

WOMEN IN ARTISTIC DEVELOPMENT:
A CASE STUDY OF KADUNA STATE, NIGERIA.

BY

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DECLARATION

I hereby declare that the work presented in this thesis for the degree of Master of Arts, Industrial Design, Has never been presented or submitted for any higher Degree.

I therefore certify that this thesis is a product of my own independent research. Sources of information are appropriately acknowledged.

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1994

CERTIFICATION

This thesis entitled Women in Artistic Development: A case study of Kaduna State, written by Oyenike Kofoworola meets the regulations governing the award of the Degree of Master of Arts (Industrial Design) of the Ahmadu Bello University, Zaria and it is approved for its contributions to knowledge and literacy presentation.




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To my Dad, Mum, Brothers and Sisters for all their Love and
Care.

ABSTRACT

The problem of the study is women and their artistic contribution to development: A case study of Kaduna State.

specific objectives were focused on. and these include:-

- A To review relevant literature in order to find useful information regarding women and their artistic activities.
- B To identify women artist, who have contributed significantly to art development.
- C. To find out the aesthetic values of these art works.
- D To draw attention to problems faced by women artist and to find ways of assisting them.
- F. To suggest ways of documenting these women's arts for future resarchpurposes .

Kaduna State was chosen due to its heterogenous features, artists studied were from various ethnic groups resident in Kaduna State capital and environs. the study was primarily concerned with weaving, dyeing, garment manufacturing and pottery as representation of artist endeavors.

Two instruments were used in the collection of data. The questionnaire and structured interview schedule. 180 questionnaire were administered and 115 respondents supplied information that, were used for the study. Information gathered from the responses using the interview were also used. Respondents were randomly selected from various ethnic groups resident in Kaduna State.

Survey method of analysis was employed along with tabulated

information, with their responses percentage.

Based on the findings of the study the following conclusions were drawn:-

- A That works produced by these women can generate internal revenue earnings for the country.
- B Encouragement should be given to the women artists to necessitate an improvement in their method and means of production.
- C Encouragement from Government and banks, in form of loans should be given.
- D Emphasis should be made on the promotion of indigenous technology of women's art work for industrial development.

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DESCRIPTION OF SPECIAL TERMS

Fari_____	Stripes of white woven material
Luru_____	multi-coloured woven material from the north.
Sanya_____	Local silk thread weaves usually used by Chiefs as robes and of cream or white colour.
Etu_____	Finely narrow band fabrics used for funeral and other sombre events. Has similar colour of the guinea fowl feather.
Aso-ofi_____	Woven narrow band cotton material usually in stripes.
Aso_ebi_____	A group outfit of a particular material for group identification.
Itagbe _____	Woven material with rough finishing often used to stripe babies to the mother's back.
Tulu_____	Clay pot used for storing water or bottled liquid, in the north.
Kasko_____	Small clay pot used in cooking food or as serving utensil.

CHAPTER ONE

1.1 INTRODUCTION

The role of women in artistic development cannot be examined without first looking at the role women play in the society itself, since it is this role that is reflected in their arts.

Traditionally, the woman's noblest role is that of procreation and as submissive housewife to her husband. Her most rightful position is behind her husband. If she has children, she is expected to bring them up properly and inculcate in them the norms and values of the society. This is supported by the fact that at all times women are under the authority of men.

Economically, women constitute a significant bulk of the manpower. According to the 1989 world bank study in Africa, women in many parts of this continent produce about 80% of food, they constitute about 60% of the labour force in some but earn only one percent of the assets. In Nigeria alone, women comprise over 60 to 80 percent of it's agricultural labour force, apart from their domestic and craft activities, yet no credit is given to them for this contribution to national development.

In time past, the portrait of women in art development has been largely that of a down trodden character, compulsorily accepting the role and position allotted to her by the society. The United Nations body reported that there is need to stress the right of women as individuals, and also the need to use their artistic skills.

However, today recent trends have shown that the Nigerian society is undergoing a revolution similar in some respect to the industrial revolution of the 19th century Britain. One aspect of this revolution sweeping over Nigeria, is the changing position of women which was rarely examined. Today, their rights and attitudes have blossomed forth and women have risen to pluck them. This deep social change can be attributed to the effect of civil war and the oil boom. Women in response to this social situation are occupying senior positions in economic, social and art institutions, they are now considered relevant to the development process of the country.

According to Bruce (1993) " the position of Women in artistic development has changed, a number of women artists have arrived, and are determined to make it to the top. Most of them incorporating traditional elements and motifs into their art work. He further maintained that they have also managed to maintain their own personality and individuality in their works for artistic development. These attest to the extent to which women have enthusiastically being contributing to the development of art.

1.2 STATEMENT OF THE PROBLEM

Women have maintained a low profile in the process of development of the country. Their traditional role in the society includes that of procreation, and home management. They have however, engaged in art productions in form of small scale craft

activities, apart from their domestic duties. These activities includes weaving, pottery, dyeing, printing and garment manufacturing.

However, less focus has been given to these women artist who have in one way or the other contributed their own quota to development. The problem of this study therefore is to look into the contributions of some women towards artistic development in Kaduna State.

1.3 OBJECTIVE OF THE STUDY

- a) To review relevant literature in order to find information regarding women artistic activities.
- b) To identify women artist who have significantly contributed to art development both at home and abroad.
- c) To find out the aesthetic values of these womens art works.
- d) To draw attention to problems faced by women artists as a whole and to promote collaboration and assistance from government and other organisations.
- e) To suggest possible ways of documenting women's art for future research purposes.

1.4 RESEARCH QUESTIONS

Based on the nature and purpose of this study, the following research questions were used to facilitate data collections.

- 1 Have Nigerian women artist contributed in any way to national, economic and cultural developments through the art

- works they produce.
- 2 What are the problems these women face as artist and how can they be motivated to enable them use their creative skills.
 - 3 What are the aesthetic qualities of these women's art work and to what extent can it be identified with women.?
 - 4 Can these art works serve as a wheel of progress to our economic, social and cultural developments.
 - 5 What are the possible ways of documenting and preserving these women's arts as contributions to arts development.

1.5 SIGNIFICANCE OF THE STUDY

The significance of this study will be seen from these perspective: educational, cultural, social, political and economical.

Educationally, the creative works of women have very important role to play both in the family and the society at large. It is often said that when you educate a woman, you educate a nation. Early education of a child begins at home and the sole teacher is the mother - a woman. Within the family, the child learns through mere observation and imitation and this is an important creative efforts of women. Skill development is an integral part (facet) of educational input. Creativity teaches patience and resourcefulness, self-knowledge broadens our feeling of accomplishment. Thus the foundation of continued creativity is laid, by women at home. In most countries of the world, a good deal of education takes place through learning-by- doing, and

instructions from elders, associations with peer groups or by simply participating in a working environment.

