

Intellectual Capital Contributions to Nigeria: The Ideology of Adelugbaism

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Abstract

This paper sees Professor Dapo Adelugba as an ideological concept. As a concept, Adelugbaism transcends Dapo or the man who embodies it, who is called Baba by everybody. This is because Adelugba embodies a symbol of intellectual freedom and mentorship which transcends the call to duty and empowers generations of dynamic scholarship. Adelugba as a concept is therefore an ideology encapsulated in lost opportunities and dreams for a progressive intellectualism. Adelugba is not a myth but a lived symbol of hope and selfless social business enterprise. Adelugba also represents the spirit of selfless sacrifice and altruism, symbolised in a man who dedicated his entire career to advancing the cause of others while neglecting the basic luxuries of life. As an agency of change, he also encapsulates the character of 'Daodu', a character he reflexively played in Wole Soyinka's stage and film versions of *Kongi's Harvest*.

Adelugba is therefore a social masquerade, an agent of change who traverses western and traditional cultures through his work and the people he has nurtured. From this third space, he becomes the conduit between helpless youths looking for career prospects, and short-sighted government that does not see the significance of education or intellectual capital development. He is the space between hope and intellectual disenfranchisement. Although old economic concepts may not have direct modelling to quantify his economic contributions to Nigeria and Africa in general, by using creative industries model, we could make a guess at his enormous contributions to the nation and the world in general.

The paper compares Adelugba's intellectual contributions with Mohammad Yunus' rural development projects in Bangladesh through microfinance. The paper acknowledges that the author's personal knowledge and admiration for Adelugba, especially as a beneficiary of Adelugba's intellectual generosity and mentorship, may lead to some subjective positioning. But it also argues that in a world where positive role models are hard to find, and where media

representation is about bad news, such positive reflection could bring some element of fresh air in literary thinking.

Adelugba in the Eyes of his Students

Adelugba's students will recognise the man everybody calls Baba (father, in Yoruba language), as the *Agbada* (traditional Yoruba dress) wearing, kola-nut chewing, Coca-Cola drinking, meat-pie customer, who has the occasional scratch between talks, and springs off like a gazelle after a raucous laughter.

Adelugba is a man whose office, work ethic and style would fall foul of today's Al Gorean eco-friendly working environment. He epitomises the proverbial burning of the midnight oil in his 24/7 work habit, which is compounded by an insatiable appetite for by-products of deforestation (manuscripts) which are piled so high in his office that one is easily reminded of the mound of pounded yam in Chinua Achebe's *Things Fall Apart*. Hidden amongst these piles of intellectual sweat shop is a man who could better be described as a memory bank, with the fastest retrieval capacity for any article ever written or manuscripts ever submitted. This is done with exact date and even the comments he made on them. As one would have already guessed, he will not forget how late such a paper was submitted. As a workhorse who hardly sleeps, he expects you to be equally as hard working. But beneath this hard tasking man lies a humanitarian soul who will go to any length to defend his student and find support for anyone in need of support whether it is financial or intellectual. Despite all these wonderful works that this man does, his only material possession could be seen outside the Faculty of Arts buildings, facing downhill in the form of what one may better describe as hill-assisted-auto start, (an old 1960s Peugeot saloon car), which, like its owner, has defied all mechanical laws of age and reliability.

Adelugba's greatest assets are his students and the arts community. Underneath this bohemian looking, grey bearded, agile walking man, is a hard-to-notice beautiful smile which beams warmly when you confront him with an ingenious question that will unwittingly land you into the library for more references! I do not need to say that after such a self-assured sense of achievement you will receive the most diplomatic 'killing-me-with-a-golden-axe' critique which is not meant for the faint hearted. Adelugba has set the benchmark for intellectual excellence so high that his peers wonder how he manages to attract the longest supervisory queue for aspiring doctoral candidates, who wait for the slightest chance to sneak their names into his schedule. Reuben Abati (2009) in his article, 'Dapo Adelugba: A Teacher's Reward', summed up our

knowledge and experience of Adelugba. He 'loved brilliant students, but he also went out of his way to encourage even the average ones to push themselves'. As students, we often mimicked him, but as a sign of affection and respect, rather than otherwise.

