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Evaluation of Art in Public Awareness Campaign During the COVID-19 Pandemic in Plateau State of Nigeria

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Abstract

This artistically eclectic survey of art in public health campaign during the COVID-19 pandemic in Plateau State of Nigeria covered 2 Local Government Areas, each, in: Southern Zone - *Shendam* and *Langtang* LGAs, Central zone - *Mangu* and *Pankshin* LGAs, Northern Zone - *Barkin Ladi*, and *Jos* North LGAs. The study population was 2, 400 (Males; 1, 611 and females; 789). The objectives were to: (i) determine the art forms used to spread public health information in the urban and rural areas, (ii) find out whether indigenous or modern art forms are more effective for public health information, and (iii) ascertain how art was used in the promotion of public health. The study instruments were: (i) the Art-COVID-19-PAC questionnaire, used to gather data from the respondents, and (ii) the Art-COVID-19-PAC Response Frequency Desk, for data percentage rating. Findings showed that the art forms used for public health information were; posters, drawing, graffiti, cartoons, painting, bill boards, hand bills, stickers, engraving, flex banners, and neon signs. Modern fly-posting, mascots, lettering, ceramics, environmental sculpture, textile, graffiti, animation and photography were found more effective than indigenous art. Art was used for awareness, production, usage direction, protocol materials, and strategic display.

Key words: Public health, artistically eclectic, pandemic, effective.

Introduction

Plateau State is located in the middle belt, currently known as the North Central geo-political zone of Nigeria. There are over fifty (50) distinct ethnic groups, with equally distinct art cultural heritages in Plateau State. With an area of 26,899 square kilometers, and located between latitude 8^024^1 N and 10^030^1N and longitude 8^032^1E and 10^038^1E Plateau State presently has seventeen (17) Local Government Areas, which are; *Jos North, Jos South, Jos East, Bassa, Riyom, Barkin Ladi, Bokkos, Mangu, Pankshin, Kanke, Kanam, Wase, Langtang North, Langtang South, Mikang, Shendam and Quanpan.*

Plateau State has very cold weather because of its higher altitude. It has a near-temperate climate, with an average temperature of between 13^0C and 22^0C. The Harmattan winds cause the coldest weather between December and February annually. This climatic condition is of great advantage to the people as it helps to subdue the rapid spread of some diseases like malaria, meningitis, polio and yellow fever. Plateau State, through the Ministries of Health and Information had employed the use of various forms of art as strategy for public health communication. Such communication strategies include the use of; posters, billboards, music, drama, drawings, paintings, radio/TV jingles, textile design works like face marks and so on.

Though artists are not health workers, advertorial works of art help to save millions of lives all over the world by communicating precautionary and preventive measures as prescribed. The impacts of artistic interventions are as therapeutic as they are instructive. There is therefore, the need to carefully harness the use of visual communication for maximum benefits of information dissemination. Arts engagement is seen as encompassing all the diverse ways in which different people interact with art. In public awareness, methods that involve the visual arts reduce much talking, thereby giving more attention and understanding to illustrative or artistic ways of advertisement or marketing the desired message (Archibad et al. 2014). The fight against covid-19 requires a tag team of art, science and technology to enable people survive its scourge. A good number of persons do not have time to read lengthy texts. A vast majority will only devote time to read when their careers depend on it. More so, another percentage of the general populace cannot read even if they need to, because they are illiterates. Consequently, as the World Health Organization, strives to educate nations about the scourge of epidemics, the illustrative communication offered by visual art cannot be underestimated. Art forms, such as posters, cartoons, bill boards, hand bills, stickers, photography, illustrative drawings, drama, music, and dance are very effective means of disseminating information. This is because the messages therein are easily consumed by a wide range of audience irrespective of differences in academic backgrounds.

The World Health Organization, WHO, and the Nigeria Centre for Disease Control, NCDC (2020) prescribed several preventive measures against the swift and deadly spread of COVID-19. In order to enable quick assimilation by all and sundry, artists the world over (some volunteers and others, government-employed) produced art works, ranging from illustrative drawing, photography, music, skits, dance, drama, etc. to enable the general public have a rapid grasp of what to do and what not to do, to avoid contracting the deadly virus. Some of the art works include: face masks designed and produced by textile designers, posters

showing distance keeping, hand washing with soap under running water, application of hand sanitizers, covering of one's mouth while coughing, graffiti drawings, showing COVID-19 adherence, etc. Art advocacy for public health awareness was not directly projected by the World Health Organisation and the Nigeria Centre for Disease Control in Nigeria, even while their approaches for disseminating precautionary measures during the COVID-19 were inadvertently artistic, for the greater part of the time.