Culture is said to be all embracing, it is the way of life. Artistic efforts of women portrays and projects a peculiar vision of our culture. Women all over the world are known to be prime movers of fashion. Using our cultural background, Nigerian women are known to be creating exquisite designs and causing some waves in the fashion industry both at home and abroad.

In the social context, fabrics are used as means of group identity and solidarity like "Aso-ebi". Societies, associations, and cultural organisations commission special fabric designs for ceremonies like marriages, naming ceremonies, funerals, chieftaincy etc.

On the political scene, womens' work have featured in social commentary through their art, women have expressed their plight and social aspirations, for women emancipation. Artistic works have come handy as media to express feminine opinion. Their works are outward symbols of inner growth and development.

Economically, it is difficult to distinguish art from life. From time immemorial, textiles and pottery has always been associated with women, a few examples exist here in Nigeria. The traditional indigo dyeing "Adire", the Okene weaving, the Akwete weaves and the Gwari Pots all serve as reference points to where women have developed the cottage industries to a state of excellence. Artistic products of these women are in greater demand at home and abroad, in addition to this, women's creative efforts

as advanced in the fashion and cloth manufacturing industries. All these augur well for both the economic well-being of the individuals and the country in general. According to Oguntona (1984) "A silent revolution is taking place within the rank and file of women-hood because they now combine their traditional roles as mothers and house-wives with their creative works".

Universally, women have always made and decorated textiles for their homes and families. The construction, the design and use of textiles and pottery are often based on economic factors and at the same time are associated with "Women's work".

1.6 SCOPE OF THE STUDY

The study covers issues relating to women and their art, with reference to their creative skill, problems they face as female artists and their contributions to the development of art in Kaduna State. Kaduna was chosen due to its heterogenous features. The artists were therefore taken from various ethnic communities resident in Kaduna State capital and environs.

However, this study is primarily concerned with textiles and pottery art, as a representation of artistic endeavor, with those specializing in tie-dyeing, weaving and pottery. These women are Mrs. Teru a batik and tie-dye producer, Madam Goddy a garment designer in Barnawa Kaduna, Mama Taju a weaver in Samaru, Hajia Hadiza a potter also in Samaru - Village Kaduna State.

1.7 ASSUMPTION AND LIMITATION

It is assumed that all the information collected were as sincere as possible and provides the basis to draw the necessary conclusion for the study. It is also assumed that the samples used were actual representation of works produced by these women. And above all, it is assumed that this study will contribute considerably to development and improve the standard of living of the Nigerian woman.

1.8 SUMMARY

Information in this chapter, comprises a brief introduction to the whole study. It states the problem of the study, related objectives and research questions which aided the study. Others included are the background and significance of the study while definition of terms were also included.

CHAPTER TWO

2.1 REVIEW OF LITERATURES

In the traditional set-up, the role of women was more or less restricted to the home. A woman's place in the society then was in the kitchen. In fact, her affairs were mainly domesticated while the men dominated the socio-political sphere of the society. Initially it was the same trend in societies which are now described as "developed".

Their women however, rejected relegation and embarked on agitations for more participation in issues that affect them as members of the society. Years back the United Nations advocated for full integration of women in developmental efforts and a recognition of their role in strengthening world peace. This committed the governments of member states to work towards eliminating the myth that women are inferior and cannot be treated as equal partner in progress.

This efforts led to the celebration of the International Women's Year in 1975 with the subsequent declaration of a United Nations Decade for women (1976-86).

In spite of these efforts of women to build their image with a view to participating in the development of the society, men still regard them as second class citizen who have no vital roles to play in the society. A philosopher Frederick Nietche is of the opinion that "the greatest creative mistake the universe suffers from is the creation of women folk". However, this assumption or

philosophy has been nullified by the excellent performance of women in many aspect of life in the society. An American economist, Jaunites Krepps (1963) predicted some years ago, that, "this decade and the next would witness new but long overdue phenomenal invasion of women around the world who can no longer be shut out but would come waving strings of qualifications both academic, social and a sophisticated perception of economy, politics and the world in general, thus becoming essential tools for development. However this prediction has been proven right by great notable women who have taken active participation in developmental processes of their various countries.

Artistically, women have a role to play in the development process of any country. According to Oguntona (1992), women artists have contributed their own "widows mite" towards development of art, therefore there is need to review and document these contributions. The former United Nations Secretary General (Javier Perez de Cuellar) points out in his message to mark the 1988 Women's Day that "the challenge now is to work out activities for women integration and participation as beneficiaries as well as contributors to all aspect of development".

2.2 WHAT IS DEVELOPMENT

Kochev (1973) defines development as:-

- 1) a general improvement in levels of living together with
- 2) decreasing inequality in income distribution and
- 3) the capacity to sustain continuous improvements

over time.

These definitions of development are tailored to the general improvement in levels of living which includes not only the reduction of malnutrition, disease, illiteracy and unemployment but also an increase in the amount and purchasing power of incomes in cash and in the arduousness of the heaviest tasks, and improvements in labour productivity which includes domestic labour.

Loutfi (1980) further stated that "development will never be and never can be defined to universal satisfaction without the participation of women". He further affirms that development is more than the passage from poor to rich, from a traditional rural economy to a sophisticated urban one but also of greater human dignity, security, justice and equality". This means that an acceptable definition of development should include both material improvement and non-material resources which includes the improvement of the human resources. The prevailing concept of development does not refer to a discrete economic development relying solely on the growth of gross national product being the main objectives of development. Tandaro (1977) suggested that "economic development should be viewed and interpreted as attaining various development goals". This is because development is not purely an economic phenomenon but encompasses more than financial and material sides of peoples lives. He further defined development as a multi-dimensional process which involves the re-organisation and re-orientation of the economic and social

system. This focuses not only on issues such as income and output but includes radical change in institutional, social attitudes, customs and beliefs. These intractable definition has two different meanings, first it offered a definition which calls for a distinction between economic growth and development despite their relatedness. Development is synonymous with the realization of the potentials of human personality. In this sense, women have been able to utilize these potentials and resources in producing art works.

