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7. THE BURKE'S PENTAD HEURISTIC: POTENTIALITY FOR CREATIVE IDEA GENERATION IN GRAPHIC COMMUNICATION DESIGN

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Abstract: *The Burke's Pentad (Act, Agent, Agency, Scene and Purpose) is a creative idea generation guide for dramatism (or dramatistic framework). Its utilization to probe, often engenders a process of stochastic combination, whereby a vista of multiple ideational variations emerge in one's mind, from which an appropriate subset could be selected and implemented. This usually affords inspiration, creative flow and energy that are pivotal for success in drama as much as in visual communication. However, there is prevalent unawareness of the potentials of the Pentad model as a veritable structure to creating innovative ideas in art and design. Therefore, this paper focused on the potentiality of the Pentad for creating and or analyzing ideas on form generation for pedagogical, practical, or theoretical purpose in graphic communication design. Towards this end, a triangulation of methods: critical-historical-analytic examination, artistic exploration, and content analysis are employed. The paper introduced the reader to the need for a strategy to generate new ideas, stimulate creative thinking, and enhance self-motivation in visual expression for structural and human development. Furthermore, it highlighted the processes of creativity, and form generation for material culture development. Also, the paper discussed the Pentad and its utilization for generating new ideas in art/design. It was found that the Pentad is indispensable in generating ideas for creating, interpreting and teaching visual form. The paper ended with the need for visual communicators to be acquainted by use of the Pentad for creative ideas to generate product with satisfactory outcomes.*

Key words: *Graphic communication and design, Creative ideas generation, Form generation, Burke's pentad or dramatist heuristic*

1. Introduction

The generation of creative ideas is indispensable for innovation and growth of material culture and human development in every society. Edexcel Limited (2009:1), succinctly expressed this thus: "Ideas and concepts are the core of all creative art and design thinking. Innovation, imagination and intuition in the vocational world of art and design are essential for practitioners to create successful artworks, designs, and products". In addition, it emphasizes that "Practitioners must generate innovative ideas and be able to refine and present their ideas in exciting, persuasive and convincing ways".

The above underscores the criticality of idea generation in product development, which is the chief enterprise of graphic design and communication. So, the generation of creative ideas invariably determines the standard of living and the success or otherwise of a people in general, and the artist/designer in particular. For this reason, McGuiness (2018: Para 1), states that "one cannot

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afford to be short of ideas or the energy to put them into action". The consequences of falling short of creative ideas in the course of creative endeavor are grave. It leads to creative block that has ruinous effect, puzzles, paralyzes, frustrates and damages career, and so it is the worst enemy to a creative professional and invariably the society (Tartakovsky, 2014; McGuiness, 2018).

From the foregoing, the need for artist, architects, designers and other creative professionals to have a grasp of how creative ideas are generated cannot be over-emphasized. Discovery procedures are intended to help generate multiplicity of ideational variations or options, from which appropriate choices, selections and implementations could be made in order to provide satisfactory resolutions to existing uncertainties and meet user needs (Winterowd, 1981). Discovery procedures, strategies, or heuristics (as in writing, psychology, mathematics and philosophy), are verbal structures that describe and prescribe means/ways new ideas could be discovered or old ones combined, explored, or transformed in new ways, which is creativity (Ebigbagha, 2016a). Examples include Alex Osborn's Creative Problem Solving or Brainstorming, Rudyard Kipling's "Six Serving Men", Pike's Tagmemics or Shifting Perspectives; and Kenneth Burke's Pentad or Dramatist heuristics, to mention a few.

According to Moxley (2008), the Burke's Pentad should be used to analyze, interpret and predict human behaviour, events and develop ideas. This is necessary in order to provide robust insights on seemingly simple acts, and avoid simplistic explanations to ambiguous, conflicting and complex reasons for motivated actions of people. Gretchen (2011), citing Rueckert (1982:267), states that "Everything is more complex than it seems", so the need to probe beyond the surface and explore the depths of motives for a more comprehensive understanding and knowledge utilization cannot be over-emphasized. Moxley (ibid), states that any complete statement about motives would to a large extent be addressed by Burke's Pentad.