Brief History of the COVID-19 Pandemic

The corona virus disease is a contagious disease that was first discovered in Wuhan, China, in 2019. It was later coded 'Covid-19' by the World Health Organization (WHO) which stands for Corona Virus Disease 2019. Due to the high mortality rate, easy spread and the absence of any record of reliable treatments Corona Virus outbreak became one of the most horrible global pandemics in decades (WHO 2020). In response to the call to curb the spread of the disease, governments all over the world applied strict measures to limit human movement, lockdown inclusive. The result of the lockdown affected educational systems at all levels globally. With the exception of a few countries like Singapore, Sweden, Brazil and Australia, every other country of the World deployed school closure as a strategy of curtailing the spread of the virus. In Nigeria, the Federal Government also ordered a total closure of all schools as well as suspension of social gatherings and workers were asked to work from home.

COVID-19 is a disease caused by a new strain of Corona virus, 'CO' stands for corona, 'VI' for virus, and 'D' for disease. Initially, the disease was known as '2019' novel corona virus or '2019' n Cov (United Nations International Children Education Fund, UNICEF, 2020). According to UNICEF, COVID-19 virus is a new virus linked to the same family of viruses as severe acute respiratory syndrome (SARS) and some types of common cold (UNICEF, 2020). The symptoms easily noticed include fever, cough and shortness of breath, and in severe cases, infection can cause pneumonia or breathing difficulties. The disease can be fatal. The symptoms mentioned above are similar to the flu (influenza) or the common cold which are a lot more common than COVID-19. This is why testing is required to confirm if someone has COVID-19. The World Health Organization (2020) buttressed that the virus is transmitted through direct contact with respiratory droplets of an infected individual which results from coughing and sneezing without covering the mouth and nostrils. Individuals who eventually touch contaminated surfaces by the virus and touch their eyes, nose and mouth will become infected with the disease.

The COVID-19 virus may survive on surfaces for several hours, however, simple disinfectants can kill it, so also the use of face mask can prevent its spread. The use of artistic designs warning people to adhere to the COVID-19 protocols is also a very helpful preventive measure. The COVID-19 virus was declared a pandemic because the spread was across several countries in the world whereby agreed number of people were affected resulting in the death of hundreds of thousands (WHO 2020).

A great fear resulting to panic was created by those disseminating information about COVID-19 in Nigeria and Plateau State inclusive, especially in the first two quarters of 2020 which the spread was highly very infectious. This was as a result of the threat-sounding methods that dominated the campaign. Perhaps,

the biggest danger faced at that moment, was panic. To control a disease like COVID-19, it is critical that human behaviour is controlled in a way that inhibits the spread of the diseases (Odubanjo 2020).

Art in Public Health Awareness Campaign

The artist is a very sensitive individual, whose talents enable him to perceive beyond his immediate environmental happenings, to create memories of the past and a dossier for the future; he sees and thinks for his community. In producing various art works to serve different purposes in public communication, the artist registers himself as a worthwhile social arbiter. In Nigeria, artists were greatly involved in creating awareness of the COVID-19 pandemic as well as its prevention, through the production and mounting of artworks in all public places, institutions and homes of individuals. Such art works were displayed at strategic locations, entrances to offices, Churches, Mosques, institutions of learning, banks, airports, train stations, police stations, parks and gardens, motor parks, among others. Such art works were mostly graphic designs involving the use of texts and illustrations on billboards, flex banners, posters, hand bills, and stickers, etc. on creating awareness on COVID-19 pandemic.

Communication is a vital aspect of social life. Socialization signals the cradle of life, not only of humans, but also animals. Once a human being is given birth to, there is an outcry for attention and once the attention is given, effective communication has taken place (Alu 2015). There is evidence that engagement with artistic activities, either as an observer of the creative efforts of others or as an initiator of one's own creative efforts, can enhance one's moods, emotions, and other psychological states as well as have a salient impact on important physiological parameters.

Legislators have policy options at their disposal that can promote healthy behaviours and change conditions, social, economic, and environmental to improve the health of the entire population. The World Health Organisation's (WHO) implementation of health for all strategy, (the Arts and Health Movement) started in Australia as a means of improving public health, promoting social inclusion and reducing health inequalities (Wreford 2010; Putland 2008). Art as a field in health promotion is diverse and involves practice in many health areas which includes health promotion, primary care, hospital care (acute and chronic), rehabilitation, respite, and aged care (White 2009). Art also plays the role of recreational engagement rather than just therapy) but has a positive impact on mental, social, psychological, physical wellbeing, and is a versatile means of improving health literacy, access and creating health benefits for the general population and vulnerable groups (Argyle 2005).

Art as a wide subject area plays a significant role in every aspect of man's life. In view of this fact the World Health Organization's (WHO) implemented the health for all strategy, the "Arts and Health" movement started to gain momentum in Australia as a means of improving public health, promoting social inclusion and reducing health inequalities. (Putland 2008; Wreford 2009). Art intervention is not only peculiar to Australia, in fact, it is a global practice which is more profitable to those who know how best to harness art. Arts intervention in medical settings, as averred by McCredie (2015) and Staricoff (2004), provide a range of positive clinical outcomes which include, better pain management, reduced medication,

use, decreased length of stay in the hospital, reduced patient stress and anxiety. On a general note, art played a great role in the promotion of public health during the COVID-19 pandemic especially in the area of prevention through awareness. In 2014, the National Arts and Health Framework were endorsed by Australia's Health and Cultural ministers. Such was the acknowledgement, that arts initiatives have a place in our health system and a role in contributing to the health and wellbeing of all Australians.