Nigeria is a vast country and most often about 50 percent of its women population live in remote areas and engage in art productions such as weaving, cloth-dyeing, pottery and so on. These art products have however continued to be essential to the economic life of the rural area. According to the non-formal education centre report (1978) "no country can afford to neglect about 50 percent of its population out of its development process". For a long time now, rural women have been relegated to the background and all development efforts to raise their standard of living have been planned in such a way that women are alienated. The strategies adopted for the planning and implementation of rural development programmes have been found to be unsuccessful, and several approaches have been suggested to realise the desired growth or development.

However, the first attempt to define development in a more realistic manner was made in the fourth development plan. This was as a result of studying past development plans, identifying

their failures and making corrections. Chapter 3 of the development plan states (objectives, strategy and priorities) as follows:

"True development must mean the development of man, the unfolding and realization of his creative potentials, enabling him to improve his material conditions of living through the use of resources available to him. It is a process by which man's personality is enhanced and it is that enhanced personality, creativeness and discipline which is the moving force behind the socio-economic transformation of any society".

The former president Babangida in his 25th independence broadcast made a commitment to rural development and also promised to accord primary to rural development through agricultural industrialization of domestic non-agricultural resources. These non-agricultural resources includes production of artistic or creative works.

The Better Life Programme for rural women is a brainchild of the former first lady. The programme was geared towards creating self-reliance and development of artistic creativity in women. It is also to organise and mobilize women in order to enhance their creative capabilities to effectively cope with the daily domestic activities and to contribute meaningfully to development.

2.3 CONTRIBUTION OF WOMEN TO DEVELOPMENT OF ART.

Art texts are incomplete without the inclusion of the contribution of women artist to development. Donna G. Gachmann (1978) opines that this inclusion will help to rectify the false but widely held notion that women artists do not exist and where they exist, they do not produce anything worth viewing. Ironically in Nigeria, women have contributed to the social and economic development of the country through the art works they produce.

The rising consciousness has led to artistic development in Nigerian women. In the area of textile, there are women artist who have created contemporary designs. Foremost among them are the Oshogbo artists which includes Senabu and Oladipo both of them work on tapestry rather than dress fabrics. According to Tilagbe and Burning (1987) "these two artists sustained a technique traditional among the Yoruba women with respect to colour". Their works are either solely indigo or a muted combination of colours with indigo as a constant factor. With Kikelomo, however, the overwhelming impact of her work is executed in wide sweeping lines and bulky forms. Her image are sculptural in concept. Jean Kennedy (1981) stated that "Kikelomo reflects a combination of religious presence with reference to the gods and her images are archetypal and symbolic". Further developments in contemporary textile resulted in a cottage industry in Lagos in the late 1960's. Tolagbe and Burnip (1987). It is one of the series of attempt made by these women artists to produce traditional textile

designs that led to development of modern techniques.

Traditionally, hand woven, dyed and printed fabrics were predominantly women's work. Locally produced and designed textile material gained popularity and provided not only viable source of income but also became a tourist attraction for foreigners. Caroline Knowles (1985) stated that "women were solely responsible for the tasks on the compound and also engage in petty commodity production in the form of small scale craft activities. In nearly every ethnic group, some women work as artists in addition to carrying out their domestic responsibilities. The art they produce demonstrates an extremely broad range including cloth weaving, dyeing, designing and so on.

2.4 CLOTH WEAVING

According to Sarita (1972) "weaving is an ancient art common with all the arts. It is a means of creative expression which allows an imaginative person to recapture the thrill of creative expression". Okeke (1980) however, defines weaving as the interlacing of fabrics to form fabrics.

Eicher (1976) traced the art of weaving in Nigeria to a thousand years through archaeological discoveries. The first evidence of cotton being used in Africa appears to have been in the Sudanese Nile Valley in about 500 BC and 300 AD. This suggested that cotton trade was one of the sources of wealth. Margaret Trowell (1966), however, points out that one of the English party on an excursion to Benin in 1950 made an observation

on clothes made of cotton, wool and bark. Lamb and Homes (1980) mentioned archaeological evidence from Igbo Ukwu to support the existence of cloth woven on a loom by the thirteenth century raffia weaving on a vertical loom. Eicher (1970) stated that "as far back as 1512 AD Kano's skills in weaving had a reputation. She further stated that these clothes were used as currency in the 1950s and also that dyed woven cotton were the main product.

Weaving is an ancient craft although it is difficult to judge how ancient. However, Dalziel (1916) reported that weaving is a very old occupation in the Hausaland. Lamb and Holmes (1980) reported that cotton is thought to have first been woven in the Indian subcontinent where fragments from Mohenjodara have been recovered, dated to about 300 BC- 250 BC.

Lamb and Holmes further stated that the advantage of weaving cloth especially in the savannah regions could have been appreciated from much earlier times than 19th century AD", it could be gathered from their report that the origin of weaving in Nigeria is not certain but could be traced to about 19th century AD. Vertical looms were however, used by women. Weaving in the Akwete village and the Okene areas are strictly a woman's profession. According to Poyner (1980) "it is believed that any man that engages himself in weaving will become impotent". Okene and Akwete appears to be one of the richest weaving areas where women highly participate in the art. This is observed both in terms of the number of weaves and diversity of cloth produced.



AN OKENE WOMAN USING THE VERTICAL LOOM TO WEAVE A WIDE
CLOTH JUST LIKE THE AKWETE WOMEN.

The main weaving centres are in and around Okene, Igara, Kabba and several smaller weaving groups in the district of Edo and Ogidi. In the Igboland of Akwete weaving is predominantly done by women. According to Eicher (1976) "Akwete weaving differs from other types in that, it is usually made to the width of a woman's wrapper and sold in pairs. This cloth is woven in intricate colourful designs of shapes and figures in thick cotton or rayon on a dark background which is usually woven with finer threads. The cloth is often used for household furnishing.

A variety of Akwete cloth is also used by young girls and women to make lapas, which is worn for office work, going to parties and church services. As a result of these Lamb and Holmes (1980) confirms that the name has often been used to cover the entire genre of clothes woven in the area. In the Northern part of Nigeria, women weavers are found in areas such as Katsina, Zaria and Bauchi.

Most women however weave for special occasions such as naming, marriage, religious festivals and other important ceremonies. In Akwete and Okene, traditional clothes are made of cotton with cotton inlay yarns for the designs. Gradually with recent development women weavers started using lustrous rayon yarns. It has since then become widely used for the inlay to producing rich contrast of colour and texture for dress occasions. These clothes according to Eicher (1976) "became popular in Nigeria and abroad". These clothes are used for festive and as party wears. They are frequently taken as gifts by Nigerians travelling abroad.