The Burke's Pentad/dramatist heuristics describes and prescribes five items: Act, Scene, Agent, Agency, and Purpose, which need be examined in order to generate ideas to simplify and resolve issues that concern actions of human motivation. Material culture development generally, and products of art and design or visual communication in particular, are largely human motivated activities. Although the documentation of the heuristic to creating or combining ideas in contemporary writing, sociology philosophy, and psychology is common but in art, graphic communication and design, it is otherwise. Therefore, it is of paramount importance to consider the potentiality of the Pentad framework for creative idea formulation oriented towards form generation in art and design. Towards this end, we would examine the processes of creativity and form generation for material culture development. Also, we would consider the Pentad heuristic as a guide for creative idea formation. And we would consider the potentiality of the Pentad heuristic to generating creative ideas to satisfactorily resolve tasks in art, graphic communication and design.

2. Creativity and Form-Generation Process for Material Culture

The production of tangible objects that constitute material culture is complex. It is coalesce of many interrelated activities, functions and processes, which include intellectual, inductive, intuitive and emotional activities in the creative process. And it involves the activities of definition, analysis, ideation, selection, implementation and evaluation in the process of problem-solving that underlies the use of media to combine elements of design according to the principles of organization in the process of form-generation. These complicated activities, functions and processes could be ambiguous if not discussed in the light of existing theoretical frameworks. Therefore, models of creativity, and form-generation are examined hereunder.

Creative Process for Material Culture Development

Creativity often involves new combinations of familiar ideas, exploration of structured concepts, and transformation of some dimensions of a structure. This produces new ideas and structures, which are indispensable for innovation that affords growth, development and production of material culture (Sefertzi, 2000). Nevertheless, creativity is hindered by lack of understanding of the creative process. Gilkey (2008), states that most people are unaware of a documented process of creativity, and that this air of mystery and mysticism, which surround the creative process is a potent problem. It assumes and reinforces the false notion that creative potentials are limited to some and others do not have. On the contrary, everybody has the potentials to be creative, and an understanding of the creative process facilitates creativity (Sefertzi, 2000).

The description/prescription of the creative process in a documented form are many. Examples include the six phases: Inspiration, Clarification, Evaluation, Distillation, Incubation, Illumination and Perspiration (Petty, 1997); the four steps: Preparation, Incubation, Illumination and Implementation (Gilkey, 2008); and the seven stages: Identity, Vision, Intent, Insight, Engineering, Building, and Using (Taylor, 1996); to mention a few. However, a model that aptly describes/prescribes the creative process that is akin to art and design, is the Hurlburt's model. Hurlburt (1981), described/prescribed the creative process based on activities in the consciousness levels of the human mind. The model (Figure 1), shows three levels of consciousness (conscious, preconscious and unconscious) following Freud's topography of the human mind (Ejembi, 1989:259; Allyn and Bacon, 2003:1).

The conscious (small) level of the human mind holds what one is aware of and can be expressed in words and thought about in a logical form. While the preconscious (small-medium) level is the normal memory, where things stored could be readily accessed and brought to the conscious. It is an interim between the conscious and unconscious levels. And the unconscious (enormous) level, which is not accessible at will. It is a dumping ground (Allyn and Bacon, 2003). So, as information flows between the conscious and unconscious levels, it could

slip into the unconscious level. However, deliberate creative activities are carried out in the conscious and preconscious levels that are sometimes influenced by experiences in the unconscious level.

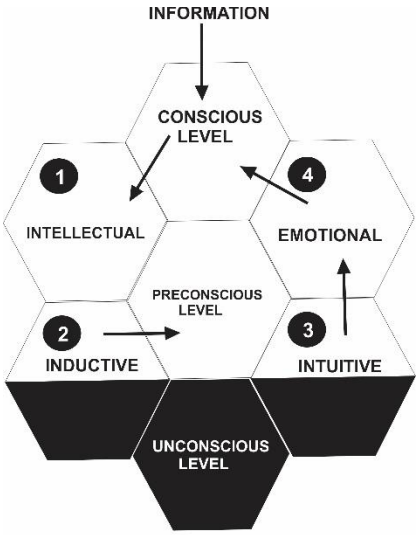

Fig. no. 1: The Creative Process showing activities at the three levels of consciousness (Ejembi, 1989:259 citing Hurlburt, 1981)