Research works have proved that when people engage in practicing art works, or experiencing art interventions in medical settings, help to provide a variety of positive clinical results which include better pain management, reduced length of stay in hospital and patient stress and anxiety. (Straricoff 2004; McCredie 2015). Good mental health makes an individual to contribute to the community he or she lives in, manage the stresses of everyday life, work productively and discover their skills or potential. In rural Australia, the arts are an important outlet for relaxation, self-reflection and enjoyment. (Anwar-McHenry 2011; Wright et al. 2013). Arts programmes for disconnected youth and for people with mental ill health have been linked with improved confidence, self-esteem and hope for the future (Wright 2015). Art engagement can reduce depressed mood to the elderly and promotes positive ageing. (Greaves 2006; Parkinson 2009). Another activity that shows how arts promote social health is that of organizing art-health sponsorship agreements towards social and physical activities, anti-smoking, sun protection, nutrition, nutrition and safe alcohol consumption have been found to be effective. The above assertions corroborate the well known impact of art in obtaining therapy as well as the adoption of artistic approaches in using science to solve communal problems. The COVID-19 pandemic, while it lasted, was a panacea for artists globally to contribute their quota to averting further spread of the deadly pandemic, and they did. The question at the moment, as is the case with Plateau State of Nigeria, is 'how penetrating and result-oriented were the interventions?'

The Problem

There was a great campaign to prevent the spread of the COVID-19 Pandemic throughout Nigeria through posters, billboards, paintings, textile design, and print media. In line with the Sustainable Development Goals (SDGs), proposed by the United Nations the total state of wellbeing of an individual is paramount. The Federal government directed that individuals should observe the protocols in all public, corporate and private places to prevent the rapid spread of the pandemic. Despite the measures put in place by the government, high infection and mortality rate was witnessed in the country during the COVID-19 Pandemic. The infection had spread to all States of the Federation including Plateau State. Nigeria as a country recorded 62,091 cases of infection and 1,144 deaths as at the time. It was reported that a total number of infection cases was 9,915 (lab confirmed) and 40 deaths in Plateau state (NCDC 2020).

In Plateau, like many other States in Nigeria, video clips, handbills, posters, billboards and TV/ radio jingles were designed by artists and used in both urban centres and rural villages for the purpose of creating awareness on the COVID-19 scourge. It appears that the use of art for public health campaign during the COVID-19 pandemic in Plateau State did not yield sufficient results, hence the rapid spread of the virus at the time. Whereas art is validly projecting public health awareness campaigns worldwide, it is pertinent to

suspect that either the approaches for employing artistic paraphernalia were not well harnessed or the human personnel were not properly trained for the purpose. There were palpable irregularities in approaches administered by some Local Government Areas during the pertinent awareness campaign.

Research Design

The descriptive survey research design was adopted for the study because of its suitability to the subject matter. Descriptive survey research, according to Nworgu (2015) is a plan or blue print which specifies how data relating to a given problem should be collected and analyzed. The descriptive research as a research that is concerned with conditions or relationships that exist; practices that prevail; beliefs, points of view or attitudes that are held; processes that are going on; effects that are being felt or trends that are developing. The descriptive research looks at individuals, groups, institutions, methods and materials in order to describe, compare, contrast, classify, analyze and interpret the entities and events. Nworgu (2015) buttressed that survey research as one in which a group of people or items are studied by collecting and analyzing data from only a few people or items considered to be representatives of the entire group. The survey design specifies how such data can be collected and analyzed.

Objectives of the Study

The study was targeted at finding the usefulness or otherwise of visual art in the dissemination of information about COVID-19 prevention in Plateau State of Nigeria. Specifically, the study was established on the following objectives:

(i) To determine the art forms used to spread public health information in urban and rural areas of Plateau State during the COVID-19 pandemic.

(ii) To find out whether indigenous or modern art forms are more effective in spreading public health information in Plateau State

(iii) To ascertain how art was used in the promotion of public health in Plateau State during the COVID-19 pandemic.

