A VEHICLE FOR COLLECTING DATA ON NIGERIAN CRAFTS

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To the Graduate Council:

I am submitting herewith a thesis written by Abasiya Magaji Ahuwan entitled "A Vehicle for Collecting Data on Nigerian Crafts." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Crafts, Interior Design and Housing.

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ABSTRACT

This study is the development of a vehicle for collecting data on Nigerian crafts. The review of related literature showed that craftsmen in Nigeria need help in adapting to the socioeconomic changes which have upset the prestige of the craftsman within the traditional hierarchy. If any viable help is to be given, the author believes that adequate information is needed to identify some of the problems. This study intends to develop a vehicle for collecting data necessary to help the Nigerian craftsman in areas of production, marketing, and learning of crafts.

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CHAPTER I

INTRODUCTION

Nigeria is situated on the west coast of Africa, on the shores of the Gulf of Guinea (includes the Bights of Benin and Biafra). It lies between the parallels of 4° and 14° north of the Equator. The country is bounded on the north by Niger, on the south by the Atlantic Ocean, on the east by the former colony of Cameroon, and on the west by the Republic of Dahomey.

Burns (1969, p. 16) discussed the development of Nigeria from a historical perspective. He stated that the formation of Nigeria began in 1861 when Lagos became a colony of the British Empire. The economy before this time was centered on farming and trading. During this time, the crafts were important in meeting the basic needs of the people. With the coming of the British, new cultural values were introduced into the Nigerian way of life. These new cultural elements of the Western system of economics, politics, and social life gradually became accepted and became a major part of the Nigerian culture. As a result, the importance that the crafts once had no longer existed. In order to survive, the craftsman now looks for another source of livelihood or lives a life of bare subsistance. Thus, this has become a

matter of major concern for craftsmen and crafts-loving people.

As a craftsman, the author is interested in the craftsman and the future of the crafts produced today in Nigeria. This study is intended to develop an instrument for collecting data on the Nigerian crafts as a starting poin in helping the craftsman, by identifying the unique problems.

The literature on the crafts in Nigeria and the United States of America will form the basis for the study. As a guideline in formulating the questionnaire, reference will be given to the questionnaire developed by the Department of Agricultural Economics at the University of Tennessee, Knoxville. That questionnaire was developed for the purpose of gathering information about craftsmen in Tennessee in order to get a perspective of the problems facing craftsmen in the State. Therefore, it seems appropriate that the Tennessee questionnaire will form a reliable source for developing a Nigerian questionnaire with similar objectives.

I. STATEMENT OF THE PROBLEM

Limited research has been done on the crafts in Nigeria and on the crafts of the United States of American in the areas of production, marketing and training of craftsmen. However, a search of the little available information inferre that the problem facing the Nigerian craftsman has been an outcome of Imperialism which uprooted him from his culture.

The circumstances that have governed the Nigerian craftsman for the last fifty years have stripped him of the prestige he once enjoyed. He currently has the choice of making a subsistence living with his craft or other means of making a livelihood. The core of the problem is communication with a market where he can sell for profit, and with a continuous demand, which will encourage production. Most of these crafts techniques were handed from father to son with a spontaneous and efficient system of training. Today, the young generation is reluctant to persue these crafts because they have witnessed poverty in crafts from their parents. As a result, some of these crafts are in danger of extinction.

Daoud (1971, p. 12) explained a similar concern for the crafts in Morocco. He said, "Only 50 years ago craftsmen were a prosperous and active kind of middle class. Now they are subproletariat living out a marginal existance. The craftsmen are dying and their children are reluctant to take their place. Will the crafts also die?" Therefore, a first step necessary to redeveloping the crafts as a primary means of making a living is the development of an instrument to gather the information necessary to evaluating the crafts problems.

II. BACKGROUND TO THE PROBLEM

The author has had discussions with diversified groups of craftsmen in Nigeria, Europe and the United States. The most pertinent aspects of these discussions came in the form of questions. Some of the questions were:

a. Is there a market for the crafts?

b. Is there a craft-cooperative?

c. Does any form of training exist?

d. What system of marketing existed in the past?

e. Does the craftsman still produce?

Answers to these questions can be arrived at accurately through research. This study will provide a starting point for further research which may answer the questions. This study intends to take a first step in answering these questions by developing a vehicle for collecting data on the production, marketing of crafts and the training of the Nigerian craftsman.

The problem facing the Nigerian craftsman today can justifiably be attributed to colonialism. While colonialism introduced some commendable development to Nigeria, it must also be stated that some harm was done. Nkrumah (1970, p. 24 and p. 443) wrote about craftsman,

> The stage opens with missionaries, anthropologists, traders and concessionaires and administrators. The traders and concessionaires . . . acquire his mineral and land resources, destroy his arts and

> crafts and home industries. They have introduced new values and a social, cultural and economic organization into African life.

This upset the balance of the existing culture and created the dilemma. For example, the cooking pot made by the potter was being replaced by an influx of aluminum ware from Europe and elsewhere. It has now become a status symbol to use the plastic or aluminum pots. The weaver has a problem with his material when people can buy equally colorful and cheaper material produced by the machine, though these materials are lower in quality than the hand woven materials.

When comparing the crafts of technological or industrial countries in Europe and the United States of America the situation with the crafts in Nigeria appears encouraging. The crafts in these countries did not start at the same time as the Industrial Revolution. It was at the turn of the 20th century that people became aware of the importance of the crafts. Many craftsmen have become full time professionals and an economic asset to these nations. If Nigerians could become conscious of the importance of the crafts at this initial stage of their development, the crafts from all indications, might flourish and coexist with technology.

Nigeria has always produced diversified crafts. Among these crafts are weaving, pottery, cotton spinning, dying, embroidery, wood carving, leatherwork and blacksmithing. These products are mainly used in the village or city with

the surplus being sold at the local markets. Hopkins (1962) said,

> Local traders collect a small percentage for sale in the main cities and airports as souvenirs. Experience elsewhere bears out the difficulties of large-scale marketing of cottage products. Attempts to interest overseas wholesales markets have met with limited success.

Today it is unclear, however, if there is an organized export of crafts in Nigeria. Due to the European and American interest in crafts from Africa, marketing could be explored in relation to an overseas market.

The questionnaire to be developed in this study will be confined to three areas: (a) marketing, (b) production, and (c) training. These areas have been selected through a review of the literature to be the most prominent problems that face the Nigerian craftsman.

III. RATIONALE

For the past five decades Nigeria has been developing into an industrial nation and the craftsman has been faced with having to define his role within this new context. The questionnaire prepared by the Department of Agricultural Economics at the University of Tennessee, USA, will serve as a base questionnaire for developing an instrument in this study.

This base questionnaire is appropriate for a number of reasons. It was intended to gather information on several

aspects of the crafts in Tennessee including marketing, production and training. The team that prepared the questionnaire have experience in preparing questionnaires and have gleaned the most appropriate information-gathering questions.

A review of the literature indicates that the crafts in Tennessee at one time had at least one thing in common with Nigerian crafts. Eaton (1973) referring to the crafts in Tennessee says, "The revival . . . was brought about largely by settlement school teachers, social workers, and outside persons in cooperation with the native people who have seen the crafts disappearing and who sought to reestablish them. . . ." A good understanding of how Tennesseans resolved their craft problem might give the Nigerian craft student some insight in solving the problems in Nigeria.

The objectives of the study are to develop a method of collecting data so information might be gathered which would enable one to identify some of the inherent problems with the craftsman in Nigeria. Secondly, leading from identifying the problem, solutions based on recommendations derived from research can be proposed.

IV. SCOPE OF THE STUDY

The scope of the study is limited to developing an instrument for collecting data on Nigerian crafts. The

questionnaire will specifically deal with three areas of the crafts: production, marketing and training. These areas of the crafts are considered of immediate importance for the survival of the crafts and craftsmen making a living through crafts. The questionnaire will attempt to determine the position of the craftsman in Nigeria in relation to these areas of crafts activities.

CHAPTER II

REVIEW OF THE LITERATURE

A review of the literature indicated that for the survival of the craftsman a business approach is essential. Henry Kluck (1957, p. 119) wrote,

> If craftsmen are to become increasingly important culturally and economically, they must arouse increasing public interest, but since the primary purpose . . . is to make products for others, they must make their products available to the public in some kind of businesslike fashion. The craftsman preparing to become a small businessman should take time and trouble to learn about business functions. The amount of production and method of distribution and marketing varies widely. . . .

The following paragraphs will present these varied aspects of the crafts.

I. PRODUCTION

While the marketing of crafts can be channeled through noncraft persons, production has to be controlled mostly by the craftsman. Therefore, it appears that more attention is needed in craft production. The designer-craftsman can be defined as working closely in relation to current demand and the artist-craftsman can be defined as working independently of current demand in the hope that his products will sell. In both cases some type of control over production will largely determine the marketing aspects. Henry Kluck (1957, p. 119) wrote,

> The craftsman preparing to become a small businessman should take the time and trouble to learn about business functions. He then should thoroughly investigate the particular field he is about to enter in order to select that operation or that area of operation where he feels there is the greatest opportunity. The amount of production . . . varies widely.

The crafts in Nigeria have been a family tradition and it appears necessary to find out from the craftsmen if they would be prepared to consider some craft media if the prospects of the present craft offers little economic opportunity.