Furthermore, the model shows four creative activities that take place in the mind. These are: Intellectual, Inductive, Intuitive/Emotional, and Emotional/Conscious. First, as information enters the conscious level of the mind, activities to understand it through critical/intelligent thinking and contemplation are begun; these constitute the intellectual activity. Second, gathering existing related facts, ideas, information, and design constitute the inductive activity. Third, is the intuitive/emotional activities, whereby factual materials gathered are influenced by ideas, and opinions based on feelings and emotions rather than thoughts based on established facts/principles. This is affected by the ideas and knowledge from the inductive activities through memory (preconscious), in the same way as ideas/opinion formed at this (intuitive/emotional) stage could affect the ones from memory. Thus, the information/knowledge from inductive activities could be influenced by fresh ideas that could crop up in a flash, which is not based on known fact. This is a result of the link, which the preconscious provides between the conscious and unconscious. This interim is probably the origin of intuition, which is the quick and ready insight that produces ideas without the apparent involvement of our conscious thought (Ejembi, 1989:260 citing Hurlburt, 1981:10). And fourth, is the employment of facts, knowledge and feelings in the conscious level to resolve design tasks.

However, the Hurlburt's model presents the mind as if it were programmed to follow a specific pattern of activities but the human mind does not always work this way in the creative use of information. As information enters the conscious level of the mind, there could be a leap of insight-a sudden flash of solution from within, which could be stimulated by external factors, e.g. the pressure of short deadline/urgency that often does not allow adequate time to understand and make

references to information yielding materials. Moreover, creative ideas could emanate from objects that were not sort for, and become the basis for effective product development.

Furthermore, the model did not take into account the useful role of dream in the creative process. Many creative works and activities are based on the influence of the unconscious level through dreams. For example, Surrealism-reflected dreams, repressed and painful thoughts and experiences dumped in the unconscious. The usefulness of dreams in the creative process is stressed when Glover (1990:9) states that: "Dream-work (primary process) is somehow able to translate what is unconscious, repressed and unacceptable into an artistic construction". So, the creative process in form generation is influenced by activities in all the three levels of consciousness of the mind.

Even though, the Hurlburt's model have some short comings mentioned above, and it is not specifically meant for art/design, it appropriately, accurately and vividly described/prescribed the creative activities involved in the development and production of visual forms by artists, designers and other creative professionals. When confronted with a design task, the artist/designer first defines the problem through critical and intelligent thinking (intellectual activity). She/he then gathers reference materials (inductive activity) in order to be equipped with related ideas and knowledge that prospect solution to a given design task. These ideas/knowledge are to a large extent, modified/adapted and adopted based on feelings rather than fact of what seems right, and burst of insight (intuitive/emotional activity). And the ideas, knowledge and opinions as well as feelings from the intellectual, inductive, and intuitive/emotional activities are consciously put together (emotional/conscious activity) in order to provide satisfactory resolution and produce tangible forms that meet aesthetic and functional purposes. So, the model is useful, and points that knowledge production/utilization from properly understood information through intellectual, inductive, emotional and conscious activities are indispensable, and impact on how the artist/designer thinks in the process of product development.

Form Generation process for Material Culture Development

The process of generating form that constitutes tangible material culture involves problem-solving and developing the form itself. This is described/prescribed in Wallschlaeger and Busic-Snyder's processes (See figure 2a and figure 2b).

Fig. no. 2a: The Problem-Solving model showing steps involved in Solving Problems of design (after Wallschlaeger and Busic-Snyder, 1992:9)