Adelugba the Intellectual Capital Entrepreneur

Robert Murphy (2002: 2), in the opening of *Chaos Theory*, quoted from *Rob Roy* that, 'all men with honour are kings. But not all kings have honour'. This statement can easily be used to describe how Adelugba is perceived by his peers, students, community and the Nigerian arts family. Adelugba has been elevated to the status of a king because he is not just a man of honour but a selfless one at that. In a nutshell, Adelugba taught at the University of Ibadan from 1967 to 2004. He was a graduate of the University College Ibadan (affiliate of the University of London), majoring in English. He later went to UCLA to complete his Masters in Theatre Arts in 1964. His international profile came to prominence after directing Nigeria's entry to the Second World Black and African Festival of Arts and Culture, in Lagos, Nigeria in 1977, with Wale Ogunyemi's play *Langbodo*. He was twice appointed Chair of Oyo State Council of Arts and Culture from 1979 to 1983. In 1978 he was made Arts Director at the University of Ibadan, a title which is equivalent to an academic Professor.

Adelugba is an actor, a director, a dramaturge, a theorist and critic. Most importantly, he is a teacher and leader. Adelugba's contribution can be summed up in the words of one of his past students, Reuben Abati (2009) who says that at 70, he (Adelugba) has no mansions to point to, no exotic cars, no fat bank accounts, but he can point to lives that he has helped to build and nurture. I regard Adelugba as one of the best forensic scientists in social theatre. He dissects socio-political issues and translates them through his students. This form of engagement in dramatic literature enables objective analysis of issues through intellectual debate and research.

It must be stated at the onset that Adelugba is not a prolific publisher by today's peer reviewed academic journal standard, or a Hollywood star or even a prolific playwright. In fact, Adelugba does not have a PhD. This background therefore defies all logic of fame and expectations of today's market driven, public relations manipulated popularity contest. It must be noted that it took many years before the University of Ibadan could confer Adelugba a Professorial title even though his Arts Director position was an equivalent of a full Professor. As students during this period, we could not make sense of such university bureaucracy. Adelugba has many unpublished manuscripts, which he generously lent to us his

students. I cannot imagine such intellectual generosity happening in today's academic environment when copyright and intellectual property management makes very many academics paranoid about protecting their original works. In an interview with Nigerian Films.com (<http://www.nigeriafilms.com/content.asp?contentid=6228&ContentTypeID=2>) he admitted spending more time on pedagogical aspects of the theatre than on his own publications:

I must admit that perhaps I paid too much attention to the pedagogical side of the theatre and therefore sacrificed the time I could have spent polishing my scripts (and there are quite a large number of them) rather on activities such as teaching, directing, critiquing and minding other people's works. ... I felt there were more people writing plays and I thought of going on with the directorial aspect of theatre and after training work which is difficult to quantify but which is no less exciting to write about and I do not think that there is any answer to why I haven't done more publications.

Having laid this background it is therefore important to see why Adelugba is being celebrated by his peers and students. This elevated position is in sharp contrast to the many professors and published academics many of us have passed through. This does not mean that such professors are incompetent or not qualified to occupy their positions, on the contrary, it only shows the depth of commitment and selfless sacrifice that Adelugba made for his students at the expense of his own personal comfort.

Franklin (1990, 72) states that 'black professionals are the unelected representatives charged with responding directly to the needs of the black community' because according to W.E.B. Du Bois, a gifted individual is not free to pursue personal fulfilment while ignoring the plight of his or her oppressed kin. As a gifted intellectual in a depraved world, Adelugba exemplifies this by sacrificing his personal fulfilment for the intellectual growth of his country. Adelugba, like many Nigerian intellectuals, occupies a third space between failed political leaderships with disenfranchised community, and future generation that looks to him for intellectual leadership and inspirational direction. This third space is a vantage position which combines his western education with traditional African values. By helping to build the intellectual capital of the country, he has inspired hope and aspirations among many of us who benefited from his guidance and education. It is on this inspirational foundation that this paper celebrates his contributions.