COTTON AND LUSTROUS RAY ON YARNS

2.5 WOVEN ARTICLES OF WOMEN AND FUNCTIONALITIES.

The articles woven by women varies according to the geographical and climatic conditions. The articles woven by Northern women weavers includes Fari (Strips of white woven material), Sarki Bakuwa-daga Kogo, Madukare (mainly sold to the Fulanis) and Kudi, Luru and Sakala are one of the famous Northern women weavers with artistic richness.

Among the Yoruba wild silk yarn is specially woven into strips of cloth called Sanyan. Sanyan is made of local silk cocoon threads. Chiefs robes and brides garment were usually made of this Sanyan in the past. The natural colour is cream. It is lighter than cotton and it has a glossier finish. Although Sanyan is also available these days in rich colours, it does not have the qualities of the real Sanyan. Alaari is a silk fibre dyed deep red and used in weaving narrow stripes which is sewn into wrappers, agbadas etc. Etu is a finely woven narrow band fabric used for funerals and other sombre events. This probably got it's name from the colour of the guinea fowls feathers. The cloth is black with pin eye white threads woven in at regular intervals. It is an expensive cloth used only by elderly people for important occasions. Men wear this cloth as agbada with trousers and caps to make a complete outfit. When a man's outfit is made of this cloth, the big robe and the trousers are heavily embroidered in white or cream thread. The black background shows the embroidery work to advantage. Itagbe is another woven material by women, it has a rough finish given to bath towels, but the surface is more

raised. These cloths are used by chiefs as an insignia of their office, others are used to stripe babies to the back of the mothers. The Aso-Ofi is the commonly used narrow band cloth used by Yorubas. It is usually sewn by groups for special occasions and its known as 'Aso-ebi'. Women weavers of Owo also make cloth which is designated for special rituals. Cloths includes Oshogbo and Ebolo, these materials are woven according to ritual prescription and used for funerals, festivals and other important ceremonies. Binta (1990).



DRAW LOOM USED BY AN ILESHA WOMAN



WOVEN ASO OKE WITH LUSTROUS RAYON INLAY



OKENE WEAVES, WOVEN ON A VERTICAL LOOM.



HORIZONTAL LOOM COMMONLY USED BY WOMEN IN AGO
ARE, OYO STATE. WEAVES ARE IN NARROW STRIPS.

In Igbo land traditional cloth are made of cotton with cotton inlay of yarns for designs or made of lustrous rayon yarns for the inlays to produce rich contrasting colours and textures. these cloths are usually woven to the width of a woman's wrapper carrying certain motif which depicts royalty, religious occasions, times of stress and war. Such motifs include tortoise, ebe or cross, draughts, sleeping mat, eating utensils, etc.

On the functionality of these women's handwoven cloth Chinto (1977) observes that most communities produce two types of textiles. These are for commercial and private use. Textiles for the homes serve identification purposes. He further states that the patterns and design also communicates historical events of a community. They are also used for special occasions such as naming, marriage, funeral, etc. The functionality of these weaves also indicates social stratification and above all as a means of body adornment.

2.6 CLOTH DYEING

According to Eicher (1976) cloth dyeing has been an enterprising trade in Nigeria for years. Evidence has shown that many nigerian community including the Hausa, Nupe and Yoruba has been good at this art of dyeing. Indigenous plants are used for dyeing but indigo is the most commonly used dyes throughout the country. Before the advent of modern textile dyeing industries, indigenous plants were used throughout the country. Indigo dyes were used and known by many tribes including the Hausa, Igbo, Tiv

and Yoruba".

One of the main centres for dyeing in the south is at Abeokuta where a good strain of indigenous indigo fast dye grew. Some of the indigo from the Western provinces were sold outside the environment and many cloths sent from other places for dyeing at Abeokuta. Eve Negri (1989). The greater percentage of clothes produced by the Egba was marketed to other parts of Nigeria and exported. In the North, Kano and surrounding areas had a tradition of dyeing. Besides plain indigo dyeing, Adire was an important industry at one time employing eighty percent of the local population of women in Abeokuta whereas dyeing in the North is a man's profession. As a result of the skills of these women a thriving trade was established by the beginning of the 20th century.

In 1928 the estimated value of the local production of dyed clothes was over 250,000 pounds Sterling while in 1924 synthetic indigo and chemical mordants containing caustic soda were introduced in Nigeria from Europe. Negri (1989). The use of these dyes however speeded up the creativeness of women in the process of dyeing. There were however, some small differences in the procedure of dyeing. In the North men are the dyers and they use large communal dye pots sunk to the ground while in the South dyeing is exclusively for women. It is carried out in huge dye pots in their compounds. Eicher (1976).



A WOMAN DYEING FABRICS IN HER COMPOUND

The dye and starch resist have been the main methods of pattern dyeing mostly practiced by Yoruba women. Oguntona (1986) stated that pattern dyeing is practiced in most Yoruba towns and villages but chiefly around Abeokuta, Ibadan, Oyo, Oshogbo and Ede. He further observed that "it is done by women within the compound in dye pots". It is a cooperative venture in which every female member of the family takes part.

2.7 GARMENT MANUFACTURING

Fashion according to Broockman (1965) "is product of a unique combination of designer and consumer who have no direct contact with one another and buyer who acts as their two way interpreter, reflecting consumer taste for the designers". Fashion is one of the strongest forces in the world determining the prevailing life styles of women, which is an attribute to development. Fashion according to MacJimsey(1973) "do not exist in a vacuum , although the average person may think of them as something that happens only because of the creative imagination or even the whim of a designer". Fashions of clothing evolves, reflecting and interpreting the culture, economic, social and political life styles of the people. Fashion communicates attitudes and values and register social criticism. According to Oguntona (1993) fashion revolves round the circle, it reflects the historical, cultural, political and social life of the people or nation.



CLOTH DYEING BY WOMAN AND HER APPRENTICES

The Adire which includes the tie-dye and starch resist is no longer predominantly indigo blue cloth of the past, it has come a long way to metamorphose into synthesis of form, textures and florescent colours which are technically produced through assorted resist techniques. Through the Better Life Programme women have been taught creative arts such as tie-dye for self-sustenance, these programmes have however increased the number of women engaged in the production of Adire. Adire cloth are also in high demand (due to the ban on importation of textile products by the Federal Government in 1970s) and for them a new effort is being made by these women to use fast dyes so as to increase sale and productivity. This Adire dyeing has been experimented upon, improved and redesigned to what is now regarded as a true Nigerian Textiles. This has not only provided viable source of income for many Nigerians especially the women but has also become a tourist attraction for foreigners.