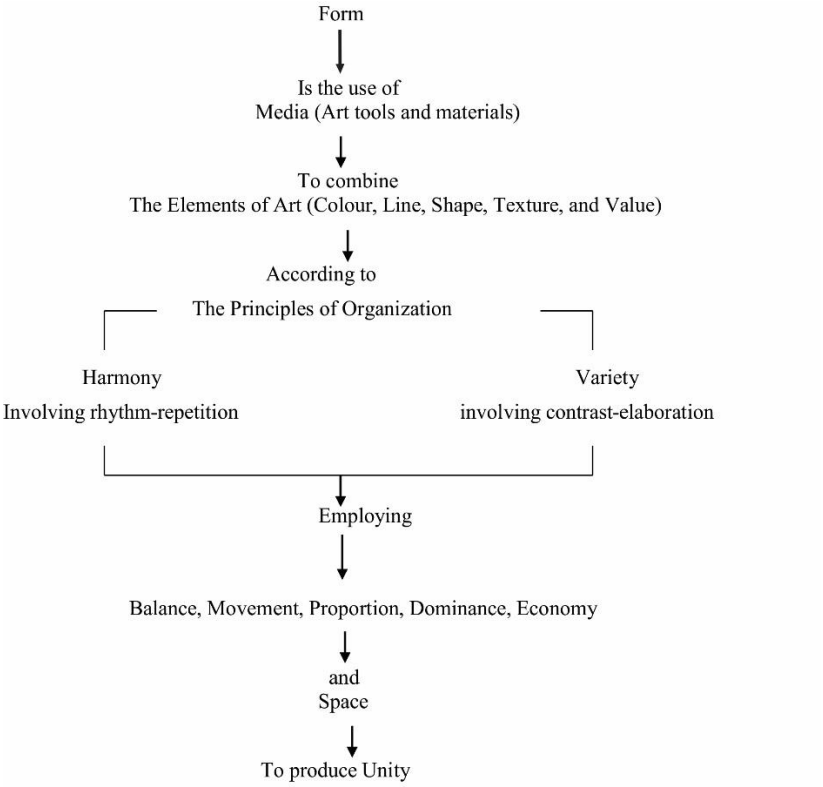

Fig. no. 2b: The form Generation Model showing elements of Art, Principles of Organisation and steps involved in generating visual form (After Wallschlaeger and Busic-Snyder, 1992:9)

In solving problems while generating visual forms, six steps are identified as follows: (i) Define: have a clear and thorough description of the problem. (ii) Analyze: separate the whole into parts and critically examine. (iii) Ideate: ideas generated from various parts examined. (iv) Select: choose the most suitable ideas. (v) Implement: combine selected ideas in new form; and (vi) Evaluate: assess outcome, and if necessary repeat any of the steps. Moreover, in generating visual form, the process, has been described/prescribed as follows: (i) Form, is the use of (ii) Media (art materials and tools), to combine (iii), Elements of Art/Design, (colour, line, shape, texture, and value according to (iv), Principles of Organization, which could either be in harmony (involving rhythm-repetition), or variety (involving contrast-elaboration); employing Balance, Movement, Proportion, Dominance, Economy and (v), Space, to produce (vi), Unity, which on the whole is called composition or form.

From the above, visual form could be created by combining, exploring, or transforming the elements of design into a unified and pleasing whole, using the principles of organization. During this process of combination, ideas generating heuristics are required to produce many options from which choices are made. For example, choices could be made from probes using the pentad heuristic as follows: the Act, what is done? – An Information, Education and Communication (IEC) material for effective campaign. The Scene, where the IEC materials would be mounted and utilized? What media determination plan would be appropriate:

broadcast or print or a combination? The Agency, what medium and features? - What typefaces would be suitable-Serif, Sans Serif or Italics, Condense or Extended, Bold or Light for a given target audience? What would be the relationship between Image and Background, or Negative and Positive space; Iconic and Digital symbols, and size of Headings/Subheadings? (iii) Would the image be Abstract or Realistic; Illustrations or Photographs? (iv) Which layout would be more appropriate for the design task-Mondrian, Silhouette, Circus, Rebus, Picture-Window, Big type, Frame, Alphabet Inspired or Multi-Panel layout? Which colour/combination of colours would be suitable to effectively depict the message in a given design task? The Agent, who are the Source or media requesting agency, and who are the target audience? What is the Source's aim and what is the target audience information need? And the Purpose, what is the overall desired goal for the IEC materials?

The aforementioned strategy to probe for ideas, like other procedures for enquiry, provide investigative items that often illuminates creative ideas shrouded in obscurity. A diligent consideration of every item in grid or ratio with other items in a given heuristic, provides a shift in perspective. According to Winterowd (1981:57), "different and strange angles of vision on your subject often generate new ideas. When you change perspectives, you discover ideas". This brings us to the discussion on the Pentad heuristic and its potentiality for new ideas in the process of form analysis and generation that constitutes material culture.

3. The Burke's Pentad Heuristics for Creative Ideas Generation

Develop versatility in thinking, ways to view subject from different angles, to 'take it apart' and see what makes it tick, to find various ways of understanding and explaining it. Winterowd (1981: 57), in the above citation, aptly describes the function of heuristics as formidable methods for discovery of novel ideas, ways, and means to satisfactorily resolve difficulties. The Burke's Pentad is a key strategy with potentiality to analyze, view and generate creative ideas. Act, Scene, Agent, Agency, Purpose. Although over the centuries, men have shown great enterprise and inventiveness in pondering matters of human motivation, one can simplify the subject by this Pentad of key terms, which are understandable almost at a glance.