References regarding production are found in publications of seminars sponsored by the American Craftsman Council (American Crafts Council). They include the Council's Conferences of 1957 and 1959. The Craftsman's World (1959) "The Challenge of Society"; The Socioeconomic Outlook (1957) "Marketing and Production." These discussions concentrated on the business approach of the craftsman towards his craft. Experienced craftsmen exchanged views on the interrelationships between production and marketing. However, the discussions were based on experience and no statistical information was given. It appears that the Nigerian craftsman who is exposed to many outside influences at this time, needs to exchange ideas with other Nigerian craftsmen as is practiced in Europe and the United States of America. Through these channels of communication the craftsmen might

be better able to define their design concepts. Questions pertaining to this possibility need to be asked. During the precolonial days, the craftsman from one group was insulated from influences of the next group. This was proper at the time because there were set values and standards in the crafts which every craftsman had to attain to be recognized.

The crafts were basically divided into two categories: the household utilitarian crafts and the crafts made for religious functions. The religious object had prescribed standards which were determined by function, aesthetic appeal and design concept in direct relation to the religious function for which the craft object was intended. Symbolism in color, patterns, and decoration were also prescribed by the Committee of Elders. The utilitarian household objects had the set value of function on traditional design concepts. The fact that a craft was a family tradition in itself was a set value, because no family would like to disrepute itself by producing unacceptable craftsmanship. The craftsmen in these cases complied only to these set values.

R. Udo (1970, pp. 35, 45, 113) provides some understanding of the working conditions in the production of crafts in Nigeria. He said, "These industries are organized on a compound basis and are generally carried on in the verandas or courtyard of houses owned by workers, who are often the proprietors." He added that small craft industries in

ancient Benin were similar to those in preindustrial European cities in organization. He stated that almost all the indigenous crafts were in the hands of special guilds such as blacksmiths, wood and ivory carvers and leatherworkers. Certain crafts like brass-casting and ivory carving were confined to the city under the patronage of the Oba or king. Carpentry, producing carved door frames and drum parts, was the major craft production from around Benin City. Udo contended that the revival and recent expansion in small craft industries was in response to the growing demand by tourists and the Nigerian elite. The crafts at this time appeared to have been guided by patronage, guilds, and a demand from tourists. Patronage from royal families used to be responsible for the production of refined craftsmanship. Most of the crafts made for tourists had a tendency to demand a lower standard of quality. It would be interesting and necessary to find out how effectively the craftsmen have explored these areas in seeking solutions to the problems facing the Nigerian craftsman.

R. O. Akundare (1973, p. 45) wrote about some basic problems facing the craftsman in Nigeria. He defines the problems as one of transportation due to the seasonal nature of the Nigerian climate. He referred specifically to pottery. He said,

> One of the problems confronting the local pottery industry is that of poor transportation. The roads are too hilly to permit transportation by bicycles . . . the women are obliged to trek long distances with headloads of pots to the main village market, some of which are as far as ten miles from the pot making villages.

The wet season from April to October in the Northern States is longer in the Southern States and is detrimental to the production of pottery. He argued that the constant rain during this season created difficult working conditions of clay pits during the rains. There was also the problem of drying the pots because of the damp atmosphere. These are natural forces exerting their presence. The potter in this situation has to develop means of solving these problems. One solution that the Pottery Center at Abuja was able to use with this problem was digging enough clay during the dry season to last the entire year. These local potters and other craftsmen having this problem need to share this type of information. The problem with transportation could be solved through cooperatives responsible for collecting crafts from the villages. The roads would have to be good enough for automobiles. The state governments are working hard to develop open roads to most villages. This will expose the village craftsman to consumers and offer an increase in production. A questionnaire gathering information on transportation might provide additional impetus for improvement in this area, where necessary.

It is indicated above that certain improvements as means of increasing production are needed but the question remains whether the actual method of making crafts needs a change. Z. Daoud (1971) was of the opinion that a technical means to increase production at the expense of losing their distinctive style and way of life is needed. He wrote,

> As a result of these frustrations the arts of wood, metal sculpture and painting . . . evidence indicates that in Morocco, as elsewhere, economic, social and cultural forces are eliminating many crafts and relegating others to the world of art. Should one complain?

The failure of the Moroccan government and craftsmen led the development of crafts into this condition. It would, therefore, be important to know whether the Nigerian government and the craftsman wish to do what Morocco did.

II. MARKETING

Authorities have discussed some aspects of marketing in the crafts. Bealer (1975, p. 27) made suggestions for the craftsman selling his craftwork. He said that there are advantages in fairs. Fairs afford the craftsman an opportunity to display the talent and techniques which might attract the public and lead to commissions from architects, galleries, interior designers and merchants. He also said that knowing the market trends and how buyers seek new and unique items helps the craftsman sell his products. Fairs, common in the United States, are not known to the Nigerian craftsman. The

opportunities attached to fairs are a possibility in Nigeria. There are architectural construction, galleries and boutiques in the cities which might be interested in working closely with the craftsman. Thus, development of fairs would be development of exposure for the craftsman to advertise his talent. It is necessary to know how interested the craftsman would be in relation to fairs.

Other aspects of marketing have been discussed referring specifically to advanced industrialized countries. Nelson (1967, p. 106) believed that advertising through the mass media is important in sales promotion. He contended that photography could be an effective sales medium. He also stated that an ample variety of merchandise in a retail shop develops a reliable source of marketing for products. In addition, craft centers can be used by craftsmen to sell more easily if variety can be provided. The Nigerian craftsman might be at an advantage to consider employing some of these techniques in marketing his products. In a situation where the craftsman would not know the advantages of these sales techniques or how to use them, a professional could be employed, for example, a professional photographer might be called to take photographs of the craftsman at work. This could be to the advantage of both parties involved. It is important to ask questions pertaining to advertising which will provide the impetus for craftsmen in Nigeria to think

about changing times and attitudes. Craftsmen need to realize that it is no longer enough to simply make the product and expect to sell objects sufficiently for a living without attracting the public's attention by some means. Questionnaires can be used partially as an educational tool for the craftsman.

One aspect that is continuously threatening the crafts market is the influx of imported merchandise. Most of this imported merchandise is cheaper and appears to be more appealing to the people than the locally made crafts. It also appears fashionable to own these articles. Udo (1970, p. 114) clarified this by saying,

> The appearance in local markets of cheap enamel and plastic wares, now made in Nigeria, is proving a real threat to the survival of the local pottery industry. Enamel plates are displacing local pots and it is becoming more fashionable to carry water in enamel or plastic buckets. The greater costs of these more durable wares will, however, permit the survival of the local pottery industry at least for some time.

This is also true for the weaving and spinning. The craftsman is confronted by a strong challenge. The craftsman in the western world has had to deal with a similar problem and it appears he has succeeded. This success can be attributed to an apparent discriminatory approach of the consumer by appreciating hand produced objects. The consumer is now able to distinguish between the machine made and the authentic handmade. If the average Nigerian could somehow reacquire a

value for his traditional handcrafts, these crafts would probably stand a better chance of surviving and selling well. The questionnaire should ask if there is any change in preferences of consumers.

Negri (1960) gave some figures that bear witness to the changing tastes of the Nigerian from the homemade to the imported. He gave an example of the prosperity of the local textile industry in the 1800's, as an export and how it depreciated just before independence. Cotton exports from Lagos, the capital city, were $214,780 in 1869, and $665,413 in 1880. In 1928, the estimated value for the local production of dyed clothes was over $805,000, while in 1901, it was worth only $462. In the same 27 year period cotton imports to Nigeria had risen from $180,909 in 1872, to $3,008,925 in 1900, constituting the principal imports into Lagos. "The reason for the reverse from major exporting to a major importing country was her [Nigeria] increasing taste for imported fabrics and cloths." This is not only a disaster for the weaver but also to the economic well-being of the nation. While it would be beneficial for the government to encourage some exports, up-to-date statistics are necessary to provide that impetus.

Z. Daoud (November 1971, p. 12) stated his concern about how the Moroccan government helped in marketing the crafts in a situation similar to the Nigerian craftsman's.

He said that certain measures were introduced based on analysis. These measures included 115 craftsmen's cooperatives in 1971, a strict control of products to regulate the quality of craft items, incentives to encourage exports, and a judicial protection of the craftsman. He said,

> Pilot retail shops were also established under the government agency cooperation, which guarantees prices to producers, selects the best goods and sells them at fixed prices unlike the bargaining prevelant in private trade. Exports . . . had risen, from $4 million in 1960, to $6 million in 1967.

This was to prove only a temporary success. He continued to say that the system deteriorated due to capital and shortage of staff. It appears that in order to have more lasting success in projects of this kind, it is essential that long-term planning programs are instituted. Guidelines for such programs need to be factual information from a sound research approach. If the major consumer is an overseas market, its reliability will have to be ascertained. The availability of the capital plus trained and adequate staff will be imperative. To actually do this is beyond the scope of the study, however, the gathering of pertinent data necessary to initiate this is the intent of this study.

Pricing relationships between producer and consumer cannot be overemphasized. The producer has to sell his product at a price which the consumer feels is fair. It is also necessary that the producers make a profit. Eaton

(1973, p. 287) said, "Thus a reasonable return at a price that will be satisfactory to the producer is the economic base upon which continuance of the handicrafts depends. . . . prices that will make their product seem to be a bargain." During the precolonial days this relationship was strictly observed by the producer and consumer. Today, however, the social structure in Nigeria has changed so much that new statistics are needed to be considered in order to restore that balance which is so vital to the continuance of the crafts in marketing.

During the precolonial days the system of exchange between producer and consumers was in the form of barter. Different articles were exchanged from one craftsman to another and those families that did not make crafts would trade noncraft commodities for crafts.