Participants and Sampling

The population of residents in Plateau State, from ages 10 and above, by the 2006 census was 3,206, 531 (now at 5,143,168as at 2023 subject to the 3.2% annual growth rate). There was the need to size down the huge population to a controllable number. The multi-stage sampling procedure was employed in this study. Firstly, a stratified random sampling technique was employed in grouping the 17 local government areas into three Senatorial zones or strata, namely: Northern (comprising *Jos North, Jos South, Jos East, Bassa, Riyom, Barkin Ladi* LGAs), Central (comprising *Bokkos, Mangu, Pankshin, Kanke, Kanam* LGAs) and Southern (comprising *Wase, Langtang North, Langtang South, Mikang, Shendam* and *Quanpan* LGAs). Secondly, a simple random sampling technique was used to select two local government areas from each senatorial zone or stratum. In this case, the names of the local government areas that formed a stratum were written on pieces of papers, folded and mixed up thoroughly; then one paper was drawn at random and recorded and then the

second paper was also drawn, all without replacement. This exercise was applied for each of the strata or zones until two local government areas were eventually chosen.

Finally, a convenience sampling technique was employed to select respondents from secondary schools, colleges, health institutions and public/private offices. Here, individuals that were accessible and available in the above-mentioned places were administered with the questionnaire. From the six Local Government Areas sampled for the study 2, 400 participants emerged; Males; 1, 611 and females; 789. The respondents were residents in Plateau State along with four directors in the ministries of; information, health, disease surveillance and National Orientation Agency (NOA).

Research Questions

In consonance with the research objectives and also weighing the contributions of art from its traditional to modern forms in public health promotion in Plateau state, the following research questions guided the study:

i. What are the art forms used to spread public health information in urban and rural areas of Plateau State during the COVID-19 pandemic?

ii. Which of indigenous or modern art forms were more effective in spreading public health information in Plateau State?

iii. In what varieties was art used in the promotion of public health in Plateau State during the COVID-19 pandemic?

Scope of the Study

In covering the 17 Local Government Areas in Plateau State, namely; *Jos North, Jos South, Jos East, Bassa, Riyom, BarkinLadi, Bokkos, Mangu, Pankshin, Kanke, Kanam, Wase, Langtang North, Langtang South, Mikang, Shendam and Quanpan*, government institutions and health agencies were purposively employed. The government institutions covered were the Federal and Plateau State Ministries of; Education, Information, Health and Environment. Others were the Plateau State Liaison offices of; National Orientation Agency and National Centre for Disease Control. Irrespective of some other health awareness projects ongoing at the time of the research, the study was limited to public education and communication strategies strictly concerning the COVID-19 pandemic. Three zones, two local councils in each, were covered in the course of the study; Southern, Northern and Central zones. Specifically, six Local Government Areas were sampled for the study. They are: *Shendam* and *Langtang* North, from Southern zone, *Mangu* and *Pankshin*, from Central zone, and then *Barkin Ladi* and *Jos North*, from the Northern zone. The following chart elucidates the area of the study:

SOUTHERN ZONE	CENTRAL ZONE	NORTHERN ZONE
Shendam L.G.A.	Mangu L.G.A.	Barkin Ladi L.G.A.
Langtang North L.G.A.	Pankshin L.G.A.	Jos North L.G.A.

Instruments for Data Collection

The first sources of data were journals, books and other forms of literature. The second instrument was the researcher-designed Art-COVID-19-PAC questionnaire used to gather data from the respondents. See appendix 1. The questionnaire was structured in the 4-point Likert pattern, and consists of sections, A and B. Section A bears the demographic and socio-economic characteristics of respondents while section B was split into 3 parts based on the number of research questions. Part I, tagged as "RQ 1" consists of 13 items bordering on art forms used for spreading public utility information. Part II, tagged "RQ 2" sought respondents' information on indigenous and modern art forms helpful in carrying out public health campaign. There were 17 option guides to this. Part III, tagged RQ 3, has 5 items on the varieties of strategies in which art was used for public health promotion in Plateau state. In the Art-COVID-19-PAC questionnaire there were a total of 35 answer options to respond to. The third instrument was the Art-COVID-19-PAC Response Frequency Desk, used to covert data to percentages, to elicit cumulative remarks. See appendix 2. There were three Art-COVID-19-PAC Response Frequency Desks, streaming from the Research Questions.

Validation of the Instruments

The instruments were face and content validated, after 2 different sessions of pilot testing by 2 experts in the Visual Art Education Section of the Department of Fine and Applied Arts, University of Nigeria, Nsukka. Corrections and suggestions made were used to produce the final draft of the instruments.

Method of Data Analysis

The data collected were analyzed using frequencies and percentages to answer the 3 research questions. Each question has a cluster of answer indices, to which responses were rated in percentages and further calibrated in the following order of remarks: VH-Very High; M- Moderate; L-Low; VL-Very Low. The clauses attached to each remark streams from the nature of the research question being answered on the table. For instance, VHE-Very High Extent and Very High Estimation, where the question is about *extent* or *estimation*, as is the case with Research Questions 1 and 2 respectively or VHE –Very high Estimation, ME-Moderate Estimation, VLE- Very Low Estimation, LE-Low Estimation as in Research Question 3.

Findings

The following were the findings of the study investigation, broadly divided into a triad of feedbacks. Each desk serves the need of 1 research question.