The traditional textile designs are still alive today despite the complex economic, political and social changes affecting the people. This might be attributed to the life styles, needs and creativity of these women artists. Contemporary products of women in the small scale industry have contributed to the development of these art (and the national economy). Local textile designers and contemporary ones have adequately portrayed the Nigerian identity in their designs. The Adire, Akwete and Okene hand woven and dyed materials predominantly done by women have added advantage to the creative ingenuity of our women towards development.



SAMPLES OF DYED FABRICS IN A BOUTIQUE IN KADUNA

The purpose for clothing was mans desire for protecting him self from environmental hazards, but it later became an item of personal adornment which over the years metamorphosized into fashion designing. Adam and Eve were said to be the foremost fashion designers in the garden of Eden where the adorning of clothes began.

Women the world over have been an integral part of the fashion industry. No wonder women assert that they have a great variety of fashions from which to choose. Behind every successful fashion in vogue there is a woman. Women have however, proved to be contributors to the socio- economic development of the country, through the innovative, self-employed small-scale industries established for the production and designing of textile materials. They have used non-traditional approach to traditional styles, thereby combining the elements of the past with their own perception of the future. Many of the present designers are women, who are energetic, daring and determined to hit international scenes, by borrowing a leaf from our cultural background to create a high quality product of unique designs- particularly in traditional wears for occasions. The Nigerian woman is quite aware of creating national identity and so they have contributed to the growth of the industry. Some of the fore-runners whose creations have pushed fashion in many ways includes Manfeshi, Nikky Africana, Labanella, Sofisticat and several others including the local tailors. These women have used non-traditional approach to traditional styles, using traditional hand woven, dyed and printed materials.

The ban on importation of textile products in 1970 encouraged the use of locally made textile materials among women. Negri (1965) is of the view that "several changes have affected the design profession after independence due to variety of socio-economic factors". However these changes have not affected or diminished the originality in traditional textile materials.

2.8 POTTERY

Pottery according to Frank Ajayi (1987)"was discovered in the millennium B.C, in the Middle East of Jericoh in Palestine and spread to part of North Africa, South of Sahara". People of the Nok culture of Northern Nigeria (now known as Kaduna South) created pottery sculptures of nearly life sizes. the main motive for making pottery in Nigeria until very recently, is for religious purposes, utility, festivities and decoration.

Pottery is practiced by many tribes in Nigeria, particularly women within the compound. Among the Gwaris, pottery is made or done by women because their labour is always valued less than that of men, these women according to Hay (1988) "consider pottery as a serious professional venture". Information on pottery making was handed down from mother to daughter, partly through didactic teaching but largely by demonstration. Bunzel (1969).

As the mother goes through the phases of pottery making her daughter watches imitating her techniques and benefiting from her occasional practical hints. Examples of such women potters is Abatan, a Yoruba woman potter famous for her pottery and mud sculptures. Abatan received no formal training and no deliberate

lessons. She absorbed very gradually, techniques and inspirations from constant observation of her mother at work. The same was reported of another woman potter, late Dr. Ladi Kwali an illiterate Abuja house wife, who possesses such a unique skill in traditional pottery, that the Ahmadu Bello University, Zaria awarded her an honorary Doctorate Degree. She demonstrated her rear skills through lectures and workshops extensively with the aid of interpreters in Britain, Germany and America.

In Kwali and other Gwari villages, pottery is done all year round. According to Cardew (1969) " it is a seasonal affair, produced during the dry season for local consumption". Cardew however stated that the best season for maximum production of traditional pottery is during the dry season. This is the time when most housewives particularly the older ones, produce pots for their own use in their house. The dry season is also a time when work on the farm is its minimum, most women then engage in pottery making.

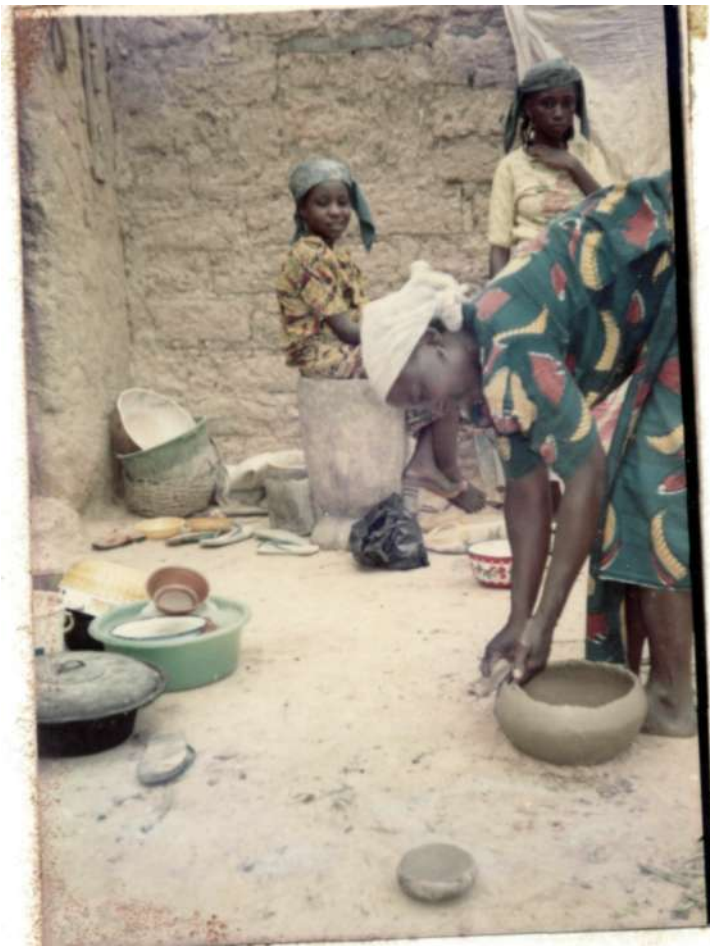
Like decorations on clothes, pottery decoration make use of the basic design and despite their primitiveness, it contains some fundamental virtues of all good pottery decorations. These women's decorative pots are expressive, and emphasizes the beauty and meaning and the shape of the pots. These decorations are done by the potters themselves who according to Heathcote (1974) " almost invariable succeed in enhancing the effects of their original inspirations". All their forms have a fine and concise expression of culture.

An interesting fact about these women's pottery decorations

is that almost all the designs are applied when the pots are in their leather hard conditions. This is with particular reference to the Gwari women. These women however produce functional and decorative pots for both domestic and religious purposes. Randa is the biggest size pot used for storing water, particularly in the North. It has a wide mouth and a short neck and a fairly narrow rim. It is used for storing water in a room or in a corner of the compound for general use. The Yorubas however call this type of pots "Amu". Tulu are used for storing alcoholic contents such as beer particularly by the women in the Southern part of Kaduna. They are of various volume and sizes and have long necks, fat bellies and narrow mouths, the smaller ones are used as drums. Kasko is produced in various sizes and used for cooking, serving food and other utilities. Others are used as flower pots in modern terms for decorative purposes.