Adelugba's influence falls under what Yunus refers to as 'non-loss' business, which although, is not averse to profitability, does not foreground it in the course of investment. The greatest non-loss business in Nigeria is education founded on social consciousness. This is pertinent especially as the average child born under the present Nigerian environment is caught in what Du Bois referred to as strenuous life (constant struggle in a bid to balance cultural dislocation and contradictions with economic survival). These children are floating in a society that has almost lost its cultural values in the pursuit of money and western values. According to Haki Madhubuti in Newman and Bond (2000: 314), 'learning to take hold of one's life is very difficult in a culture that values property over life'. There are hardly any positive icons left to promote African and civic values to the younger generation. These are compounded by political instabilities, infrastructural failures, financial mismanagement, political intimidation, human rights abuses, and environmental devastation by multinational companies assisted by local stooges. The neglect of intellectual pursuit through misguided leadership policies have turned many academics from intellectual capital facilitators to business contractors, whose priorities are to feed their families, as well as participate in a materialistic culture of exhibitionism. Young people therefore grow up feeling disillusioned, insecure, powerless, and in constant need for direction. As at 2010, the best rated university in Nigeria, the University of Ibadan, was ranked about 1144th in the world, and 7th in Africa according to world university ranking. This position is a far cry from the glory days of the Universities of Ibadan, Nsukka, Zaria and Lagos, which were regarded as the intellectual crowns of Africa. Bearing the above situation in mind, it will be appropriate to say that Adelugba as a concept is fast becoming an endangered species. It is therefore pertinent not only to acknowledge Adelugba's contributions, but to understand Adelugbaism as an ideological consciousness for civic participation and celebration.

Adelugba's impact on Nigeria's intellectual growth can be placed side by side with Muhammad Yunus' microfinance strategies in Bangladesh. What is the relevance and relationship between a Bangladeshi economist and a Nigerian theatre artist? To start with, Bangladesh is a developing nation like Nigeria. The two people in question (Yunus and Adelugba) are academics, or at least started off as academics. Both men used their intellectual skills and trainings to enable the growth and development of underprivileged members of their communities. While Yunus, an economist, developed microfinance models for rural development, Adelugba developed passion for intellectual development in theatre arts. Mohammad Yunus is popularly known as the father of

microfinance, and Founder of Grameen Bank in Bangladesh. He was awarded the 2006 Nobel Peace Prize for his contributions to the fight against poverty among rural Bangladeshis. Prior to this, Yunus was also an academic and Head of Economics at Chittagong University. Similarly, Dapo Adelugba is an academic and former Head of Theatre Arts at the University of Ibadan; he was also Dean of the Faculty of Arts in the 1980s.

Another important commonality between these two people is their selfless service to their communities. While Yunus was able to use an economic model to define what is regarded as Social Business Enterprise, Adelugba was able to transform Nigerian theatre education, long perceived as an inconsequential profession, into a highly regarded and successful intellectual pursuit which also enabled the growth and development of the world's second largest film industry (See the 2009 UNESCO report which placed the Nollywood film industry as the second largest film industry in the world after Bollywood <http://www.uis.unesco.org/culture/Pages/cinema-data-release-2011.aspx>).

Measuring Adelugba's Intellectual Contributions

I must caution that before we can make a categorical impact assessment or analysis of Adelugba's contributions we need to understand the complexity of measuring intangible assets such as intellectual contributions with traditional tangible outcome metrics. Rachele (2005: 10) pointed out that even journals and books used in today's academic ranking is difficult to measure objectively because '[j]ournals with frequently cited articles have higher impact factors. However, a journal cannot be judged entirely by the number of citations its articles receive, because this measure creates a bias toward journals that publish review articles, which are naturally cited with great frequency'. Similarly, academic impact is measured by publication index and citations metrics which automatically exclude academics with less publication index or citation records. Therefore, somebody like Adelugba who spent his entire career promoting other academics and scholars with little self-publication becomes more difficult to measure. This is where it becomes important to apply other measurement metrics such as student experience and outcome. To this end, Rachele's categories of measuring student satisfaction become important especially as the celebration of Adelugba is from his students and those who have been impacted by his scholarship. Rachele (12) however cautions that while program characteristics could give some insight into the effectiveness of an academic program, national economic policy may often not align with program focus especially in developing nations where scientific programs are favoured against artistic programs. Again,

individual student satisfaction could be skewed towards charismatic and sympathetic academics that do not necessarily push students to achieve their optimum best. Adelugba, on the other hand, is the direct opposite of such academics. He pushes one to achieve their best even to the point of verbal castigation. He mentors his students but firmly holds them to account. According to Hezlett and Gibson (2007), mentoring has been identified to be associated with favourable career-related outcomes.