Table 1:

Art-COVID-19-PAC Response Frequency Desk 1

Rating of the art forms used to spread public health information in urban and rural areas of Plateau State during the COVID-19 pandemic (n=2,400)

S/No	Description of Items	SA F (%)	A F (%)	D F (%)	SD F (%)	TOTAL F (%)	Remarks
1	Posters	2,244 (93.5%)	64 (2.7%)	38 (1.6%)	54 (2.2%)	2,400 (100%)	V H E
2	Drawing	166 (6.9%)	1,968 (82%)	172 (7.2%)	94 (3.9%)	2,400 (100%)	M E
3	Painting	196 (8.1%)	1,926 (80.3%)	188 (7.8%)	90 (3.8%)	2,400 (100%)	M E
4	Graffiti (Art on public walls)	206 (8.6%)	1,908 (79.5%)	192 (8%)	94 (3.9%)	2,400 (100%)	M E
5	Cartoons	302 (12.6%)	1,890 (78.7%)	112 (4.7%)	96 (4%)	2,400 (100%)	M E
6	Billboard Illustrations	1,992 (83%)	218 (9.1%)	108 (4.5%)	82 (3.4%)	2,400 (100%)	V H E
7	Handbills	236 (9.8%)	1,974 (82.3%)	124 (5.2%)	66 (2.7%)	2,400 (100%)	M E
8	Stickers	194 (8.1%)	2,010 (83.8%)	108 (4.5%)	88 (3.6%)	2,400 (100%)	M E
9	Engraving	176 (7.3%)	2,034 (84.8%)	106 (4.4%)	84 (3.5%)	2,400 (100%)	M E
10	Flex Banners	2,022 (84.2%)	214 (8.9%)	86 (3.6%)	78 (3.3%)	2,400 (100%)	V H E
11	Neon Signs	224 (9.3%)	1,986 (82.8%)	104 (4.3%)	86 (3.6%)	2,400 (100%)	M E
12	Sculpture	464 (2.7%)	112 (4.7%)	376 (3.1%)	1,148 (89.5%)	2,400 (100%)	V LE
13	Sign boards/posts	144 (6%)	2,070 (86.2%)	96 (4%)	90 (3.8%)	2,400 (100%)	M E

Key: VHE -Very High Extent; ME- Moderate Extent; LE -Low Extent; VLE Very Low Extent

Source: Dateba, M. T. et al, Research; 2023

Desk 1 shows the frequency and percentage rating of the art forms that were used to spread public health information in urban and rural areas of Plateau State during the COVID-19 pandemic. It was revealed that 2, 244 respondents strongly agreed that posters were in use, translating to 93.5%, while 64 (2.7%) agreed. However, 38 (1.6%) disagreed and 54(2.2%) strongly disagreed. On the use of drawing, only 166 (6.9) strongly agreed but 1, 968 (82%) merely agreed, on the non-affirmative, 172 (7.2%) disagreed and 94(3.9%) strongly disagreed. On painting 196 (8.1%) strongly agreed, 1, 926 (80.3%) strongly agreed; 188 (7.8%) disagreed and only 90 (3.8%) strongly disagreed. On graffiti 206 (8.6%) strongly agreed, 1,908(79.5%) agreed, 192 (8%) disagreed and 94 (3.9%) strongly disagreed, meaning that graffiti art was well in use. Cartoons had 302 (12.6%) having strongly agreed, 1, 890 (78.7%) agreed but 112 (4.7%) disagreed and 96 (4%) strongly disagreed. The use of Bill boards was well accepted, with 1,992 (83%) having strongly agreed whereas 218 (9.1%) agreed; 108 (4.5%) however disagreed while 82 (3.4%) strongly disagreed. The use of handbills was highly accepted, with 236 (9.8%) strongly agreeing and 1,974 (82.3%) merely agreeing while 124 (5.2%) disagreed and only 66 (2.7%) strongly disagreed. The use of stickers polled a similar result, in 194 (8.1%) having strongly agreed and 2, 010 (83.8%) having agreed. However 108 (4.5%) disagreed and a paltry 88 (3.6%) strongly disagreed. Engraved information had 176 (7.3%) having agreed and 2, 034 (84.8%)

strongly agreed; 106 (4.4%) disagreed and 84 (3.5%) strongly disagreed. The use of flex banners was very positively responded to, in 2, 022 (84.2%) having strongly agreed, 214 (8.9%) agreed, 86 (3.6%) disagreed and 78 (3.3%) strongly disagreed. On the use of Neon signs had 224 (9.3%) strongly agreed, 1, 986 (82.8%) agreed, 104 (4.3%) disagreed and 86 (3.6%) strongly disagreed. Sculpture was highly rejected as an art form used to spread information; while the paltry populations of 464 (2.7%) strongly agreed 112 (4.7%) agreed, 376 (3.1%) disagreed and a whopping 1, 148 (89.5%) strongly disagreed. On the contrary the use of signposts was positively responded to, in 144 (6%) having strongly agreed and 2, 070 (86.2%) having agreed; 96 (4%) disagreed and 90 (3.8%) strongly disagreed.