POT MAKING BY A WOMAN IN HER COMPOUND



MOULDING STAGE OF POT MAKING



PILES OF POTS READY FOR SALE.



USED POTS FOR WATER STORAGE IN A COMPOUND

ESTABLISHMENT OF SMALL SCALE INDUSTRIES

Nigeria represents a classical example of displaced women from agriculture without a commutant absorption into the modern sector of the economy. There is an increase in the economic activities traditionally employing large numbers of women in small scale cottage industries which include weaving, dyeing, cloth manufacturing, trade and commerce. The control over income by many women was derived from marketing their own art works and handicraft products which has in recent times increased tremendously. However, the main avenue for women's participation in development is in the small scale industries. A brief example exist from the art works produced and marketed by women through the better life for rural women programme. Despite all the obstacles faced by this programme it was able to mobilise women for self-help projects in the small scale industries.

Small scale industry according to Sani Binta (1990) " is that which operates under limited amounts of capital in which its assets and liabilities could help in any way possible to obtain loans or assistance from any money market". A small scale industry is also a labour intensive employment, generating its own capital savings and capable of operating on a decentralised basis in rural areas. These industries are organised on a compound basis and are generally carried on a courtyard of houses owned by these artists who are often proprietors of such industries. Most women artists are small scale entrepreneurs and this has created job opportunities for several women because of the nature of their products.



SMALL SCALE TEXTILE INDUSTRY PROPRIETRESS IN KADUNA

Cloth weaving, dyeing, garment manufacturing and pottery are common artistic household activities of women in Nigeria. These women artisans typically produces the entire product from beginning to end. these products however varies depending on geographical and climatic condition of areas.

It is noticeable from independence that laudable policies have been formulated to encourage the sprouting of small scale ventures and therefore the activities of indigenous craftsmen. Unfortunately there has always existed a yawning gap between policy formulation and implementation. One will therefore wish that formulation of special policies are aimed at encouraging easier access of this women entrepreneurs to credit facilities. Properly organised and remunerated, artistic activities by women can provide a healthy source of income for the nation.

In line with the need to stimulate small scale industrial development, it was reported by Abuja Concord (1993) that the National Commission for Women in Abuja launched the Nigeria Association of Women Entrepreneurs. This association emphasizes the need to stimulate entrepreneurial spirit of women with a view to increasing their contribution to development. Some of their aims are:

- a) to develop a mechanism through which networking and information exchange among entrepreneurs could be promoted.
- b) to pull resources together and maximise women's outputs in order to increase their competitiveness;
- c) to provide avenue which would increase women's access to factors of production; and finally

- d) to intensify exchange outside women's usual environment with the view of widening the scope of their activities and reinforcing their confidence by stimulating their creative skills.

2.10 SUMMARY

Based on the problem of the research this literature review has covered aspects of development and what true development is, as it relates to women and their contribution to the development of art. It also covers early reviews on cloth weaving, cloth dyeing, cloth manufacture and pottery making. The review also covered different views held on women and the kind of art they produce. Small scale industries among women artist was also reviewed. And the potentiality of it creating employment and development of the economy, if avenues for this development are created.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 INTRODUCTION

This chapter focuses on the method and procedures that were used in the study. Important areas covered includes a highlight of the population of the study, presentation and description of the survey instruments and the procedure for the collection and analysis of the data.

3.2 SURVEY METHOD OF THE STUDY.

Survey research method deals with the studies of both large and small sample of a selected population. It aim at discovering the relative distribution and interrelation of such population. Survey research deals with the present situation, it is also oriented towards studying a fraction of a population generally called sample, even though the research efforts tend toward making accurate assessment of characteristics of the whole population.

As such a sample is normally preferred, and from its result inferences are usually made on the entire population.

Survey Research Method approach focuses on people and their beliefs, opinions, attitudes, motivations and behaviour. They are used for identifying present conditions and point to present needs. It is that which is used to find meaning and to obtain an understanding of the present condition, attitudes and beliefs. Adetoro (1986).

According to Johnson (1977). Survey is used to develop information on the opinion and characteristics of individuals in a population. In conducting a Survey it, is generally acceptable to select a sample rather than collection information from everyone in the population. A sample enables the researcher obtain information quickly and economically.

3.3 POPULATION OF THE STUDY

The population used for this study comprises traditional and contemporary Nigerian female artist in Kaduna state as contributors to artistic development. Respondents were randomly selected from heterogenous community of people from various parts of the country, resident in Kaduna. Random sampling done for this study was based on the assumption that they are representation of the population. On the whole a total number of respondents that supplied information on the questionnaire were one hundred and fifteen while that of the interview schedule mainly female were twenty_five. The questionnaire drawn was used generally on both sexes.

3.4 DESCRIPTION OF SURVEY INSTRUMENTS

In conducting a survey inclined research of this nature, there are various instrument that can be used in the data collection. The researcher is however, free to choose from being either a participant observer or a non_participant observer. Agar (1980) stated that participant observation is taking active part

in the aspect of the society being studied by observation and participation while non-participant observation is when one only takes record from what he sees happening or the responses he gets from informant without necessarily getting involved in the process. The research on the aesthetic qualities of hausa embroidered caps and garments by Ogunduyile (1985) made use of the non-participant observation method. He did not take active part in the production process of these items, He only collected the necessary data based on responses to the samples.

However for the purpose of this study the researcher choose to use the non-participant observation method. The data collection were made using the following instructions, interview, questionnaire and visual aids in form of photographs. Interview method of data collection was used to gather information about the contribution of woman art to development. According to Agar (1980); "it is expected aft individual to have some information about himself, his reactions and his environment." And the only way of getting this information is by asking questions in form of interview. Selitiz et al also noted that interview method can be used with almost all segments of the population. To aid the data analysis the interview questions were drafted in structure forms.

The questionnaire method of data collection was used to gather information about the contribution of women artist to development. the questionnaire has two sections A and B. Section A consists of eighteen questions while section B consists of 23 questions. The A questionnaire is for respondents who patronize

women's art works while the B part is for the women artist themselves. Due to the nature of the questionnaire (B part) refraining of the questions was necessary to get appropriate response. The use of an assistant aided in clarifying and clearly stating the purpose of the visit particularly to the traditional women artists. This is necessary since some respondents may not have formal educational background to enable them read the questionnaire.