This made the craftsman an indispensable person for the survival of a Nigerian society. Today these privileges have been denied to these craftsmen. This is particularly true in the cities and surrounding areas where the influence of Western civilization is more pronounced. A questionnaire is needed to gather information to define the existing differences or similarities of marketing prospects of crafts in the city and in the village.

S. A. Aluko (1972, p. 246), an economist, conducted research on pottery and weaving over a period of three years

to determine the economic position of these crafts at IWO town, Division of Oshun South. Individual craftsmen with craft shops were the samples for this study. Following are Tables I and II of figures and craftsmen from the study.

In 1926, number 448 made a net profit of c.$1.50 over a period of three years. The value of number 452 depreciated from $60.00 to $30.00 over the same time period—a net loss of $30.00. Number 453 is the only one that shows a reasonable profit of $30.00. These potters probably had other sources of income because this would not have been enough to exist on in 1968. The chances of making a living making pots in this part of Nigeria appears discouraging. The conditions under which they conducted their businesses appear to need improvement. Improvement might come about with information on the marketing conditions. It is necessary to attempt to find out about the viable nature of these potters at the earlier stages of their business.

Table II on weaving shows that there was more initial capital invested in the business and the figures show more gain and no depreciation in value. The highest capital invested in any one business was $90.00 and the highest interest was $540.00. The highest interest came from capital investments of less than $90.00, which is the highest initial capital investment of any one enterprise.

TABLE I

FIGURES AND CRAFTSMEN AT IWO TOWN, DIVISION OF OSHUN, NIGERIA

(x)	Potters (y)	Date (a)	1968 Capital Investment (b)	1971 Present Value (c)	Employees (d)	Apprentices (e)
448	Sariya Ahegbe	1926	c.$ 4.00	c.$ 6.00	Nil	Nil
449	Mrs. A. Abeje	1935	—	—	"	"
450	Bilikisu Abeje	1934	c.$ 4.00	C.$ 6.00	"	"
451	Osunfunmi Abeo	1961	c.$ 6.00	c.$ 7.00	"	"
452	Sabi Abike	—	c.$60.00	c.$30.00	"	"
453	Asimawu Abiu	1936	c.$30.00	c.$60.00	"	"
454	Sikiratu Aderele	—	—	—	"	"
455	Mrs. Jaratu Adunmi	1921	c.$ 4.00	c.$ 6.00	"	"

Note: Column (y) indicates a list of the potters while column (a) states the year when the business was established. Column (b) shows the original capital investment and (c) shows the present values after three years. Column (d) and (e) indicate number of employees and training, respectively.

TABLE II

A SURVEY OF WEAVERS AT IWO TOWN, DIVISION OF OSHUN SOUTH

No. (x)	Name of Enterprise (y)	Address of Enterprise	Date of Establish-ment (a)	Initial Capital Invested L s d (b)	Present Value of Capital Invested 1971 L s d (c)	No. of Full Time El. (d)	No. of Appren-tices (e)
	WEAVING						
	1.01[a]						
813	Tiamiyu Adigun	Box 7	1921	- 10 0	2 15 -	Nil	Nil
814	Ganiyu Adisa	Box 7	1933	20 - -	200 - -	"	"
815	Latifu Adisa	Box 7	1948	20 - -	35 - -	"	"
816	Salimoni Adisa	Ile Dediti, c/o Box 7	1929	25 - -	35 - -	"	"
817	Buraimoh Ajamu	Isale-Oba	—	—	—	"	"
818	B. Ajani	Ile-Aba	1941	5 10 -	7 - -	"	"
819	Bakare Ajani	Isale-Oba	1970	30 - -	32 - -	"	"
820	Akibu Ajao	Box 7	1931	30 - -	35 - -	"	"
821	Asifa Ajao	Box 7	1936	20 - -	30 - -	"	"
822	Sule Akande	Adumadevin Street	—	15 - -	—	"	"
823	Waibi Akande	Box 7	1931	30 - -	40 - -	"	"
824	Karimu Akanfe	Box 7	1935	24 - -	200 - -	"	"
825	Y. Akanmu	Ile Onikumo, Gidigho	1951	10 - -	100 - -	"	"
826	Ahmadu Alabi	Isale-Oba	1921	30 - -	32 - -	"	"
827	Akibu Amoo	Box 7	1956	20 - -	25 - -	"	"
828	Okuniola Amoo	Isale Oba	—	25 - -	40 - -	"	"
829	Safiriyu Amoo	Isale Oba	—	25 - -	25 - -	"	"
830	Salawu Amoo	Ilsal Oba	—	25 - -	50 - -	"	"
831	Amoo Amusa	Box 7, Isale Oba	—	6 10 -	10 - -	"	"
832	J. Ayeri	Ile-Aba	—	12 10 -	18 - -	"	"

TABLE II (continued)

No. (x)	Name of Enterprise (y)	Address of Enterprise	Date of Establish-ment (a)	Initial Capital Invested L s d (b)	Present Value of Capital Invested 1971 L s d (c)	No. of Full Time El. (d)	No. of Appren-tices (e)
833	Akibu Ejire	Isale-Oba	—	15 - -	10 - -	Nil	Nil
834	Sikiru Lawal	Isale-Oba	—	25 - -	30 - -	"	"
835	Ganiyu Suleman	c/o Box 11	1961	10 - -	20 - -	"	"
836	Mr. Tabani	Adumadeyin Street	—	——	——	"	"
	1.02[b]						
837	Ayirina Alade	Afin Oba	1941	10 - -	100 - -	—	1
838	Amusa Alao	Box 7, Isale-Oba	—	10 - -	15 - -	2	—
839	Salimotu Aremu	Oke-Odo Road	1926	40 - -	285 - -	—	2

[a]Sale enterprises without employees and/or apprentices.

[b]Sole enterprises with employees or apprentices.

Note: (y) column refers to names of weavers.

Source: S. A. Aluko (1972, p. 246).

Weaving appears to indicate a better prospect for the craftsman than pottery. If weaving can succeed, perhaps other crafts could also succeed. An in-depth study of how weaving succeeded and pottery did not is a desirable research study beyond the scope of this study. It is in the interest of this study to gather information so that it would be possible to compare conditions that govern production, marketing and training of the different areas of crafts.

Table II gives the result of a survey done on weavers observed over a period of years to determine the viable economic nature of the craft.

III. TRAINING

In Tables I and II, column (e) states clearly that training in the areas of pottery and weaving does not exist in the crafts shops where these craftsmen work. A lack of training in these areas makes the future of the two crafts look bleak, however, training does exist in other parts of the country. In the early fifties, two pottery training centers were established with the intention of training Nigerians, who would set up their pottery studios in their towns or villages. The Abuja Pottery was started by Michael Cardew in April, 1952, with four trainees. The Ekulu Pottery, East Central State, was to train young people in mass production. The Pottery at Ekulu ended after a while due to

poor management and lack of standardized materials. In any case, Abuja has an effective system of training.

Heath (1962, p. 50) said,

> The training provided at Abuja is based on the old ideas of apprenticeship, that a skilled trade or industry can best be learnt where the work is being produced. These men are, as it were, the backbone of the pottery; they ensure that there is continuity in production, and the beginnings of a new tradition. Thus when a new trainee comes to Abuja, he can see from the beginnings how the work has to be done, and all the permanent pottery workers become his instructors.

This system of training is effective because it offers the trainee the security of employment. The training offered at Abuja should perhaps be considered in the other areas of crafts.

The most notable success in Abuja Pottery is a demonstration that two cultures can be brought together in harmony. M. O'Brien (1975, p. 12) wrote,

> Abuja imported techniques, and inevitably culture, were combined with local tradition. It has shown that technology can be adaptable and if carried further, traditional Nigerian culture could absorb it completely and retain its individuality.

Although training is lacking in some areas of the country, the Abuja program has shown an initial will by the government to train young Nigerians. The training offered at Abuja could be a guideline for future training centers in crafts where trainees learn to absorb other traditions and still retain their cultural elements.

R. O. Akundare (1973) reflects on how an apprenticeship was carried out when a young person was undergoing training. He said,

> An apprenticeship system existed in all crafts of Nigeria. The period of apprenticeship varied from district to district, and from craft to craft. However, it took into account the time it would normally take to master the craft, and the age of the apprentice, as young children who started at an earlier age spent more time than the adult apprentice.

Apprenticeship in medieval Europe was the only system of training, which proved effective. With a traditional system, further programs in training might consider apprenticeship as practiced in Africa. Government grants to trainees to start craft shops would make the training program more effective.

It appears important that management be included as part of training craftsmen. Cases of failure of some craft cooperatives have been attributed to lack of good management. R. Udo (1970, p. 45) exemplified this with the cooperative which started at Annang areas of Ikot Epkene in southeast Nigeria by saying, "Ikot Epkene, raffia guild, which produced toys and bags for export flourished only for a few years, after which it was liquidated owing to mismanagement." The traditional craftsman, who makes crafts at home in a small scale most likely does not need any course in management. Management is a requirement when the survival of a craft depends on organization. Therefore, if the craftsmen ever decide to form cooperatives, they would need a good

management staff. Thus, the questionnaire will seek to find a concensus of opinion from craftsmen on starting craft cooperatives.

Having reviewed the available literature, the following findings appear important to developing an instrument in collecting data on Nigerian crafts. It is believed by some authorities that a craftsman needs a businesslike approach towards his craft. The craftsman needs to select areas of the craft which offer the greatest opportunities. It is believed that a socioeconomic transformation has taken place to such an extent that for the craftsman to survive, he has to readjust himself to cope with current ideas. Inadequate transportation has been identified as a handicap for the Nigerian craftsman owing to poor working conditions. The adequacy of traditional methods of production are questionable. Fairs and modern techniques of advertising have been credited for promoting marketing of crafts in the United States of America. A possible change in taste in favor to mass-produced, imported goods from the West by Nigerian consumers has been noted as detrimental to marketing homemade crafts. The relationship between producer and consumer has also been identified as being important. The role of the city in contrast to the village might be decisive in marketing crafts owing to accessibility to consumers.