Table 2:

Art-COVID-19-PAC Response Frequency Desk 2

Frequency and Percentage Rating of Responses to which of indigenous or modern art forms were more effective in spreading public health information in of Plateau State during the COVID-19 pandemic (n=2,400)

S/No	Modern and Indigenous Art forms	SA F (%)	A F (%)	D F (%)	SD F (%)	TOTAL F (%)	Remarks
14	Local Weaving	64 (2.7%)	250 (10.4%)	304 (12.7%)	1,782 (74.2%)	2,400 (100%)	LE
15	Wood Carving	202 (8.4%)	174 (7.2%)	266 (11.1%)	1,758 (73.3%)	2,400 (100%)	LE
16	Blacksmithing	126 (5.2%)	175 (7.3%)	425 (17.7%)	1,674 (69.8%)	2,400 (100%)	LE
17	Local Pottery	198 (8.2%)	284 (11.8%)	1,674 (69.8%)	244 (10.2%)	2,400 (100%)	LE
18	Tie and Dye	200 (8.3%)	398 (16.6%)	1650 (68.8%)	152 (6.3%)	2,400 (100%)	LE
19	Indigenous Embroidery	256 (10.7%)	234 (9.7%)	1,698 (70.8%)	212 (8.8%)	2,400 (100%)	LE
20	Basketry	214 (8.9%)	196 (8.1%)	364 (15.2%)	1,626 (67.8%)	2,400 (100%)	NE
21	Leather Works	188 (7.8%)	262 (10.9%)	228 (9.5%)	1,722 (71.8%)	2,400 (100%)	LE
22	Fly-posting	204 (8.5%)	1,776 (74%)	316 (13.2%)	104 (4.3%)	2,400 (100%)	ME
23	Mascot Public art	112 (4.7%)	1,980 (82.5%)	166 (6.9%)	142 (5.9%)	2,400 (100%)	Effective
24	Lettering	2,100 (87.5%)	114 (4.8%)	96 (4%)	90 (3.7%)	2,400 (100%)	ME
25	Modern Ceramics	162 (6.7%)	1,734 (72.3%)	294 (12.2%)	210 (8.8%)	2,400 (100%)	Effective
26	Environmental Sculpture	312 (13%)	1,698 (70.8%)	228 (9.5%)	162 (6.7%)	2,400 (100%)	LE
27	Modern Textiles	246 (10.3%)	1,740 (72.5%)	188 (7.8%)	226 (9.4%)	2,400 (100%)	Effective
28	Graffiti Art	76 (3.2%)	1,944 (81%)	248 (10.3%)	132 (5.5%)	2,400 (100%)	Effective

| 29 | TV Animation | 108 (4.5%) | 1,944 (81%) | 252 (10.5%) | 96 (4%) | 2,400 (100%) | Effective |
| 30 | Photography | 84 (3.5%) | 1,938 (80.8%) | 272 (11.3%) | 106 (4.4%) | 2,400 (100%) | Effective |

Key: VE -Very Effective, E- Effective; LE- Less Effective; NE- Not Effective.

Source: Dateba, M. T. et al, Research; 2023

Desk 2 shows the effectiveness or otherwise of use of indigenous and modern art forms used for spreading public health information in Plateau State. Local weaving was highly non-effective, with only 64 (2.7%) having strongly agreed but 250 (10.4%) agreed; 304 (12.7%) disagreed and a whopping 1, 782 (74.22%) strongly disagreed. Wood carving was equally not in high use, as 202 (8.4%) strongly agreed, 174 (7.2%) agreed, 266 (11.15%) disagreed and 1, 758 (73.3%) strongly disagreed. Blacksmithing also had a non-affirmative response as 126 (5.2%) strongly agreed, 175 (7.3%) agreed, 425 (17.7%) disagreed and 1, 674 (69.8%) strongly disagreed. Local pottery was also in the negative; 198 (8.2%) strongly agreed, 284 (11.8%) agreed, 1, 674 (69.8%) disagreed and 244 (10.2%) strongly disagreed. Tie-and die had 200 (8.3%) respondents strongly agreeing while 398 (16.6%) agreed but 1, 650 (68.8%) disagreed and 152 (6.3%) strongly disagreed. Indigenous embroidery was also in the negative, with only 256 (10.7%) having strongly agreed while 234 (9.7%) agreed; 1, 698 (70.8%) disagreed and 212 (8.8%) strongly disagreed. On basketry 214 (8.9%) strongly agreed, 196 (8.1%) agreed but 364 (15.2%) disagreed and 1, 626 (67.8%) strongly disagreed. Leather art was also rejected as only 188 (7.8%) strongly agreed while 262 (10.9%) agreed; 228 (9.5%) disagreed and 1, 722 (71.8%) strongly disagreed. Fly-posting was well positively responded to, though only 204 (8.5%) of the respondents strongly agreed, a whopping 1, 776 (74%) agreed; 316 (13.2%) disagreed and only 104 (4.3%) strongly disagreed. The use of mascots also polled affirmative results; 112 (4.7%) strongly agreed and 1, 980 (82.5%) agreed; 166 (6.9%) disagreed and 142 (5.9%) strongly disagreed. The use of lettering was on the pole top, with 2, 100 (87.5%) of the respondents having strongly agreed and 114 (4.8%) agreed though 96 (4%) disagreed and 90 (3.7%) strongly disagreed. Modern ceramics was also accepted as 162 (6.7%) strongly agreed, 1, 734 (72.3%) agreed, 294 (12.2%) disagreed and 210 (8.8%) strongly disagreed. Environmental sculpture was also accepted; while only 312 (13%) strongly agreed 1, 698 (70.8%) agreed but 228 (9.5%) disagreed and 162 (6.7%) strongly disagreed. Modern textile art was well affirmed; 246 (10.3%) strongly agreed, 1, 740 (72.5%) agreed, 188 (7.8%) disagreed and 226 (9.4%) strongly disagreed. Graffiti equally polled positive response as 76 (3.2%) strongly agreed and 1, 944 (81%) agreed; 248 (10.3%) disagreed and 132 (5.5%) strongly disagreed. Animation had 108 (4.5%) strongly agreeing while 1, 944 (81%) agreed but 252 (10.5%) disagreed and 96 (4%) strongly disagreed. Photography had 84 (3.5%) having strongly agreed while 1, 938 (80.8%) agreed, then 272 (11.3%) disagreed and 106 (4.4%) strongly disagreed.