The people who have been mentored, nurtured, taught or supervised by Adelugba are too many to list in this paper. But we can infer that Adelugba made significant contributions through his many students and peers, including playwright, poet, theatre director, literary theorist and academic Femi Osofisan whose plays are the most performed on the Nigerian stage; award-winning poet and dramatist Niyi Osundare; and Reuben Abati, Special Adviser on Media and Publicity to the President of the Federal Republic of Nigeria. Adelugba, while at the University of Ibadan, supervised a considerable number of doctoral candidates. The number of Theatre Arts professors that he has sat on their interview panels is also numerous.

As a caring mentor, Adelugba's impact on the career paths of his students is a good measure of his contributions, bearing in mind the progress made by the above listed professionals. Mentoring, as cited by Hezlett and Gibson (2007), is generally perceived as the 'most intense and powerful one-on-one developmental relationship, entailing the most influence, identification, and emotional involvement' (386). Using Leader-Member exchange (LMX) metrics, Ugrin, Odom and Pearson (2008), found that there is a statistically significant relationship between social ties and the number of publications new faculty obtain in their early years of academic employment as a result of good mentoring. Based on these findings it is logical to imply that Adelugba has significant impact on the successes of his students, who have not just become internationally successful, but have also extended his altruistic consciousness in their own works and relationships with those under them. According to Ugrin, Odom and Pearson (2008: 344) 'we believe the productivity of these junior faculty members typically is highly affected by their academic training and by the relationship they have developed with a senior faculty member (a mentor)'. There is no better way to express this than a browse at Adelugba@70, a Google discussion forum set up in honour of Adelugba by his past students and peers, who undoubtedly have benefited from his mentoring and good leadership.

Adelugba as a Creative Entrepreneur

Adelugba's professionalism crosses stage and screen genres. His pivotal role as Daodu in the 1973 film adaptation of Soyinka's *Kongi's Harvest* directed by Ossie Davis, is reminiscent of his real life situation. As a leader, Adelugba has been challenged with carving the way between the old and new generation of Nigerian arts professionals both on stage and screen. The screen, particularly, Nollywood, has reached what Ayakoroma (2012) refers to as a wider perspective in 'social, political, philosophical, economic, cultural, racial, geographical, religious, and sociological influences on society' and as a result Adelugba has often advocated for a proper education of the filmmakers in order to improve its quality just as he helped shape the quality of stage production. Such training is essential because the media of stage and screen in Nigeria have enabled the investigation and inculcation of social consciousness among peoples and communities.

There is an established symbiotic relationship between the development of theatre and cinema in Nigeria. While Francis Oladele could be credited for igniting the transformation of the Nigerian travelling theatre into screen, the crux of its success and longevity can be credited to the Ibadan drama and theatre school which produced and continues to produce many of the professionals who have enabled the growth of the screen, as well as the proliferation of Theatre Arts programs in almost every Nigerian University. While Adelugba is truly a theatre professor, his critical contributions and education have enabled the growth of many of the Nollywood producers and actors. Examples are the late Sam Loco, who was on the original cast of *Langbodo* which Adelugba directed for FESTAC 77, who turned out to be one of the most popular faces in Nollywood, and Zik Okafor, the former President of the Association of Movie Producers, whose Zulu Films, Public Relations and Media Organisation has produced many Nollywood films and television series. Adelugba's contribution as an educator becomes important in assessing the development of the creative industries and his former students at the centre of its success.

The importance of education in national development has been identified by many theorists including Jeffrey Sachs (2005) who pointed out that education is one of the keys to future sustainability. Adelugba believes, like Yunus, that empowering the people through intellectual growth and aspirations will benefit the wider community. Adelugba's contributions to the development of Nigeria's economy falls under what many theorists (Yunus, 2006; Skoll Foundation, 2007; Roger L. Martin & Sally Osberg, 2007) regard as social capital development. These