Responses were indicated by ticking the appropriate response under each question. According to Selitz et al (1965) questionnaire can be administered to large numbers of individuals simultaneously. This enables it to cover a wider area and helps in obtaining information from more people. This is so since information can be gathered in a location to fill in the questionnaire.

Bruce (1978) in his own understanding of what questionnaire is noted that "it is possible to use questionnaire to measure what an individual likes or dislikes, what an individual thinks and also what an individual knows". He further noted that these information can be transformed into quantitative data by using the attitude rating scale methods. These are simply yes or no or provision may be made for stating approvals and disapprovals. However, a more standard outline will be employed to appropriate these responses, this outline is indicated below.

A Strongly agree

B Agree

- C Uncertain or not sure
- D Disagree
- E Strongly disagree

For the purpose of analysis, A and B were combined and D and E was combined.

Photographs will also be used as a research aid or instrument. These photographs were taken from samples of textile works produced by women. Collier (1976) stated photographs as legitimate abstracting process in observation. It is one of the first steps in evidence refinement that turns raw circumstances into data, that is meaningful in research analysis. Photography serves an illustrative function necessary for the study. The purpose is to administer the samples along with the photographs of the samples.

3.5 PROCEDURE FOR COLLECTION OF DATA

At the early stage of the study, the coverage for the research was based on the assumption that women are meaningless to development. Based on this assumption, the researcher was motivated to carry out a research on the contribution of women to art development. Visits were made to women artists in various locations within Kaduna. An official letter of introduction from the department and supervisor was presented to various organisations where information can be gathered e.g. Women's Commission Office, National Museum, etc. The letter however, explained the aims of the study, sought permission and cooperation

to enable the researcher get the necessary information. Individual respondents were also briefed on the aim of the study before administering the questionnaire. The questionnaire was delivered personally to the respondents.

3.6 PROCEDURE FOR TREATMENT OF DATA

The data collected from the instruments that were administered were analysed as below. Descriptive format was used for the presentation of responses from the interview made. Specific items were selected and tabulated for a more reliable analysis of key statements of the questionnaire. Raw scores were analysed in percentages by combining agree and strongly agree while disagree and strongly disagree were combined.

Photograph samples were analysed in relation to the art works produced by this women and how it can or has been contributing to the development over the years and how best they can be helped to improve on the percent technology. From the result of analysis, conclusions were drawn.

3.7 SUMMARY

This chapter presented the research methodology used. The population used and the description of the survey instruments used. Analysis for the data can be seen in detail from chapter four.

CHAPTER FOUR

4.1 PRESENTATION AND DATA ANALYSIS

This chapter contains the presentation, analysis and discussion of the data collected for the study, as well as the summary of the finding. Out of the 180 questionnaires administered, 160 were for the users of crafts produced by women artist in Nigeria development were only 102 responded well and out of 20 questionnaires meant for the crafts men only 13 responded well. The treatment on responses to various questionnaires are categorised in table 1.

4.1 Table 1: Percentage for personal data of the 115 respondents

RESPONSES	NUMBER	PERCENTAGE
Female	115	100
Nigerians	110	95.6
Foreigners	5	4.4
With formal education	101	87.8
Without formal education	14	12.2
Single	70	60.9
Married	45	39.1
TOTAL	460	400

From the above table, 180 questionnaires were administered, while 115 (about 63.9 %) respondents of 115 (about 100 %) were female. 110 (about 95 %) were Nigerians and the rest were foreigners. 70 (about 60 %) were single, while the rest were married. 101 had formal education while 14 had no formal education.

4.2 Table 2 : Percentage of works produced and preferred

RESPONSES	DESIGNING		WEAVING		DYEING		PRINTING		TOTAL	
Users	0	0%	29	28.4%	53	51.9%	20	19.6%	102	81.61%
Craftsmen	6	46.1%	5	38.4%	12	92.3%	0	0%	13	10.4%
TOTAL	6	4.8%	34	27.2%	65	52%	20	16%	125	100%

4.3 Table 3: Percentage of those who (a) inherited the skill; (b) Acquired it by chance; (c) Learnt it and those that Practice the Craft from (d)Childhood and (e) Adult Stage

RESPONSES	A	B	C	D	E	TOTAL					
Craftsmen	4	14.3%	--	9	34.6%	5	19.2%	8	30.7%	26	100%

From the above table, 9 (about 34%) learnt the craft,5 (about 19%) of the respondents got used to the craft since childhood , 8 (about 30%) of the respondents started this craft as adult while 4, (about 15%) acquired the craft through inheritance. Majority of the respondents that learnt this craft could be those that graduates from higher institutions of learning, whose through personal courage set up their own training school and or centres.

4.4 Table 4.: Percentage of Usage of the Craft

RESPONDENCE	GENERAL	CEREMONIAL	OFFICIAL	TOTAL
Users only	62 60.7%	16 15.6%	24 23.5%	102 100%
TOTAL	62 60.7%	16 15.6%	24 23.5%	102 100%

From the above table, 24 (about 23%) use this craft for official purpose, 16 (about 15%) respondents use it for ceremonial purpose while 62 (about 60%) respondents use the material for general purposes. This could as a result of its durability and convenience to our climatic condition.

4.5 Table 5: Percentage of those Attracted to these craft for various reasons.

RESPONDENTS	DESIGN	TEXTURE	COLOUR	CREATIVITY	TOTAL
Users only	27 26.4%	7 6.8%	13 12.7%	55 53.9%	102 100%
TOTAL	27 26.4%	7 6.8%	13 12.7%	55 53.9%	102 100%

Twenty-seven (about 26%) respondents were attracted to the materials for its design. These respondents attracted to the uniqueness and originality of the design where 7 (about 60%) were attracted to the textures, while 13 (about 12%) were attracted to the colours. 55 (about 53%) respondents were attracted to its creativity. These attractions could be as a result of the intricacies of all elements of designs which includes; lines, colours, shapes, space or spaces.

4.6 Table 6: Percentage of those who practice (a) Part-time; (b) Full-time ; (c) Spare time and those who work alone or employ others.

RESPONSES	A	B	C	YES	NO	TOTAL
Craftsmen	4 15.3%	2 7.6%	7 26.9%	4 15.3%	9 34.6%	26 100%
TOTAL	4 15.3%	2 7.6%	7 26.9%	4 15.3%	9 34.6%	26 100%

Table six shows that 4 (about 15%) responded to working at part-time, 2 (about 7%) responded working at full-time while the majority of the respondents work on spare-time. This could be that most of these women are civil servants coupled with their domestic work they have to perform, hence, cannot cope by working at full-time.