Table 3:

Art-COVID-19-PAC Response Frequency Desk 3

Frequency and Percentage Rating of the varieties in which art was used in the promotion of public health in Plateau State during the COVID-19 Pandemic (n=2,400)

S/No	Description of Items	SA F (%)	A F (%)	D F (%)	SD F (%)	TOTAL F (%)	REMARKS
31	Creating Awareness (Communication)	2,166 (90.3%)	106 (4.4%)	74 (3.1%)	54 (2.2%)	2,400 (100%)	V H E
32	Design and production of some preventive materials like facemasks.	2,118 (88.3%)	118 (4.9%)	86 (3.6%)	78 (3.2%)	2,400 (100%)	V HE
33	Providing direction of usage.	144 (6%)	2,082 (87%)	96 (4%)	72 (3%)	2,400 (100%)	M E
34	Design and printing of COVID-19 protocol adherence materials such as posters, illustrations showing all the COVID-19 protocol measures.	148 (6.2%)	2,088 (87%)	56 (2.3%)	108 (4.5%)	2,400 (100%)	ME
35	Design and strategic display of Artworks as constant reminder to the society on the pandemic.	236 (9.8%)	2,052 (85.5%)	66 (2.8%)	46 (1.9%)	2,400 (100%)	M E

Key: VHE –Very High Estimation; ME-Moderate Estimation; VLE-Very Low Estimation; LE- Low Estimation

Source: *Dateba, M. T. et al, Research; 2023*

Desk 3 shows the frequency and percentage of rating of the varieties in which art was used in the promotion of public health during the COVID- 19 pandemic in Plateau state, awareness creation polled a whopping 2, 166 (90.3%) respondents having strongly agreed while 106 (4.4%) agreed, though 74 (3.1%) and 54 (2.2%) went for disagreed and strongly disagreed respectively. This was a very positive affirmation. Design and production of preventive materials also had a highly positive response as 2, 118 (88.3%) strongly agreed and 118 (4.9%) agreed, however, 86 (3.6%) disagreed and 78 (3.2%) strongly disagreed. On providing direction of usage, though only 144 (6%) strongly agreed 2, 082 (87%) agreed but 96 (4%) disagreed and 72 (3%) strongly disagreed. The design of protocol adherence materials 148 (6.2%) strongly agreed, 2, 088 (87%) agreed but 56 (2.3%) disagreed and 108 (4.5%) strongly disagreed. On design and strategic display of art works, whereas 236 (9.8%) strongly agreed 2, 052 (85.5%) agreed but only 66 (2.8%) disagreed and 46 (1.9%) strongly disagreed.

Procedure for Discussion of Findings

Discussion was done with the cumulative of affirmative responses (Strongly Agreed and Agreed) per option, which determined acceptability or rejection.

Discussion of Findings

The research questions streaming from the objectives were duly answered by the findings of this study. Summarily the percentage rating of (RQ 1) - the art forms that were used to spread public health information

in urban and rural areas of Plateau State during the COVID-19 pandemic shows that: Posters were very much in use with 96.2% of the respondents in the affirmative, Drawing polled 88.9% affirmative result, Graffiti - 88.1%, Cartoons -91.3%, Painting - 88.4%, Bill boards - 92.1%, Hand bills - 92.1%, Stickers - 91.9%, Engraved information - 92.1%, Flex banners - 93.1%, Neon signs- 92.1%, Sculpture - 7.4%, Sign posts - 92.2%. From the foregoing, only sculpture was minimally used to spread the requisite information.