From the above, Nordquist (2017: np.) citing Burke (1945), describes the Pentad (Greek word for a group of five) as a key analytical tool to generate new ideas through consideration of five variables: Act, Agent, Agency, Scene, and Purpose. Like the six honest serving men heuristic, it can be presented as a series of questions. Moxley (2008: np), states that "by asking these fundamental questions, Burke proposes that we can generate insights", insightful ideas that strictly affords human activities. Winterowd (1981), and Nordquist (2017), explained these questions thus: Act: What was done? Agent: Who did it? Agency: How was it done (Medium – Language)? Scene: When and where was it done (Setting, Time, and Place)? Purpose: Why was it done (Motivation)? Furthermore,

the Burke's Pentad is useful for conducting research in order to understand, interpret and predict human behaviour as well as support the probing and finding of invaluable ideas. Nordquist (2017: np), encourages researchers to employ Pentad to seek data and pay attention to:
1. Act: What happened? What is going on? What are people saying and doing? 2. Scene: Where and when is the act happening? What is the background context? What happened right before and after the act? 3. Agent: Who and what is involved in performing or construing the action? Who are the actors? 4. Agency: By what means, method or tools did the agents act? 5. What were the goals and motivation of the action? Why did the agent act in this way?

However, the Pentad model, as most heuristics, has its limitation. It does not provide sufficient and necessary ideas to adequately explain human behaviour, when the question items are examined specifically. Nordquist (ibid), states that Burke was aware of the limitation of the Pentad and made efforts to address it by adding the element of "Attitude", which increased the Pentad to "Hexad" but was not the panacea for the shortcoming of the model. So, a grid, ratio or relationship among term is prescribed (Winterowd, 1981; Moxley, 2008; Nordquist, 2017). This involves a consideration of one element in the light of itself and the others - what could be learned of one question through considering the rest? For example, what can I learn of the act through considering agent, scene, agency and purpose? This provides a set of ratios and questions thus: Act-Scene (what does scene reveals about the Act?), Act-Agent (what does Agent reveal about the Act?), Act-Agency (what does Agency reveals about the Act?), and Act-Purpose (what does Purpose reveal about Act?). Winterowd (ibid) states that applying the ratio/grid method provides to what appears simple and meh task a more penetrating, complex and complicated as well as satisfactorily robust resolutions.

4. Potentialiality of the Pentad for Creative Ideas in Art /Design

The Burke's Pentad heuristic is a veritable structure for generating ideas in writing, sociology and drama to mention a few. The variables interrogated are essential to the making of graphic communication media to effectively share messages for structural and human development in communication campaigns. The preparatory and advance stages of these campaigns engage art and design activities, which are largely motivated actions. Art and design objects as well as visual communication activities are acts occasioned by agents employing the agency of information, education and communication structures within a given context/scene with specific or general target/purpose. The Pentad items (Agent, Act, Agency, Scene, and Purpose), could be juxtaposed, and used to probe the variables of general communication (Source, Message, Channel, Receiver, and Effect) respectively to yield insightful ideas. Therefore, interrogating the variables of general communication with the pentad items during media production, suggests enormous prospect to generate creative ideas. This affords satisfactory resolution of technical, semantic, syntactic, pragmatics and arousal/aesthetic

uncertainties that are bound to occur in the process of transforming thought cues/creative ideas into visual language and communication. So, the Burke's Pentad is prospective of high potentiality for generating ideas in art and design practice, pedagogy, and theory. In practice, the potentiality of the Pentad to generate ideas for configuration of effective visual language is exemplified by the development process of the logo used for the ORT campaign in Egypt (as shown in Figure 3; Ebigbagha, 2016b citing World Health Organization, 1987)

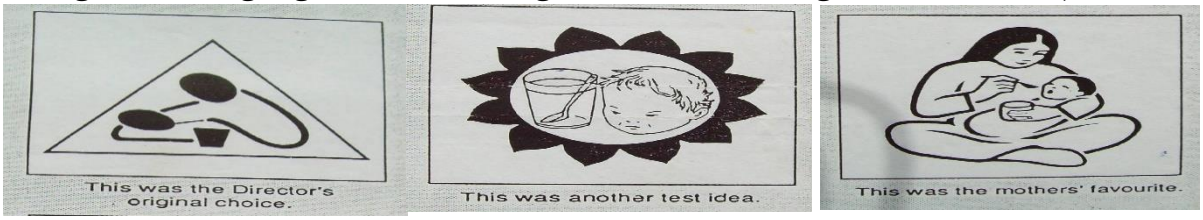

Fig. no. 3: Logos Pre-tested for the ORT Campaign in Egypt, showing how test improved logo (After World Health Organisation, 1987)