Topics selected for the questionnaire are: does the traditional training system of apprenticeship still exist and would the Nigerian craftsman be interested in cooperatives?

These are the areas that this study intends to explore through the development of a questionnaire as the basis for collecting data on Nigerian craft production, marketing and training.

CHAPTER III

PROCEDURES

I. POPULATION

The base-questionnaire for this study was developed by the Department of Agricultural Economics at the University of Tennessee, Knoxville. The sampling which was utilized for the selection process in that investigation was from a population of Tennessee state craftsmen. For the purpose of this study, which is to develop a vehicle for collecting data on Nigerian craftsmen, the sample would be drawn from a population of three districts of North Central State, now Kaduna State, craftsmen in Nigeria. These craftsmen work exclusively in traditional concepts and methods of production. Most of them cannot read or write and a large number live in isolated villages with a few in the towns. The three districts are Zaria, Kachia, and Jemma'a. This area used to be the Zaria Province before the creation of states in 1966. The questionnaire will gather information from the craftsmen of this area on production, marketing and training.

The base-questionnaire is important because of a lack of research material from which to derive pertinent information-gathering questions. The research team that developed the questionnaire at the University of Tennessee are recognized

authorities with experience in their field which provides the reliability for the questionnaire. Some shortcomings of this base-questionnaire might be foreseen. Some of the questions asked might not necessarily be pertinent to a Nigerian setting because this was not the intent. Therefore, any inadequate questions will be substituted with alternative and additional questions which are in the Appendix.

The researcher intends to consider critically each question in the questionnaire in the areas of production, marketing and training. The criteria for validity comes from the objectives for the study within a Nigerian context.

For the benefit of the reader, the author feels that an understanding of the living environment of the Nigerian craftsman would be useful. This refers specifically to the architectural setting where most of the craftsmen live and work. It should be indicated that the city dwellers live in houses not unlike the conventional square houses built of either concrete or mud bricks. Udo (1970, p. 119) provides a ground plan of a traditional Nigerian compound. (Figure 1.)

The firing of pots is done outside the compound for fear of fire on the fence and roof tops which are made of grass. The format of market places varies only slightly from place to place, but one thing remains the same, and that is the crafts and the food stuffs are placed separately in the market stalls.

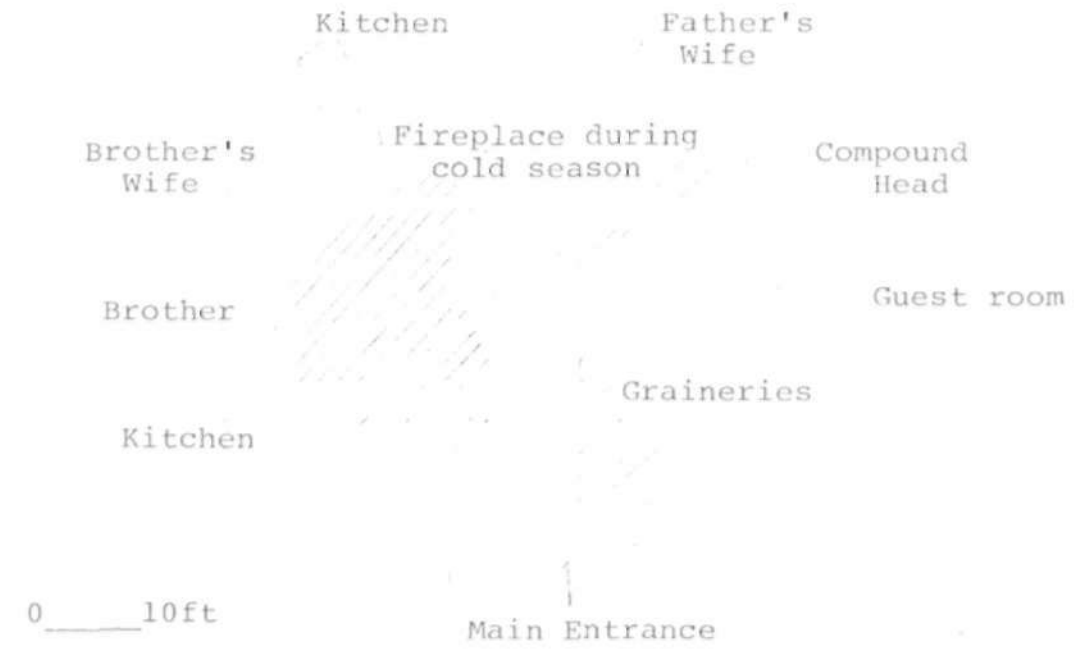

Figure 1. A traditional Nigerian Compound.

This is a ground plan of a traditional Nigerian compound of Gungawa village near Yelwa N.P. Nigeria.

Areas where the crafts could be made: the loom, wicker mat materials, pots, etc.

II. METHODS OF ACTUAL SAMPLE SELECTION

The Nigerian craftsmen are a diversified population in terms of languages with slight variations in social activities These differences are reflected in the craft products. The craftsmen also have techniques differing from place to place. For example, the Gwari ethnic group makes pots starting from a "puki" and finish the pot at the bottom, while the Hausa ethnic group makes pots on a mould mount and coil to complete the pot on the "lips." These differences run through most of the crafts. The craft population is mostly illiterate. The questions, therefore, have to be simplified so that they could be translated meaningfully into one Nigerian language, the Hausa language, that is understood by most Nigerian craftsmen. The researcher would train a group of people who would go out to meet the craftsmen and record answers during the interview.

III. PROCESS OF SELECTING AND ELIMINATING QUESTIONS FROM THE BASE-QUESTIONNAIRE

It is felt that each base-questionnaire question should have beside it a critical statement to determine its validity for the study. If the question is pertinent, the new question is restated or restructured below the critical

statement. The proposed questionnaire can be seen in the Appendix. Thus the format for this chapter will be:

a. Tennessee Question

b. Critical Statement

c. Proposed Nigerian Question.

PROCESS OF SELECTING AND ELIMINATING QUESTIONS FROM THE BASE QUESTIONNAIRE PROVIDED BY THE UNIVERSITY OF TENNESSEE DEPARTMENT OF AGRICULTURAL ECONOMICS

Tennessee Question #1 Production

In this section we would like to know about the types of crafts you produce, how you produce them, supplies and equipment used and costs involved. We are also interested in your helping us categorize your crafts.

PLEASE TURN TO CARD 8

1. Let's first begin by making a list of the craft items you make, what category they fall in, quantity you produced this past year, time required to produce each item, number you sold retain and wholesale and price you received both retail and wholesale. [We are interested in groups like stuffed animals, pillow cases, lamps, etc. and not different colors or patterns of the same item.]

On card 8 you would find a listing of different craft categories. As we discuss your craft items would you tell us within which category each item you just listed belongs.

No.	Craft Item	Category No.	Quantity Produced	Time/ Item	Quantity sold Retail	Quantity sold Wholesale	Price Retail	Price Wholesale
1.								
2.								
3.								
4.								
5.								
6.								
7.								
8.								
9.								
10.								

Critical Statement

This question wants to know about craft items, what categories they fall into, quantity produced during the past year, time required to produce each item, number sold retail and wholesale, and price received both retail and wholesale.

The answer to these questions is also desired knowledge about the Nigerian craftsman. The diversity, production, time factor, and the monetary aspects in production of crafts makes this question desirable.

A few craftsmen in the city sell crafts retail and wholesale to middlemen, but most of the craftsmen, especially in the villages, do not know the meaning of retail or wholesale. Therefore, in all fairness to these craftsmen, the words retail and wholesale should be left out of the questionnaire.

Proposed Nigerian Question

1. I. Let's first begin by making a list of craft items you make.
II. What categories do they fall into?
III. What quantity did you produce this past year?
IV. What materials do you require to produce each item?

No.	Craft Item	Category Number	Quantity Produced	Time per Item	Price
1.	_____	_____	_____	_____	_____
2.	_____	_____	_____	_____	_____
3.	_____	_____	_____	_____	_____
4.	_____	_____	_____	_____	_____

Tennessee Question #2

Do you feel your crafts are mostly traditional? (influenced by past historical design) Yes___ No___.

Do you feel your crafts are mostly contemporary? (influenced by today's freedom in design) Yes___ No___.

Critical Statement

This question is to determine whether the craftsman's work is mostly traditional or contemporary. The vehicle is for collecting data only on the traditional Nigerian craftsman, therefore, this question as stated is irrelevant. Instead, the Nigerian questionnaire will ask about the types of traditional crafts made.

Proposed Nigerian Question

Please help us classify the different crafts produced in this area by telling us what you make.

Name	Type of crafts	Year started
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Tennessee Question #3

Please help us further classify your craft items by listing which ones fall into the following categories of items and materials:

INTERVIEWER NOTE: Start with the first craft item listed under No. 1 above. Put the number of this craft item in the appropriate place on the answer sheet provided (pp. 9-10). This can be done by first asking what type of material each item primarily is made of; then ask what is the primary function for which it was designed.

Critical Statement

This question, which requires further classification of craft items, is not an immediate requirement for this research. Question 4 becomes an appropriate alternative question and no proposed question evolves here.