On the effectiveness of indigenous or modern art forms used, the following summative affirmatives were garnered: Local weaving – 13.1%, Wood carving – 15.6%, Blacksmithing – 12.5%, Local pottery – 20%, Tie-and dye – 24.9%, Indigenous embroidery – 20.4%, Basketry – 17%, Leather art – 18.7%, Fly-posting – 82.5%, Mascots - 87.2%, Lettering – 92.3%, Modern ceramics – 79%, Environmental sculpture – 83.8%, Modern textile – 82.8%, Graffiti – 84.2%, Animation – 85.5%, Photography – 84.3%. The interpretation is that: Local weaving, Wood carving, Blacksmithing, Local pottery, Tie-and dye, Indigenous embroidery, Basketry and Leather art were not in considerable use while Fly-posting, Mascots, Lettering , Modern ceramics, Environmental sculpture , Modern textile, Graffiti , Animation and Photography were in optimal use.

The varieties in which art was used in the promotion of public health during the COVID- 19 Pandemic in Plateau state had the following affirmative ratings: Awareness creation – 94.7%, Design and production of preventive materials- 93.2%, Providing direction of usage – 93%, Design of protocol adherence materials – 93.2%, Design and strategic display of art works – 95.3%. The above cumulative affirmations mean that all the enlisted strategies were in good use for the use of art public health awareness.

Author Contributions

All the authors participated in the research from concept to conclusion. The research methods and analyses patterns were all agreed upon by the authors. The manuscript was read and approved by all the authors too.

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Conflict of Interests

There was no conflict of interests confirmed by the authors.

Ethical Considerations

The relevant authorities and individuals were duly consulted before research began. There was no ethical breach whatsoever.

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Appendix 1

The Art-COVID-19-PAC Questionnaire

QUESTIONNAIRE
SECTION A
Demographic and socio-economic characteristics of respondents
Instruction: Kindly tick √ in the appropriate box
1. Gender: Male [   ] Female [   ]
2. Age: Less than 15years [   ] 15-20 Years [   ] 20-25 Years [   ] 25 Years & Above [   ]
3. Education: SSCE [   ] NCE [   ] Polytechnic [   ] University [   ]
4. Profession: ....
5. LGA of Residence: ....
SECTION B
Instruction: Kindly tick √ once in the appropriate space: SA A D SD. Do not tick under 'Total' or 'Remarks'
RQ 1: What are the art forms used to spread public health information in urban and rural areas of Plateau State during the COVID-19 pandemic

S/No	Options	SA	A	D	SD	Total	Remarks
1	Posters						
2	Drawings						
3	Paintings						
4	Graffiti (Art on public walls)						
5	Cartoons						
6	Billboard Illustrations						
7	Handbills						
8	Stickers						
9	Engraving						
10	Flex Banners						
11	Neon Signs						
12	Sculpture						
13	Sign boards/posts						

RQ 2: Which of indigenous or modern art forms were more effective in spreading public health information in Plateau State?

S/No	Modern and Indigenous Art forms	SA	A	D	SD	TOTAL	Remarks

14	Local Weaving						
15	Wood Carving						
16	Blacksmithing						
17	Local Pottery						
18	Tie and Die						
19	Indigenous Embroidery						
20	Basketry						
21	Leather Works						
22	Fly posting						
23	Mascot Public art						
24	Lettering						
25	Modern Ceramics						
26	Environmental Sculpture						
27	Modern Textiles						
28	Graffiti Art						
29	TV Animation						
30	Photography						

RQ 3: In what varieties was art used in the promotion of public health in Plateau State during the COVID-19 pandemic?

S/No	Options	SA	A	D	SD	TOTAL	Remarks
31	Creating Awareness (Communication)						
32	Design and production of some preventive materials like facemasks.						
33	Providing direction of usage.						
34	Design and printing of COVID-19 protocol adherence materials such as posters, illustrations showing all the COVID-19 protocol measures.						
35	Design and strategic display of Artworks as constant reminder to the society on the pandemic.						

Source: Dateba, M. T. et al, Research; 2023

Appendix 2

The Art-COVID-19-PAC Response Frequency Desk

S/No	Items/options	SA	A	D	SD	TOTAL	Remarks
		F (%)	F (%)	F (%)	F (%)	F (%)	
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							
12							
13							

Desk 1 Key: VE -Very Effective, E- Effective; LE- Less Effective; NE- Not Effective.

Desk 2 Key: VE -Very Effective, E- Effective; LE- Less Effective; NE- Not Effective.

Desk3 Key: VHE-Very High Estimation; ME-Moderate Estimation; VLE-Very Low Estimation; LE-Low Estimation

Source: *Dateba, M. T. et al, Research; 2023*