The ORT Campaign in Egypt, emphasises very strongly the need for the draft of visual language to be adequately structured on the basis of the Pentad heuristics, whereby the Act, Scene, Agent, Agency, and Purpose of the visual task are thoroughly examined. In considering the Act, it is salient to provide answers for the following question(s): what is expected to be done; or what visual representation would meet the Source's purpose, and target audience information needs? Likewise, in probing for answers to satisfy the Scene, one should consider the question(s): when, and where would the visual/graphic message be created so that it meets the knowledge, aptitude, and practices of the people in the area where the visual would be utilized? Similarly, the uncertainty of the item, Agent, need be resolved by answering the following question(s): who is the Source (Source 1 - media requesting agency, and Source 2 - media team including subject/topic specialists and the graphic encoder/artist), and who are the target audience (their knowledge, aptitude and practices?) Equally, the item, Agency, need be given answer by considering the following questions: what medium/media and channel would be appropriate to effectively communicate intended messages? What kind of pictorial representation would be appropriate for the receivers – abstract, analogical or representational, Illustrations or pictures? And the Purpose need be ascertained by the following interrogation(s): what is the reason for the expression in visual language or the desired overall communication aim?

The above is necessary and adequate to generate satisficing visual form for predominantly aesthetic purpose (usually, as it is in painting and sculpture - fine art) but insufficient for the production of IEC materials to support communication campaign for development initiatives and utility products whereby duality of purpose - functionality and aesthetics is coalesced (usually, as it is graphic, and product design - industrial design). This requires pre-testing, for confirmation of efficiency and effectiveness of products, and revision (if necessary) before final production is made. The additional step of pretesting, is necessary to avoid the dangers associated with rash decision-making and production of ineffective

graphic media for development programmes as exemplified in the production process of the ORT Logo.

The first Executive Director of the Egypt ORT Project was to decide on and adopt a logo for the project. Having examined many logo ideas submitted to the project by different artists and designers, he liked one more than the others (see figure 3). The director did not consider Burke's pentad, which would have shed light on the need for target audience input while considering the act, scene, agent, agency and purpose ratios. So, he was tempted to adopt the particular logo he liked for the project without further deliberation. However, he decided to withhold his opinion and decision until all logos were thoroughly tested with a sample of the target audience, mothers.

The result shows that, the logo the director preferred was the one least favoured by the pre-test respondents. It also shows that the logo chosen needed to be modified in order to be more effective. A large number of the respondents opined that the colour be modified and the mother pictured in the logo should put on a wedding ring. This would have been satisfactorily resolved had the director and the artist/designer of the logo taken into consideration the act-scene, the act-agency, the act-agent and act-purpose ratios. The logo selected by the pre-test respondents was adopted for the ORT campaign. The experience so impressed the first Executive Director that he often recounted the story, to emphasise the need to pre-test draft with target audience for successful communication in development programme.

Had the director adopted the particular logo he liked without the target audience involvement in the development process through pre-test, the necessary and important improvements made on the logo, would have been missed. The introduction of a wedding ring on the hand of the pictured mother in the logo, is very significant and instructive. It is a staple on the socio-cultural influence on the interpretation of graphic language, which is considered by the act-agent, act-agency, and act-scene ratios in particular. Significantly, it points to the socio-cultural interpretation of motherhood as a product of legality in marriage, symbolised by the wearing of a wedding ring. It also points to the fact that very crucial point can be omitted when making initial draft, which can be corrected during the pre-test and evaluation process. The omissions, if not corrected can significantly affect target audience response.

Moreover, the pentad and its ratios could be very important to generating ideas for pedagogical, and theoretical purposes in art/design. For instance, if we are required to generate ideas on "Achieving Harmonious Colour Relationship in Art/Design", first, for pedagogical purpose (to be taught as a topic in art/design education), and second, for theoretical purpose (to be analyzed and interpreted in the context of a given movement in art/design history); the ideas that would be generated to meet these purposes would often be much more varied, comprehensive, expository and far reaching than otherwise.