contributions can also be extended to contemporary creative industries models as defined by people like Howkins (2001), Bilton (2007), Florida (2002), Venturelli, S. (2002), Landry (2000), Leadbeater (2000). According to SustainAbility and Skoll Foundation (2007), social entrepreneurs are those whose ventures (social enterprises) prioritize social returns on investment, i.e. improving the quality of life for marginalized populations by addressing issues such as health, poverty, and education. This definition is supported by Roger L. Martin & Sally Osberg (2007) who define social entrepreneurs as those who neither anticipate nor organize to create substantial financial profit for their investors or for themselves but instead, aim for value in the form of large-scale, transformational benefit that accrues either to a significant segment of society or to society at large. From Yunus' economic perspective, poverty is not caused by laziness, ignorance, or moral failings of the poor but by ineffective financial structures which could help them widen their economic base (1998: 11). In the same light, Adelugba believes that putting a young person through the rigorous discipline of theatre and, challenging them intellectually, produces better citizenship than financial reward. While Yunus believes that empowering women will empower the nation, Adelugba believes that empowering the youth through education, irrespective of their gender, empowers the nation. In his acceptance speech at the 2006 Nobel award, Yunus said that poverty is the absence of all human rights, and that the frustrations, hostility and anger generated by abject poverty cannot sustain peace in any society. He says that 'putting resources into improving the lives of the poor people is a better strategy than spending it on guns (Yunus, Nobel Lecture, Oslo, 10 December 2006).

In their work, *Growth and Empowerment: Making Development Happen*, Stearn *et al* (2005) emphasise that for sustainable projects to succeed there needs to be an environment where people can take charge of their lives – where they are their own agents of change. In other words, empowerment is the key to successful development. Education has been identified as the most empowering tool in any social change. Adelugba's students and intellectual beneficiaries have multiplied geometrically across the world as intellectual ambassadors, such as Professors Ebewo in South Africa, Okagbue in the UK, Okome in Canada, and Adah in the USA. If we use a value chain analyses to measure the contribution of Adelugba through the works of these people it will become obvious that Adelugba has made more positive global impact than any other Nigerian leader. Unfortunately, when economic contributions are calculated, almost all the above intangible outputs from people like Adelugba are often omitted. This is because the model of analysis has been constructed from old economic principles which only regard land, paid labour, and capital in

forms of cash or bank accounts as the only quantifiable assets. This limited instrument of analysis is also one of the reasons why Africans are regarded by international financial institutions such as the IMF and World Bank, as living below the poverty line of less than a dollar per day. Critiques have been unable to ask or explain how a person who has no quantifiable employment or means of income, and lives in one remote African community, manages to see his or her children through school, maintain their daily needs with no social security or subsidy from any government. From a western economic paradigm, these people defy economic logic, and yet a majority of the people live under such condition. While there is no denying the fact that there are economic hardship in rural communities and even cities in Nigeria, and Africa in general, what we have failed to factor in are those uncalculated economic products which sustain community activities. I argue therefore that old economic measurements are flawed and limited in measuring intellectual and community development activities.

If we make an indirect analysis using some of the by-products of Adelugba's input to the Nigerian economy, we may start to understand the value of many of the forgotten capital inputs that Adelugba has made. For example, the Nigerian Nollywood film industry is a \$5b industry which employs more than one million people with an annual output of about 1200 films. It is widely regarded as the second largest film industry in the world. This industry alone has the capacity and potential to be for Nigeria, what Hollywood is to the US cultural economy. Such contributions can come through copyright management, intellectual capital development, box office returns, ancillary services such as catering, hotelier, design, marketing, postproduction services, artistic expression, tourism, costume and fashion, graphics, cultural tourism etc. These are just by-products of one industry which only started less than 20 years ago as a serious business. But the most important thing to understand in our analysis is that this industry grew out of traditional theatres of Nigeria, starting from the Yoruba travelling theatres and extending to other traditional art forms of Nigeria. These theatrical transformations have been studied and elevated into serious professional program at the Ibadan drama school, and extended to other Nigerian universities where Adelugba has either directly or indirectly nurtured, or taught those who established them. It is therefore not difficult to quantify Adelugba's contributions to Nigeria's economic growth.

We can use the economic impact of the 2007 Writers Guild strike in the US, to measure economic contributions of Nollywood industry to the local economy. According to Littleton (2007), the three month strike cost the Los Angeles county \$2.5billion. When a value chain analysis was

carried out we also discovered that the economic contributions of writers do not end with the scripts, but extend to such other industries as caterers, hoteliers, etc. What this little example demonstrates is that Nigeria which has the second largest film industry in the world has strong creative economy which can reinvent the nation as the creative capital of Africa and the world.

