WORKSHOP ENTITLED ‘ARTS OF OIL: A CULTURAL HISTORY OF PORT HARCOURT’, HELD ON 26-27 JULY, 2018 AT UNIVERSITY OF PORT HARCOURT BUSINESS SCHOOL.**

**ABSTRACT.**

The dominant economic system of any society is often interwoven with changes in livelihood, behavior lifestyle, historical and sociocultural experience. Since the discovery of petroleum at Oloibiri in 1956, also from 1970s when it became the main stay of the Nigerian political economy there has emerged an Oil/Petro state phenomenon which has engendered peculiar sensibilities and sociologies in the Niger Delta. Over the years our Oil experience in the Niger Delta has become entangled in ambivalences of economic transformations but also engendered tragedies that manifest in environmental damages and sociocultural contradictions. On whichever post on the scale of ambivalence that oil maybe placed, it has the capacity to engender a tremendous culture transformation, hence the Oil Culture conundrum. There is a dire need to talk and write; to reason together on how to teach and learn to showcase the history and corresponding socio-cultural phenomenon of our oil experience. This study is premised on Hebert Blumer’s (1900-1987) thesis on human inclination to act towards things on the basis of meanings that the things have for them, which could be symbolized in arts and preserved through museums. The remit of the study is to explore the environment, economic and sociocultural conundrums of oil economic activities from a metaphoric perspective of Oloibiri Oil and Gas Museum.

**KEY WORDS:** Oloibiri metaphor, Oil culture, Oil/Petro State Phenomenon, Museum, Arts.

# **INSTRUMENTING THE ARTS AND THE NEW MEDIA: THE EVOLUTION OF ENVIRONMENTAL ACTIVISM IN THE NIGER DELTA**

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**&**

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## **ABSTRACT**

The Niger Delta region is one of the most petroleum-impacted regions in the world. With a massive oil infrastructure, social and economic conditions have been negatively affected by the environmental externalities of the oil industry. In response to severe levels of oil pollution, several pro- environmental groups have emerged across the region, hitherto relying heavily on local, grassroots campaigns and traditional media to hold the Nigerian government, oil companies and other polluters accountable for the environmental protection and environmental sustainability. In recent times and with the advent of the internet technology, new media platforms have provided alternative platforms for environmental activism and advocacy in the region. Interestingly, it has also provided an avenue for the use of arts in advocacy messaging and creation of public awareness. In view of this, the study reviews the evolution of environmental advocacy in the context of instrumenting the arts and the new media. As a corollary, it examines the potential of arts in deepening public awareness and strengthening environmental accountability in the region as well assessing the impacts of new media engagements in advocating for environmental accountability.

**Keywords: Environmental Activism, Arts, New Media, Social Media, Niger Delta.**

# **HISTORICIZING CRIMINALITY:AN INSIGHT INTO THE PRE-AND POST CRUDE OIL PERIODS IN PORT HARCOURT CITY.**

By

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**\*Department of Sociology**

**University of Port Harcourt,Rivers State,Nigeria**

**&**

**\*\*Rami Lasisi**

**\*\*Department of Sociology &Anthropology,Federal University Otuoke,Bayelsa State,  
Nigeria**

## **ABSTRACT**

The concern on criminality in human society has been the preoccupation of scholars and policy makers for a very long time now. Although crime is an intragrall part of all known human societies ,the emergence of the industrial age is known to have significantly changed the nature, character and intensity of how crime is committed. In Nigeria, for example, the discovery of crude oil and subsequent socioeconomic boom that followed at the time is believed to have triggered a massive wealth gap and by extension a skewed social class relation leading to widespread poverty. This in turn provided the enabling condition as well as the environment for increased criminality in most city centres of which Port Harcourt given its central role in the crude oil industry is disproportionally favoured. This paper attempts to historicize criminality focusing on the pre and post crude oil periods in order to provide insight into the trajectory of crime in Port Harcourt city. Thus, relying on extensive content analysis and the Marxist Political Economy approach as its theoretical frame work, the paper submits that even though criminal activities existed during the pre-crude oil era, the current increase in the nature and intensity of crime is a product of the progressive expansion of the wealth gap associated with the post-crude oil era in Port Harcourt city. The paper suggest among others that government should put policies in place that encourages socioeconomic activities aimed at reducing the wealth gap as an easy of mitigating criminality in Port Harcourt city.

**CITY SCULPTURES: ATTESTING TO THE CONTEMPORARY CULTURAL  
HISTORY OF OIL CITY, PORT HARCOURT**

**BY**

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The oil city of Port Harcourt came into being in 1912 as a Port for exporting coal from Enugu and named by Lord Sir Frederick Lugard after the secretary of states for the colonies Lewis Vernon Harcourt. It was originally a farmland for Diobu village group of Ikwerre ethnic nationality and others and it is situated along Bonny River within the Niger Delta area of Nigeria. One might wonder how Sculptures can be used in attesting contemporary history of a place but it has been employed in Nok culture, the Calabar monoliths, the Agono in Philippines and even the Statue of Liberty in the United States of America. These aforementioned sculptures elicit the use of sculptures as elements of statements in contemporize cultural history of a people or a city to mention a few. Qualitative analytical descriptive narration are employed in this study to bring to the fore the contemporary history of Port Harcourt. The mangrove giant The Militant series in the Sculpture Garden of University of Port Harcourt are the Citify Sculptures that are incorporated in this study of a city bemused by presuppositions of oil and its varied socio- political and cultural bearings.

**Keywords: Sculptures, Militancy, Culture, and City.**

## **“City Folks and Busking the Chronicle of Oil”**

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Port Harcourt city is a significant geographical area to scholars around the globe, owing to its resources that have evoked socio-economic conflicts, changes and physical developments till date. This paper highlights the role and place of oil in shaping the street culture of Port Harcourt city particularly the unrecorded street music, the individual(s) artists, their streams of inspirations, and the impact of their immediate political culture. It argues that much of the street cultures that reflects the current state of environmental activism and disparaging oil impact are culled from some artists who are not privileged to lend their voices to the world as a result of their capacity and inaccessibility to the power relations. Street musicians in Port Harcourt have been depicted as a romantic folk-figure, moving through and working in the urban environment in an ad hoc manner. In this vein, street music and the steady uptake of new music performance technologies in contemporary urban settings, makes music an inextricable aspect of the contemporary urban soundscape. This paper brings to light the street musicians further into the academic debates surrounding oil and the centrality of their feelings in expressing activism for the oil fuss within the work of contemporary street music performance in Port Harcourt city.

**Keywords: Street music, Environmental Activism, Arts, Oil.**