Firstly, in art/design education, the Act of achieving harmonious colour

relationship in art/design - what is done? Colour are to be combined in a certain way using the colour wheel as a guide. From the colour wheel, a hue is selected, and the value and intensity scales of the selected hue could be mixed and combined to transform ideas into visual language. Since all the value and intensity variations are from the same hue, it has harmonious relationship, which is called Monochromatic harmonious colour scheme. Likewise, two colours that are directly opposite each other on the colour wheel could be selected, and their value and intensity variations combined to create visual messages; this is known as Complementary harmonious colour scheme. In the same way, three colours that are at equal distance on the colour wheel, and the variations in intensity and value could be combined to generate visual language with pleasing harmony, this is what artist/designer do in order to achieve Triadic harmonious colour scheme. And the selection of double complementary hues from the colour wheel, and their intensity and value variations mixed and combined for visual expression result in harmony, which is known as Tetrad harmonious colour scheme.

Now, let us consider the scene of achieving harmonious colour relationship - where and when could harmonious colour relationship be achieved? What is expected to be known in order to achieve harmonious colour relationship? What effect achieving harmonious colour relationship occasion? Most visual tasks in art and design need harmonious colour relationship in order to meet aesthetic and functional purposes because colour is an important element of art, design and nature, which often immensely impact on target audience behaviour. When colour is engaged in harmonious relationship, it creates awareness, stimulate interest, foster cognitive consolidation, effect clarity, provide direction and facilitate comprehension of a given message expressed on a surface (canvas, paper, and panel, to mention a few). So, whenever and wherever there is need for visual expression to arrest attention, interest, clarity, emphasis, and understanding of art/design objects, colour harmony is a critical variable.

The above requires an appropriate knowledge of the traditional three domains of colour – physical approach (its physical characteristics - hue, intensity and value, colour mixing; and texture), psychophysical approach (its physiological behaviour - the phenomenon of contrast – Successive and Simultaneous (juxtaposition of high and low brightness, degree of saturation, adjacent and distant hues). These are modified by Spatial variables (size of area occupied, defined outline/shape, degree of complexity of linear pattern, and conformity); Colour Constancy; Colour Harmony and Colour Measurement and Naming. And, psychological approach (visual experience besides the spatial and temporal aspects of colour - Modes (film, volume, and surface and derivatives – lustre, metallic, and luminosity); Dimensions (hue, intensity, and value); and Derivative properties (temperature, weight, size, and affective response). Achieving harmonious colour relationship in visual expression is lodged in psychophysical approach and usually have salutary effect on the artist/designer, the media requesting agency, and the target audience.

Furthermore, is consideration of the agent - who or what is involved in creating harmonious colour relationship? Who are the creators? The artist/designer is primarily involved in generating colour harmony. For predominantly aesthetic purpose, the artist's choices and preferences are almost absolute but in aesthetic and functional products the designer's choices and preferences are often modified by the Source, other members of the media team and target audience. However, responsibility of achieving harmonious colour relationship lies on the artist/designer in training in this instance. So, the emphasis on student to have a thorough grasp of what it involves in order to create harmonious colour relationship is adequately considered, when pentad is employed to guide idea generation for pedagogical reason.

In addition, let us now examine using the item, Agency to provide ideas. In order to do that, one need consider the questions as follow: what means, methods and tools do artist/designer employ to achieve harmonious colour relationship? These questions would guide us to consider Colour Substances (such as wet pigments: water, and oil base; or dry pigment: chalk or oil pastel), Brushes and Knives (painting and pallet); Surfaces (paper, canvas or panel), and Colour circle/wheel, for examples.

Lastly, in employing the item, Purpose, to investigate and provide sufficient and necessary information content for teaching the topic "Achieving harmonious relationship in colour", one need provide satisfactorily answers to the following question – what is the goal for teaching how to achieve harmonious colour relationship in art/design education? Some possible answers would include - artist/designer need create objects that are aesthetically and functionally effective. Also, the artist/designer would be able to gain mastery and create at will visual messages with colour harmony tailored to suit a given visual task. And, the artist/designer would knowingly, be able to use colour in harmonious relationship and stimulate the desired response from target audience at any given time, to mention a few.

Secondly, the Pentad framework could be utilized to generate ideas in art theory, and analyze activities and works of art/design that have been produced in a given epoch. For instance, in an art history exercise, one is assigned the task: "Make a critical analysis of harmonious colour relationship in the works of the Zaria Rebels in Nigeria since 1965". The above task could satisfactorily be tackled by consideration of the act – what happened that occasioned the name "Zaria Rebels"? What was the appearance of their art/design? What were they doing with colours in terms of harmonious colour relationship? Were their colour usage in conformity with any prescribed order? These questions would provide guide that enables one to conduct research to provide answers to the probes on the act. Moreover, further information content is provided when the item, Scene, is examined. This item investigates – where and when did the Zaria Rebels visually expressed themselves in colour? What is the context of their background in the use of colour? What happened before and after their "rebellion" in the way they

express themselves visually with particular attention to harmonious colour relationship in their works of art? The information provided by answers to these questions would be more robust and ordered than otherwise.