According to Leadbeater, 'creativity stems from the interaction of a diversity of viewpoints, disciplines and outlooks in which ideas are abducted from one area and transplanted to another... a fragmented, atomised society without the capacity for collaboration will be creative only spasmodically' (2000: 239-240). Baumol (2002), on the other hand, advocated for innovation which he believes stems from when firms vie for progress through research and collaboration. He believes that successful businesses use innovation as prime competitive edge instead of direct war. His views align with the notion of creative competition or cross-sectoral alliance. Creative industries embrace both the traditional arts (Caves, 2000; Throsby, 2001) as well as digital or new economy. In fact, it is the marriage of these two that embellishes true innovation and collaboration. But the ideal creative environments give people time to experiment, to fail, to try again, to ask questions, to discover, to play, to make connections among the seemingly disparate elements. This may seem purposeless, but it is the essence of the creative process (Robinson in Hartley 2005: 197). This is where government investment in intellectual capital development becomes the best insurance for the future. From the above observation, it is evident that well-funded educational and research institutions are key to a creative nation. While we recognise the work that Adelugba had done and continues to do, we should focus on how his inspirational creative foundation could be harnessed for future generations as a way of empowering as well as enabling the nation's creative spirit become globally competitive.

Without creativity we are unable to make full use of the information and experience that is already available to us and is locked up in old structures, old patterns, old concepts and old perceptions (Edward de Bono quoted in Cunningham et al 2002: 3). Information is changing the wealth equation of the world. The source of wealth and power, the 'gold' of information economy is found in a different type of capital: intellectual and creative idea packaged and distributed in different forms over the information network (Venturelli 2002: 13). Weisand *et al* (2005) reported that gross market value of the Creative Sector in 31 European countries, which is still growing, can be estimated at over €380bn - with a share of about 23% for public bodies, including broadcasting. A 2006 *Screendigest* publication of the European Joint Research Centre, acknowledged the

significant contribution of media, visual arts, museums & libraries to the economy at more than 7% of world GDP with annual growth rates of 5 - 20% in OECD countries. It also acknowledged this sector as a very important source of next-generation jobs with a global figure of around 5.8 million.

As intellectual capital transaction becomes more globalised and profitable, the usual trend of participatory inequality between the East and West gets wider and more pronounced because of the osmotic economic pull which directs human capital movement from places of low socioeconomic state to areas of higher socioeconomic stability. The effect of this mono-directional transaction is that professionals from low socioeconomic nations such as Nigeria and the rest of Africa tend to migrate to nations where they feel that their skills can fetch more value and/or recognition. And sadly, rather than address the issues as brain drain, many African nations including Nigeria have started to factor in the economic contributions of members of the diaspora as economic gain. What this simple example demonstrates is that while intellectual exchange benefits nations with similar economies, it disadvantages migrants from low socioeconomic backgrounds. It also shows that the value of work done by people like Adelugba, are exported to other countries at a loss to the nation, because there are no investment incentives to retain the talents that the country produces.

Docquier and Marfouk (2004) defined net brain gain as the difference between immigrants and expatriates with tertiary education or more as a proportion of working age residents. Based on this study Mariani (2008) posits that most innovative countries are characterized by positive values for this variable (intellectual property exchange) which means inversely that those with negative inflow are likely losers in innovation. On the other hand, African intellectuals who migrate are lured by the research cultures of western countries which enable them develop their ideas into patents. According to Obama during his inaugural speech in 2008 '...the true strength of our nation comes not from the might of our arms or the scale of our wealth, but from the enduring power of our ideals' (Barack Obama 4 November 2008).

From the above analysis we can therefore say that creative economy is the ability of societies to harness their infinite human capital in order to satisfy their infinite needs. While old material economy manages finite resources to service infinite wants, creative economy harnesses or identifies the abundance of intellectual capital residing in every individual, and exploits such, to service societal wants.

In summary, we can say that all the above creative activities have a great future in Nigeria, considering the influence and contributions of Adelugba to the general pedagogy of theatre in the country.

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