Tennessee Question #4. Supply Procurement

a. List all supplies required by you to make the above craft items:

Type of Supply	Cost Per Unit	No. Units Per Year	Total Cost	Where Purchased	Amount of Discount

b. Generally speaking, have you had difficulty obtaining supplies of acceptable quality as they are needed? Yes___ No___ Please explain why or why not _____.

c. Is credit available to you should you need it to purchase supplies? Yes___ No___ If yes, who provides the credit?_____ What interest are you charged?_____. What are the other terms of this credit?_____

d. Do you purchase supplies for other craftsmen or craft organizations? Yes___ No___ If yes, list items and costs:

Items Handled	Quantity Per Year	Your Cost	Your Price

e. How did you arrive at the design of your crafts and the percent of each one?

	Percentage of Crafts
___ my own design	
___ obtained designs from a craft organization	
___ had another person develop them for me	
___ magazines and other literature	
___ kits	
___ other (specify)_____	

f. What process do you use in your craft work? fabrication_____ assembling ready-made parts___ casting___ carving___ dyeing___ decorating___

Critical Statement

There are pertinent areas in this question. Information required on supplies of material and the conditions governing their procurement like credit facilities and interest on loans will give an indepth understanding about the Nigerian craftsman. It is also a viable knowledge to know the interrelationship between craftsmen and their materials. However, the process of crafts like fabrication, assembling already made parts are not necessary because they are not practiced by craftsmen in Nigeria.

Proposed Nigerian Question

Supply of materials.

a. List all supplies required by you to make the above craft items:

Type of Supply	Cost Unit	No. Units Per Unit	Total Cost	Where Purchased or Obtained	Amount of Discount

b. Generally speaking, have you had any difficulty obtaining supplies of acceptable quality as they are needed? Yes___ No___ Please explain why or why not_____

c. Do you have any means of borrowing money should you need it to purchase supplies? Yes___ No___ If yes, who provides these means?_____ _____ What interest are you charged?_____ Are there other terms of borrowing this money?_____

d. Do you purchase supplies for other craftsmen? Yes___ No___ If yes, list items and costs:

Items Handled	Quantity Per Year	Your Cost	Your Price

Tennessee Question #5

Do you have other people working for you or with you in making crafts? Yes___ No___ If no, go on to question 6.

Position and Type of Craft	Income Per Week or Per Craft Item	Hours Per Week	Total Weeks	No. of Items Produced Per Year

Critical Statement

This question asks, "Do you have other people working for or with you in making crafts?" It also wants to know the income per week, hours, and total hours per week and the number of items produced per week. The answer to the first part of the question will give an explanation on production and the latter part might indicate why most craftsmen work individually in Nigeria.

Proposed Nigerian Question

Do you have other people working for you or with you in making crafts? Yes___ No___

Type of Craft	Income Per Week or Per Craft Item	Hours Per Week	Total Weeks	No. of Items Produced Per Year

Tennessee Question #6

Do you obtain outside professional help such as:

Type	Cost Per Year	Type of Service
Lawyer		
Accountant or bookkeeper		
Tax specialists		
Advertising and marketing specialists		
Other (specify)_____		

Critical Statement

This question is partially irrelevant to the Nigerian craftsman because most craftsmen have not heard of a lawyer or know what an accountant does. However, it is relevant to ask his opinion if he wants a professional help in advertising and marketing or any aspect of promoting sales.

Proposed Nigerian Question

Do you need help in: (a) getting your work acquainted to the public? Yes___ No___ (b) getting pictures of your work taken to other places so that other people will know what you do and how well you do it? Yes___ No___ or would you need help in both? Yes___ No___

Tennessee Question #7

Cost of producing crafts (Please give where applicable the approximate annual cost you incur in making your crafts on the following items):

a. What equipment do you need in producing your craft items; also equipment used in your retail craft shop to sell crafts if it is also used in your craft production facility:

Equipment	No.	When Purchased	Original Cost	Approximate Life	Where Purchased

b. How much does it cost you to maintain your equipment? $____ per year.

c. Are you using any of the craft kits which are now available to produce any of your craft items? Yes___ No___ If yes, list items made from kits _____.

d. Do you require electricity, gas or water in producing your craft items?

Item	Cost per Month	Item	Cost per Month
Electricity	_____	Waste disposal	_____
Water	_____	Other Utilities	_____
Gas	_____		

e. Do you use a business telephone or make long distance calls with respect to your craft business? Yes___ No___ If yes, what is your monthly telephone bill? $____

f. Approximately what do you spend each month on office supplies and materials (such as: postage, business stationary and cards, merchandise tags, boxing and packaging materials, etc.)? $_____

g. Have you ever lost any money due to receiving bad checks for your crafts or people not paying their debts? Yes___ No___ If yes, amount in 1975 $____.

h. Do you advertise your crafts? Yes___ No___ If yes, where and/or what forms of advertising do you utilize and what does it cost you?

Type	Cost per Month
_____	_____
_____	_____
_____	_____
_____	_____

i. Facility:

1. Do you produce your crafts in your home? Yes___ No___ If no, go to question (2). Did this require an additional room to be constructed? Yes___ No___ If yes, when was it constructed____, and what did it cost $____? If no, do you allocate a room in your house to be used only to produce your crafts? Yes___ No___

2. Do you produce your crafts in a shop which you own which is not part of your home? Yes___ No___ If no, go to section II.

a. Do you rent this shop or own it? ___ If rent, what is your monthly rental? $_____ Also, go to question (d) below.

b. When did you construct or buy your shop?_____ Cost? $____ Improvements $_____
c. What are your property taxes on your shop? $_____
d. How much insurance do you pay on your shop? $_____
e. Do you pay any licenses to operate your shop? _____
f. Other costs you incur in your shop (please describe) _____ Amount $_____

Critical Statement

Costs of producing crafts is an important question series. It is known that during the pre-colonial times, a craftsman except for labor and time, did not incur expenses in producing his craft. Today, however, with the change in the economic system, he has to pay for some of his equipment. By all indications for the craftsman to make his presence felt in his society, he would need some form of advertising. The second part to the question examines the facilities available to the craftsman. Some parts will have to be modified in order to have meaning for the craftsman in Nigeria. An example is 7(g) which says, "Have you ever lost any money due to receiving bad checks or people not paying their debts?" The traditional craftsman does not transact his small business through these channels of banking. The latter part of the question will make more sense to him. Thus, the question should be: Have you ever lost any money due to people not paying their debts?

Proposed Nigerian Question

What is the cost of producing your crafts? (Please give the approximate yearly cost you incur in making your crafts on the following items where applicable.)

a. What equipment do you need in producing your craft items:

Equipment	No.	When Purchased	Original Cost	Approximate Life	Where Purchased

b. How much does it cost you to keep your tools in working conditions? $_____ per year.

c. Are you using any of the modern tools which are now available to produce any of your craft items? Yes___ No___ If yes, list items made from these tools_____

d. Do you require electricity, kerosene, or water in producing your craft items?

Item	Cost Per Month
Electricity	_____
Kerosene	_____
Water	_____

e. Have you ever lost any money due to selling your craft on credit or from people not paying their debts? Yes___ No___ Amount in 19-- $_____

f. Do you sell your crafts in market places? Yes___ No___

g. Facility: Do you produce your crafts in your home? Yes___ No___ If no, go to section II; if yes, did this require an additional room to be constructed? Yes___ No___ If yes, when was it constructed _____, and what did it cost? $_____. If no, do you have any room in your compound for use only to produce your crafts? Yes___ No___ If no, go to section II. If yes:

1. Do you rent this shop or own it?____. If rent, what is your monthly or annual rental? ____. Also go to question (4) below.
2. When did you construct or buy your shop? _____ Cost $_____ Improvements $_____.
3. What are your property taxes on your shop? $_____.
4. Other costs in time and/or money you incur in your shop (Please describe)_____

_____

II. MARKETING

This section studies the marketing aspects of the crafts. The available literature agrees that this is an area of crafts in Nigeria which needs improvement.

Now, let's discuss how you market your crafts.

Tennessee Question #1

Contracting your crafts with others: Do you have a market or production contract with someone else? Yes No Have you ever had one? Yes___ No___ If yes, why was it terminated? _____.

If you do not currently have a contract, skip to question 2. What are the provisions of the contract with regards to:

a. Pricing—both retail and wholesale_____.
b. Quantity to be produced_____.
c. Quality of items_____.
d. Production schedules_____.
e. Design of crafts and type to produce_____.
f. Who supplies the materials and in what form _____.
g. Arrangements with respect to outside sales _____.
h. What was the normal duration of such contracts? _____.
i. What do you think are the advantages of such contracts?_____.
j. What was stated as to method and time of payments?_____.
k. Disadvantages for you?_____.
l. Could we have a blank copy of one of your agreements?_____.

Critical Statement

This question will answer some of the questions that were directed to the researcher in his discussions on the marketing conditions of the crafts in Nigeria. For example, do you have a market or production contract with someone else? The word "contract," however, has to be changed to "agreement" to make sense to the Nigerian craftsman.

Proposed Nigerian Question

Discuss how you market your crafts.

1. Making your crafts with others: do you have a market or production agreement with someone? Yes___ No___ Have you ever had one? Yes___ No___ If yes, why was it terminated?_____.

What are the provisions of the agreement with regards to:

a. Quantity to be produced_____.
b. Quality of items_____.
c. Production schedules_____.
d. Design of craft and type to be produced _____.
e. Who supplies materials and in what form? _____.
f. Arrangements with respect to outside sales? _____.
g. What was the normal duration of such agreements?_____.
h. What was stated as to method and time of payment?_____.
i. What do you think are the advantages of these agreements?_____.
j. Disadvantages for you?_____.