Furthermore, more insightful information is provided in analysis of the topic "Make a critical analysis of harmonious colour relationship in the works of the Zaria Rebels in Nigeria since 1965" when answers are provided to questions on the item, Agent. The probe could include for example, who are the Zaria rebels? How does their personality, and that of their instructors at the time, impact on the features of their artwork/design? This would provide a deeper insight on who the Zaria rebels are and who their instructors were. Also, it would be expository to why they were called "Zaria Rebels"?

Moreover, an examination of the item, Agency, as a question tool, would reveal a body of information for in-depth analysis. The item questions would include the following: by what means, methods and tools did the Zaria Rebels perform their visual tasks? Were they dragoon to conform to prescribed means, methods and tools by their instructors? Or did the Zaria Rebels improvised tools and materials in accord with the dictates of existing local conditions? These would provide a standpoint from which to analyze the key issues that confronted the Zaria rebels in relation to the use of colours that constitute the features of their works of art, and how it contrasts and varies in different epochs from 1965 up to now. Finally, it is salient to consider investigation with the item, Purpose, in order to provide satisfactory analysis of the topic. This would involve the following questions: what was the goal of the Zaria Rebels to express themselves visually the way they did? What motivated their actions and visual performances, with particular reference to the use of colours in harmonious relationship? One would be able to comprehensively relate whether or not their purpose was achieved.

From the foregoing, any motivated human activity, as in the creation of works of art/design, the creative mind is poised to receive ideas from inductive activities - engaging in reference sources that could yield data, which could satisfactorily resolve the probed items using the pentad. It is noteworthy that a set of more robust ideas/data would be generated when the pentad items are used in grid form that would have otherwise been simplistic or complex. For example, what influence does Scene has on the Act – what did the Zaria Rebels" do in the 1960s, and how has where they lived at the end of the 20th century, impact on their works? What impact does the predominant directionality of the environmental conditions and influences today have on their work? Likewise, Agent on Act, Agency on Act, and Purpose on Act? This possesses the capability to provide a more comprehensive understanding of the act of the "Zaria rebels" than otherwise.

Although the pentad heuristic is a very useful one to generate creative ideas, it did not ardently address structure and audience. These variables are salient for works of art and design that meet aesthetic and functional purposes, as in graphic communication for development initiatives, for example. Nevertheless, it describes and prescribes a veritable procedure that could foster formulation of

creative ideas particularly for knowledge, aptitude, and practice (KAP) studies. This is pivotal for a successful analysis and generation of effective information, education and communication (IEC) materials that support sustainable development programmes.

5. Conclusions

The Burke's Pentad is a veritable guide to generate creative ideas, which is the nucleus of innovation, structural and human development. Using its prescribed five items for probe, often engender an insightful stochastic process that provides a vista of enormous amount of ideational variations in the mind, from which subset is selected and implemented. This is usually achieved through combinatorial, exploratory or transformational creative approach determined by the nature of problem solved; and intellectual, inductive, intuitive and emotional activities of the mind during creativity.

The interrogation of a given act, agency, agent, scene, and purpose as prescribed in the Pentad, prevents rash decision-making and simplistic explanations of human activities. It avails a platform for critical analysis and in-depth understanding as well as thorough interpretations of motivated actions. From this standpoint, well-informed decisions are usually made during the process of form generation or analysis and interpretation, which often culminate in effective media production for development communication campaign in practice, and robust research data for pedagogical and theoretical purposes in art and visual communication.

The potentiality of the Burke's Pentad as a heuristic to generate creative ideas for visual expression is high. It is crucial for investigation in KAP studies, whereby necessary and sufficient data are gathered to produce potent media for effective communication with prevalent non-literate target audience. Also, it is salient for making analysis for persuasive and expository writing for art/design pedagogy and theory, despite its limitation for art and design practice because of its lack of active items on creation of tangible material culture. Therefore, artists, architects, designers and other creative professionals should be conversant with and internalize the Pentad in order to generate creative ideas and produce products with satisfactory outcome.

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