Tennessee Question #2

Do you publish a catalog and/or handle mail order craft businesses? Yes___ No___ If yes, what were the arrangements with regard to:

Pricing_____.
Shipping or delivery_____.
Payment to craftsmen_____.
What is your annual cost of printing the catalog? $_____ Mailing $_____
What percent of your craft sales is mail order? _____%

Critical Statement

The aspects of paper work which this question wants to know about are at this point premature for the traditional craftsman in Nigeria. However, in order to be sure a question will seek the opinion of the craftsmen to avoid assumptions.

Proposed Nigerian Question

As craftsmen, would you be interested in paper work in keeping accounts and records? Yes___ No___

Tennessee Question #3

How do you determine what prices to charge for your craft items?_____.

Critical Statement

It would be essential to know what factors the craftsman takes into consideration in pricing a craft item.

Proposed Nigerian Question

How do you determine what prices to charge for your craft items?_____.

Tennessee Question #4

How do you handle discounts on craft items?

_____.

Critical Statement

This is an opportunity to know how the craftsman handles discounts to his customers. The word "*discount*" *is substituted with the phrase* "*reduced* prices."

Proposed Nigerian Question

We know that at times you reduce your prices for some customers. Would you tell me on what conditions you do this?_____.

5. Do you maintain a retail outlet for your crafts? Yes___ No___ If no, go to section II, question 8.

a. What percent of your craft sales are through your retail outlets? _____%

b. Is it a part of your shop and was its costs included in the production section? Yes___ No___ If yes, go to question 7.

c. Where is your shop located?_____.

d. Do you rent or own your shop?_____. If rent, what rent do you pay $_____. Does it cover your utilities? Yes___ No___ Equipment? Yes___ No___

INTERVIEWER: If rent, go to question 7

Critical Statement

The Nigerian craftsman is known for his small scale production which he sells through retail channels. Therefore, the answer to this question will confirm or dispute this assumption. It is also an opportunity to find out the location of workshops and the village to city relationships.

Proposed Nigerian Question

a. Where is your shop located?_____.
b. When did you construct or buy your shop?
_____.
c. What do you estimate it cost you to maintain the building (repairs, etc.) per year? $_____.
d. Do you sell your crafts in small quantities? Yes___ No___ If no, how do you sell them?_____.

Tennessee Question #6

Cost of shop and retail equipment: Let's now discuss the costs incurred in buying and maintaining your retail shop.
a. When did you construct or buy your shop?
_____. Cost? $_____. Improvements? $_____.
b. What do you estimate it costs you to maintain the building (repairs, painting, etc.) per year? $_____.
c. What are your annual property taxes on the shop? $_____.
d. How much insurance do you pay on your shop? $_____.

Critical Statement

This question asks about cost of shop and retail equipment; the cost incurred in buying and maintaining their craft shops. Instead, we want to know if the craftsman would be interested in fairs.

Proposed Nigerian Question

As a means of advertising and exposing the craftsman to the public, would you favor craft fairs? Yes___ No___ If yes, how often would you like to see fairs held in a year? One time___ two times___ more___ (please check where appropriate). How long would you like to see the fairs last in days? _____.
NOTE: Interviewer needs to explain the meaning of craft fairs.

Tennessee Question #7

Please discuss retail shop equipment and other costs. What is the annual cost incurred on different items dealing with your craft retail shop only? If you have already included it under the production section or included it under rent, *then you will not need to include it here.*

a. What equipment do you need in your retail shop?

Equipment	No.	When Purchased	Original Cost	Approximate Life	Where Purchased

b. How much does it cost you to maintain your equipment? $_____per year.

c. What are your electricity, gas, or water costs, either independently or as a group?

Item	Cost Per Month	Item	Cost Per Month
Electricity		Waste disposal	
Water		Other utilities	
Gas		Group of all	

d. Do you use a business telephone or make long distance calls with respect to your craft shop? Yes___ No___ If yes, what is your monthly telephone—if not already included? $_____.

e. Have you ever lost any money due to receiving bad checks for your crafts or people not paying their debts? Yes___ No___ Amount last year $_____.

f. Do you advertise your crafts? Yes___ No___ If yes, where and/or what forms of advertising do you utilize and what does it cost you, if not previously included?

Type	Cost Per Month

Critical Statement

At this stage in marketing, questions 7 and 8 are not necessary in the questionnaire to be developed. Question 7 discusses retail shop equipment which is not known to the craftsman in Nigeria, and question 8 discusses the sales through craft organizations, gift shops, craft shops or brokers, all of which are not practiced by Nigerian craftsmen. It is the recommendation of the author to consider the opinion of the craftsmen on the possibilities of introducing these marketing channels. The same also applies to question 9 which asks about craft fairs. For example, question 9(d) asks, "What mode of travel do you use to get to craft fairs and shows?" It would make sense to the craftsman in Nigeria if he were asked, "What mode of travel do you use to get to the market?"

Proposed Nigerian Question for Number 7

In your district, in which town or village would you like a craft festival to be located?_____. Would you like the location to be permanent or rotating?_____. Craft fairs are an organized form of exposing and selling crafts in places like the United States of America and Europe. would you be interested if an organization of this kind was formed for the craftsmen in this area? Yes___ No___

Tennessee Question #8

Do you market any of your crafts through craft organizations, retail stores, gift shops, museums, craft shops, wholesalers, or brokers? Yes___ No___ If no, go to section II, question 9.

a. What percent of your total craft sales were through all these outlets combined? _____%

b. Who are these firms, indicate what type they are, where are they located, what discount do you give them or commission do they charge, what volume of sales did they purchase this past year, do they pick up or must you deliver?

Firm	Type*	Location	Disc**	Sales Per Year (%)	Pickup

*Type refers to whether they are wholesalers, brokers, craft shops, gift shops, etc.

**Indicate what discount price you sell to both and what fees or commission they charge you.

c. Do any of them buy on consignment? Yes___ No___ If no, go to question (f). If yes, note which ones above.

d. What percent of your sales through these outlets is on consignments? _____%

e. What type of agreements or arrangements do you have with these buyers regarding:

1. Damaged or defective merchandise_____.

2. Terms of sale: cash only___ 90 days same as cash_____ credit_____other (specify)____.

3. What percent loss do you incur in consignment sales to these buyers? _____%

4. Do you have insurance against loss on your crafts sold on consignment? Yes___ No___ If yes, cost per year $_____.

f. Who evaluates and determines the quality of crafts when sold through these outlets?_____.

g. Who handles the delivery cost of crafts? _____. If handled by you, how do you deliver?_____. What is the estimated cost per year $_____.

h. How did you make contacts with these firms? _____.

i. Must you promise any of them you will maintain a certain inventory to guarantee you can deliver when he needs it? Yes___ No___ If yes, describe your agreement and with whom_____.

j. Do you incur any of the following costs with respect to these sales?

Brochures	$_____	per year
Entertainment of buyers	$_____	per year
Travel to contact buyers	$_____	per year
Other (specify)_____	$_____	per year

Critical Statement

See explanation in critical statement of number 7 above.

Proposed Nigerian Question

a. What mode of travel do you use to get to market? walking____, bus____ (fare $____), other (specify)_____.

b. Do you travel to other markets? Yes___ No___ If yes, name these other markets_____ _____.

c. If someone else would sell your crafts at market, would you forget about doing it yourself? Yes___ No___

d. If yes, how much would be acceptable to you for this service?_____ $_____

Tennessee Question #9

Craft fairs and shows:

a. Do you sell crafts at exhibits, fairs and shows? Yes___ No___ If no, go to section II, question 10.

b. What percent of your total craft sales were through these shows_____%

c. Please answer the following questions concerning the craft fairs and shows where you sold your crafts in 1974. (Use attached sheet for answer.)

1. What fairs or shows and location?
2. Length of show in days?
3. Your gross sales at this show?
4. Number of hours you worked per day at this show.
5. Type and cost of your lodging at this show?
6. Number of meals you ate and cost?
7. What time of day did you depart for this fair and time returned?
8. Fee or percent of gross sales you were charged at each show?

d. What mode of travel do you use to get to craft fairs or shows?_____ car___ bus___ (fare $____) other (specify)_____.

e. What type of equipment do you need at fairs or shows to sell your crafts? Is rent, included in the fee charge or must you provide it?

Item	Rent*	Cost if You Provide It
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

*If in addition to fee

f. Are demands placed upon you at fairs to exhibit how your crafts are made? Yes___ No___ If yes, do you get compensated for doing this? Yes___ No___ If yes, how much $___ If no, do you feel you should be compensated? Yes___ No___

g. Are there any other obligations or requirements which you must agree to fulfill to exhibit at craft fairs? Yes___ No___ If yes, discuss_____.

h. Have you ever had other craft groups or organizations sell your crafts for you? Yes___ No___ If no, go to question i.

1. Name of organizations_____.
2. What do they charge you?_____.
3. What are the agreements of this sales contract_____.

i. If someone else would sell your crafts at fairs and shows, would you forget about doing it yourself? Yes___ No___

j. If yes, what percentage or fee would be acceptable to you for this service?_____.

Critical Statement

See explanation given for number 7 above. Question 9 is irrelevant to the Nigerian craftsman because it is asking questions about fairs which is still an unknown phenomena. Therefore, no new question evolves here.

III. MARKETING

Purpose: This section asks how the craftsman acquired the skills necessary for his profession.

III. How did you acquire the skills necessary to be a craftsman?

IBRAHIM

Tennessee Question #1

What type of craft training have you received, where did you get it, what did it cost, and who paid for it? Was your training production design, marketing, or other? Please specify.

Type and Length	Training Agency	Cost	Who Paid

Critical Statement

This question is pertinent to the Nigerian situation because it inquires as to where the craftsman received his training, how much it cost, and who paid for it. The second part of this question is not desirable because it is asking what field the craftsman specialized in: product design, marketing or other. As specified in the literature, the Nigerian craftsman trains as an apprentice which affords him to learn almost all the aspects of the craft as needed by the Nigerian craftsman.

Proposed Nigerian Question

1a. What types of craft training have you received, where did you get it, what did it cost and who paid for it?

Length of Time	Trainer	Cost	Who Paid?

1b. Would you like more training in the following areas?

a. Product design Yes___ No___
b. Marketing Yes___ No___
c. In both areas? Yes___ No___

Tennessee Question #2

Do you do any craft training? Yes___ No___
If no, go to question 3. What type of individuals have you trained, what type of training have you done, what do you charge, and how many did you train in 1975?

No. and Length of Session	Type of Training	Cost	No. Trained

Critical Statement

"Do you do any craft training?" This is a question that would explore the adequacy or inadequacy of the existing training situation among the Nigerian craftsmen.

Proposed Nigerian Question

Do you train any craftsmen? Yes___ No___ If no, why?_____.
a. What types of individuals have you trained?_____.
b. What type of training have you done?
_____.
c. What do you charge?_____.
d. How many people did you train in 19--?____.

Tennessee Question #3

List the equipment required for you to train others which you do not use in producing crafts and its cost.

Equipment	Cost	Who Pays

Critical Statement

The answer to this question might explain the depth of the training program. The question, however, is modified.

Proposed Nigerian Question

List equipment required for you to train others in producing crafts and its costs:

Equipment	Cost	Who Pays
_____	____	_____
_____	____	_____
_____	____	_____
_____	____	_____

Tennessee Question #4

Do you use craft kits as a training aid? Yes___ No___ If yes, explain how you use the kits and if the trainees later discontinue the use of kits in making crafts_____
_____.

Critical Statement

This question is irrelevant for the Nigerian craftsman. "Do you use craft kits as training aids?" It is the experience of the author that craft kits as teaching aids among Nigerian craftsmen is not practiced. Therefore, this question will not be asked.

Tennessee Question #5

If you do no training, would you like to train others? Yes___ No___ If yes, what type of crafts could you teach, how much do you feel you would have to charge, and number you feel you could train a month? Do you have facilities and equipment?

Type of Craft	Fee	No.	Facilities	Fquipment
_____	___	___	_____	_____
_____	___	___	_____	_____
_____	___	___	_____	_____
_____	___	___	_____	_____

Critical Statement

These are questions that make provision for finding out more about craft training in Nigeria.

Proposed Nigerian Question

If you do no training, do you want to train others? Yes___ No___ If yes, what type of crafts could you teach, how much do you feel you would have to charge, and number you could train in a month? Do you have facilities and equipment?

Type of Craft	Fee	Training Period	Facilities	Equipment

Tennessee Question #6

Do you feel you need more training in crafts? Yes___ No___ If yes, what area and type of training do you need and how much?_____
_____.

Critical Statement

In addition to this question, where does the craftsman go for training?

Proposed Nigerian Question

a. Do you feel you need more training in crafts? Yes___ No___ If yes, what area and type of training do you need at what cost? Where can you go for training, if any?

Area	Type of Craft	Cost	Where Can You Go?

b. What range of age-group do you train (specify)?_____.
Have you ever turned down someone who wanted to train? Yes___ No___ If yes, for what reasons? Explain briefly_____.

Additional Questions

This part of the questionnaire was found necessary because some aspects of the crafts as found in Nigeria were not included in the base-questionnaire. For example, some craftsmen in Nigeria are itinerent, traveling from place to place where their service demands. The guidelines in developing this part of the questionnaire are strictly in conformity with the literature on crafts and the experience of the author on Nigerian craftsmen.

IV. GENERAL

1. From your experience as a craftsman, do you feel that society has an appreciation of the crafts as it used to do in the past? Yes___ No___ If no, explain why you think this change came about_____ _____.

2. Are you discouraged by importation of household items into the country? Yes___ No___ If yes, why?_____.

3. Do you use any plastic containers? Yes___ No___ If yes, why do you use them?_____.

4. Is your work in any way influenced by foreign culture? Yes___ No___ If yes, explain what aspects of the foreign culture have influenced you_____ _____.

5. Do you produce crafts year round? Yes___ No___ If no, why?_____.

6. Do you think that the government could be of help by subsidizing projects taken by craft organizations? Yes___ No___ If yes, explain how _____.

7. From your geographical location, do you feel handicapped as a craftsman for lack of roads? Yes___ No___

8. Do you think that prices you charge on craft items are fair for you (as a source of livelihood) and for the consumer? Yes___ No___ If no, why?_____.

9. Do you need any training to understand craft management? Yes___ No___ If yes, where would you like to have this training?_____.

10. I understand that some craftsmen move from place to place making crafts. Have you practiced this style? Yes___ No___ If yes, what are the advantages?_____.
Disadvantages?_____.
If you have not been an itinerant craftsman, do you know any? Yes___ No___ If yes, give name(s)
_____.

Would you be interested in a craft cooperative where your craft items can be sold? Yes___ No___

NOTE: Interviewer explains the meaning of a cooperative and how it works in other professions like agriculture. For example in a craft cooperative the craftsman concentrates in production while the cooperative sells the products to retail and wholesale outlets. The advantage is clear. The craftsman does not worry over sales.

Explanatory Note

Before conducting a full scale interview from the questionnaire to be developed, a pilot study would be necessary in order to determine the validity of the questions in relation to the population for which it was intended. A cross section of about twenty craftsmen will form the pilot group selected from the prescribed setting in Nigeria. The results of the pilot group study will be analyzed to ascertain the validity of the questionnaire and if need be, the questionnaire will be restructured and tested until it proves adequate to achieve the objective of the study. The results of the pilot group study will be reported back to a committee to be formed at the Ahmadu Bello University, Zaria, Nigeria, where the researcher intends to carry out further study. Approval will be necessary before the actual interview of respondents is launched.

CHAPTER IV

SUMMARY AND CONCLUSION

I. *SUMMARY*

This study was inspired through a direct experience of the author as a craftsman in his country of origin, Nigeria. The author had an advantage of traveling to other countries and was able to compare the existing conditions of the crafts in these places. Europe and the United States of America have advanced in technology and in the crafts to such an extent that full time craftsmen can live on an equal standard of living as those in other professions. The craftsmen in these countries have become economically emancipated.

A study of the literature indicates that the craftsman in Nigeria is now in a socioeconomic transformation. This is a crucial stage in this transitional development of the crafts from a purely traditional viewpoint, to a socio-economically changing condition.

It appears that only through careful planning based on a sound research approach could the problems facing the craftsman in Nigeria be defined. The participation of government agencies and individuals could develop economic assets while beginning projects of this kind.

For the purpose of this study three aspects of the crafts have been selected for study in the development of a vehicle for collecting data on Nigerian crafts. It is the expressed desire of the author that some useful data on Nigerian crafts would be collected in the future through the use of this questionnaire. The author also hopes that the craftsman in Nigeria will continue to make crafts in the existing but improved conditions. The crafts should continue not only for economic reasons but as a way of recording the life of a civilization by catering to the needs of a society.

The review of the literature discussed production, marketing and training of crafts from a professional standpoint. These three areas of the crafts are considered important for the survival of the craftsman and the crafts. It is from this background and help from the questionnaire given by the Department of Agricultural Economics at the University of Tennessee, Knoxville, that the proposed questionnaire has been derived. After the questionnaire is tested through a pilot group and revised until it is both efficient and effective, a sample of about three hundred craftsmen will be utilized in a second study.

II. CONCLUSION

Comparing the crafts in Nigeria with those in the technologically advanced countries, the Nigeria craftsman

has an encouraging future. The diversified crafts have through the ages been refined as a result of the importance attached to the function of the craftsman within society.

The advent of colonialism in Nigeria witnessed the beginning of a decline in the crafts. The technology which colonialism brought was capable of supplying most of the required products, manufactured or imported. The traditional pattern of life was broken, and a change of value in eating habits and dressing called for mass importation of foreign goods. This proved to be a disadvantage for the traditional crafts. The average Nigerian who had had to buy the traditional crafts was impressed with the imported goods to such an extent that he could easily undermine the efficiency of his handmade products. Owing to the fact that the proposed questionnaire has not been tested, it would be presumptious to claim that it is adequate and effective. However, an assessment of the questionnaire based on common knowledge and the literature can be said to have covered most of the pertinent areas in production, marketing and training of crafts.

The proposed questionnaire will gather information vital to the existing condition of the craftsman in Nigeria in the areas of production marketing and training of crafts. The questionnaire will consider reasons and causes for existing conditions. For example, for what reasons are most of the

crafts practices on seasonal basis. Would the crafts bo better of f, if they are made on a full-time occupation rather than part-time?

The questionnaire will not be able to cover the following areas.

a. The economic importance of the crafts to the Nigerian Craftsman.

b. The practical importance of reviving the crafts in the 20th Century. This is making a contrast between the traditional values in relationship to the technological aspirations of most nations to which Nigeria belonas.

c. What is the feeling of the average Nigerian about reviving the crafts?

These areas are beyond the scope of this study. A second study, however, will be undertaken in order to cover these areas above.

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APPENDIX

PROPOSED QUESTIONNAIRE

The researcher recommends a cover letter to be read to each respondent before the interview. This is an attempt to prevent any suspicion of interviewers who might be taken for government agents in uncovering craftsmen who might be evading taxes. This is an experience the researcher remembers from childhood when the effort of some forestry officers, who were gathering information to improve the tree planting of a certain area, they were almost sabotaged due to refusal to answer questions.

Letter

Dear Craftsman,

It has come to the awareness of certain individuals that the crafts which were a vital part of our community are gradually becoming less important. Much information is needed concerning the crafts profession in order to understand the needs of craftsmen and to demonstrate their contribution to the community.

You realize how important the crafts were before the coming of the Europeans. At one time a potter made pots which served his community with storage jars and cooking pots. The blacksmith made the farming equipment with which the land was cultivated. You still find practices in some

remote villages where the traditional way of life has not been influenced by modern civilization, but we find that modern civilization has changed things as we used to know them. Whether this change is good or not, is beyond the scope of this study, but one thing is known, most of these craftsmen have been discouraged to continue making crafts. Their sons are now either in school or working in government offices. We want to find out several aspects of the crafts to determine how the crafts stand today in Nigeria. It is from these findings that a direction on helping the craftsman can be established. It is our ardent desire to help the craftsman from this district in any way to make a better living producing crafts if it is your desire to continue making a living through the crafts.

In order to accomplish these objectives, we are asking for your assistance in answering some questions concerning the production, marketing and training of crafts.

Much appreciation.

PROPOSED NIGERIAN QUESTIONNAIRE

I. Production

1. i. Begin by making a list of craft items you make.

ii. What categories do they fall into?

iii. What quantity did you produce last year?

iv. What materials do you require to produce each item.

No.	Craft Item	Category Number	Quantity Produced	Time Per Item	Price
1.					
2.					
3.					
4.					

Categorized Nigerian Crafts

Rex Niven (1967, p. 400 and 401) categorized the Nigerian crafts into the following:

1. Pottery, 2. cotton spinning, 3. hand loomweaving, 4. dyeing, 5. needlework, 6. embroidery, 7. beadwork, 8. leatherwork, 9. blacksmithing, 10. tinsmithing, 11. brass and silverwork, 12. woodcarving, 13. calabash carving, 14. joinery, 15. basketry, 16. mats, 17. hats, 18. cordage, 19. nets, 20. glass beads and ornaments.

2. Classify the different crafts produced in this area by telling us what you make.

Name	Type of Craft	Year Started
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

3. Supply and material:

a. List all supplies required by you to make the above craft items:

Type of Supply	Cost Per Unit	No. Units Per Unit	Total Cost	Where Purchased	Amount of Discount
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

b. Generally speaking, have you had any difficulty obtaining supplies of acceptable quality as they are needed? Yes___ No___ Please explain why or why not_____

_____.

c. Do you have any means of borrowing money should you need it to purchased supplies? Yes___ No___ If yes, who provides these means?_____. What interest are you charged?_____. Are there other terms of borrowing this money?_____

_____.

d. Do you purchase supplies for other craftsmen? Yes___ No___ If yes, list items and costs:

Items Handled	Quantity Per Year	Your Cost	Your Price

4. Do you have other people working for you or with you in making crafts? Yes___ No___

Type of Craft	Income Per Week Or Per Craft Item	Hours Per Week	Total Weeks	No. of Items Produced Last Year

5. Do you need help in promoting your work? Yes___ No___
If yes, do you have any suggestions as to how?_____
_____.

6. Costs of producing your crafts (Please give where applicable the approximate annual cost you incur in making your crafts on the following items).
   a. What equipment do you need in producing your craft items:

Equipment	No.	When Purchased	Original Cost	Approximate Life	Where Purchased
_____	___	_____	_____	_____	_____
_____	___	_____	_____	_____	_____
_____	___	_____	_____	_____	_____
_____	___	_____	_____	_____	_____

b. How much does it cost you to maintain your equipment?

$_____per year.

c. Are you using any of the modern tools which are now available to produce any of your craft items?

Yes___ No___ If yes, list items made from these tools_____

_____

d. Do you require electricity, kerosene or water in producing your craft items? (Indicate where appropriate)

Item	Cost Per Month
Electricity	$_____
Kerosene	$_____
Water	$_____

e. Have you ever lost any money due to selling your crafts on credit or from people not paying their debts? Yes___ No___ Amount in 19--$_____.

f. Do you advertise your crafts (in market places)?

Yes___ No___

g. Facility

Do you produce your craft in your home? Yes___ No___ If no, go to section II. If yes, did this require an additional room to be constructed? Yes___ No___ If yes, when was it constructed and what did it cost _____ $_____. If no, do you have any room in your compound for use only to produce your crafts? Yes___ No___ If no, go to section II. If yes:

1. Do you rent this shop or own it?_____.

If rent, what is your monthly or annual rental?_____.

Also go to question (4) below.

2. When did you construct or buy your shop?____.

Cost $_____. Improvements $_____.

3. What are your property taxes on your shop?

$_____.

4. Other costs you incur in your shop (please describe)_____.

II. Marketing

This section studies the marketing aspects of the crafts. The available literature agrees that this is an area more than any of the crafts in Nigeria which needs improvement.

Now let's discuss how you market your crafts.

1. Do you have a market or production agreement with someone else? Yes___ No___ Have you ever had one? Yes___ No___ If yes, why was it terminated?_____

_____.

What are the provisions of the agreement with regards to:

a. Quantity to be produced_____.

b. Quality of items_____.

c. Production schedules_____.

d. Design of craft and type to be produced_____.

e. Who supplies materials and in what form?_____

_____.

f. Arrangements with respect to outside sales?_____.

g. What was the normal duration of such agreements?

_____.

h. What was stated as the method and time of payment?

_____.

i. What do you think are the advantages of these agreements?_____.

j. Disadvantages for you?_____.

2. How do you determine what prices to charge for your craft items?_____.

3. We know that at times you reduce prices for some of your customers. Would you tell me on what conditions you do this?_____.

4. a. Where is your shop located?_____.

   b. Do you rent or own your shop?_____.

   c. When did you construct or buy your shop?_____.

   d. What do you estimate it would cost you to maintain the building (repairs, etc.) per year? $_____.

   e. Do you sell your crafts in small quantities? Yes___ No___ If no, how do you sell them?_____.

5. As means of advertising and exposing the craftsman to the public, would you favor craft fairs? Yes___ No___ If yes, how often would you like to see fairs held in a year? One time___ Two times___ More___ (please check where appropriate). How long would you like to see the fairs last in days?___

   Note: *Interviewer needs to explain the meaning of craft fairs.*

6. In your district, in which town or village would you like a fair to be located?_____. Would you like the location to be permanent or rotating? _____. Craft fairs are an organized form of exposing and selling crafts in places like the United States of America and Europe. Would you be interested if an organization of this kind was formed for the craftsman in this area? Yes___ No___

7. What mode of travel do you use to get to market?

   Walking___ Bus___ (fare $___), Other (specify)_____.

   b. Do you travel to other markets? Yes___ No___

      If yes, name other markets _____.

III. Training

This section is asking how the craftsman acquired the skills necessary for his profession.

1. What type of craft training have you received, where did you get it?

Length of Time	Trainer	Cost	Who Paid?
_____	_____	____	_____
_____	_____	____	_____
_____	_____	____	_____

2. Do you do any craft training? Yes___ No___ If no, why?

   _____.

   a. What type of individuals have you trained?_____.

   b. What type of training have you done?_____.

   c. What do you charge $_____.

   d. How many did you train in 19--?_____.

3. List equipment required by you to train others in producing crafts and its costs:

Equipment	Cost	Who Pays?
_____	____	_____
_____	____	_____
_____	____	_____
_____	____	_____

4. What range of age-group do you train (specify)?_____.
   Have you ever turned down someone who wanted to train?
   Yes___ No___ If yes, for what reason(s). Explain_____
   _____.

5. If you do no craft training, do you want to train others?
   If yes, what type of crafts could you teach, how much do
   you feel you could train in a given period? Do you have
   facilities and equipment?

Type of Craft	Fee	Training Period	Facilities	Equipment
_____	___	_____	_____	_____
_____	___	_____	_____	_____
_____	___	_____	_____	_____
_____	___	_____	_____	_____

   Do you feel you need more training in crafts? Yes___
   No___ If yes, what area and type of training do you need,
   at what cost?

Area	Type of Craft	Cost
_____	_____	____
_____	_____	____
_____	_____	____
_____	_____	____

VITA

Abasiya Magaji Ahuwan was born in Sakuwak Kaje, Kachia District on December 31, 1947, the son of Magaji Ahuwan, and Zuga Ahuwan. He attended Abuja Government Secondary School from 1961 to December 1966 graduating with the West African School Certificate.

In January 1967, he left for England to study for the Higher School Certificate at Abingdon School under the sponsorship of Nuffield Foundation for one year. He then went on to study art and design at the West Surrey College of Art and Design, Farnham, for a period of five years graduating in June 1972 with a degree in Art and Design.

On returning home the same year, he accepted an appointment of Assistant Lecturer at the Ahmadu Bello University, Zaria, in the Department of Fine Art. The above university offered him a Study Fellowship to study for the Master of Science degree in Crafts, Interior Design, and Housing at the University of Tennessee, which he received in June 1976.

During the summer of 1975 he was a participant at the United States International Ceramic Symposium at Gatlinburg, Tennessee.

His daughter, Remy Zigwai, was born on July 20, 1975.