4 (about 15%) of the respondents indicated that they work alone and 9 (about 34%) responded that they employed the help or assistance of others. Those employed could be apprentice training under them or their relations.

4.7 Table 7: Percentage of location and finance.

RESPONDENTS	RESIDENTIAL	WORKSHOP	SITE	PERSONAL SAVING	BANK LOAN	GOVT. ASST.	TOTAL
Craftsmen	9 34.6%	4 15.3%	--	13 50%	--	--	26 100%
TOTAL	9 34.6%	4 15.3%	--	13 50%	--	--	26 100%

A total number of 9 (about 35%) respondents had their workshops in residential areas. The reason could be because of the fact that they cannot cope with these skills outside the home. 4 (about 15%) respondents, however, had their workshops at business centres. Most of the workshops are training schools or centres.

From the above, 13 (about 50%) respondents financed their businesses personally. This could be due to the fact that they do not get any government or organizational assistance. None of the respondents indicated getting Banks or Government loans.

4.8 Table 8: Percentage of Problems faced by female artist and problems of getting raw materials

RESPONDENTS	MARRITAL	FINANCE	PATRONAGE	SOCIAL	RAW MATERIALS		TOTAL
					LOCAL	FOREIGN	
Problems	4 15.3%	6 23.0%	3 11.5%	-	13 50%	-	26 100%
TOTAL	4 15.3%	6 23.0%	3 11.5%	-	13 50%	-	26 100%

From the above table 4 (about 15%) respondents face marital problems, 6 (about 23%) have financial problems while 3 (about 11%) responded that their problem is lack of patronage. None of them reported having social problem.

Another problem faced by these artists is that of getting raw materials. 13 (about 50%) responded that they get their raw materials locally while none of the respondents imports any raw material.

4.9 INTERVIEW SCHEDULE

The interview was focused on issues relating to the contribution of women artist to development. In order to secure the attention of those to be interviewed, who were met in their homes, the researcher had to introduce herself and the purpose of the visit to the respondents.

The interview started with questions as to whether the respondents see any feature for women in the development of arts. All those interviewed were optimistic but suggested that more enlightenment needs to be given.

There were diversified answers to the questions "can you say your talents as a female artist had contributed the development. if yes, in what ways has it?" Some indicated that it has helped them to financially support their family and contributed their own quota to developmental process. Another answer given this question was that, it has helped in projecting our cultural heritage. To some others, the rate of awareness among women has

made them realised their artistic skills. These opinions varied due to the diversity of individuals interviewed.

Opinions on one of the crucial questions of the interview dealing with how these women artists cope with their domestic activities, was quite a task. Some of the respondents were of the opinion that it has not been easy.

The family demands are too much, but they have managed to adjust at least on part-time basis. One of the respondents specifically said that she "employed staff to work with her".

A question on whether they consider themselves a born or self-made artist was asked. Twenty-two of the respondents believed that they were self-made artist while three were of the opinion that they were born artist. Respondents who believed that they were self-made artist, said that "they learnt the arts in a school, centre or an institution as a profession". From all indications, it is most likely that, these self-made artists acquired the skills for self-reliance and economic survival.

Questions on the peculiar problems of these women artist was asked. Response includes, lack of financial support, lack of Governmental support and the problem of patronage. Some respondents expressed their disappointment that since they started the craft, they have never been supported by the Government. They complained that they were been neglected and that the materials for the production were too expensive to acquire.

Another aspect covered by the interview schedule was on the contribution of women's arts to development. Most of the

respondents expressed a positive opinion concerning this issues, although there were some of the respondents who do not agree to the fact or statement that women have contributed to art, let alone development. Some of these women respondents were optimistic that women's art works can generate foreign exchange. Another positive opinion given was that fabrics made by these women, are usually in various colour combination, texture. And it carries a sense of prestige.

A respondent however expressed his own opinion saying that "more encouragement and support has to be given, for the contribution of women to be appreciated". Some of the samples of works produced by these women were photographed and documented.

4.10 AESTHETIC EVALUATION OF THE COLLECTED SAMPLES

The evaluation is based on some samples collected from these women artist, particularly in the textile industry. Some components of design such as colour, texture and shape of sewn materials were considered together with their creativity. These aesthetic function determines the economic value, for them to be accepted as contributory to the development of art.

The textile samples collected were products of women. For these samples, a contemporary technique were used in almost all the areas studied. These include weaving, dyeing, pottery and garment manufacturing, which reveals the creative ingenuity of these women. According to Oguntona (1993) "there is a happy

development in Nigerian textiles, because imported fabrics are now given way to home made ones", within the frame work of self reliance, a silent revolution has been going on with regards to local textile production based on the imagination and talents of our people.

4.11 PROBLEMS ENCOUNTERED DURING FIELD WORK

According to Spradley (1979) "there is need to established rapport with the informants before embarking on the actual collection of information". This is done to develop a sense of trust that will enhance a free flow of information.

On location of informants for the interview, the researcher sought permission for audience with the women informants before starting off with the interview. Before had to be taken, there were demands for cash. Some respondents did not however bother about any token given since they were enlightened on the importance of the research. The researcher did not bother about names or tribes of the respondents, rather the interview commenced after the normal greetings and introduction. Some of the respondents were willing to help, they even brought out samples of their works and expressed their believe that if financially supported it can contribute immensely to development. Taking photographs of these samples was however a difficult task, a lot of persuasions and token of cash were given.

Financial problems were also encountered in administering the questionnaire. Most of the artist felt the researcher was out

to exploit them, be stealing their techniques and ideas. After a period of apprehension the questionnaire was reluctantly collected and the information supplied were found to be insufficient in relation to some items in the questionnaire. Some respondents were unable to write their responses, especially in cases where the women were illiterate and in purdah. These led the researcher to collect the information in form of an interview.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 INTRODUCTION

Information in this chapter covers the summary of the findings of the study in relation to the objectives, methodology and procedures of the study. Based on these findings necessary conclusions and recommendations for future research purposes were made.

5.2 FINDINGS

From the data collected for the study, majority of the respondents see women's art works as means of contributing not only to artistic development but also to socio-economic development of the nation. Creativity of these individual women artists is a major source of achievement, as recorded from the responses of the informants. The present range of design, colour and style seen in most of these works have a strong creative instincts on both the users and the artist. Even though few objected to the fact that it has only contributory factor to development, a large percentage were optimistic that it is contributory to developmental processes.

Lack of patronage of these art works is also a problem most of these artists complained of. The patronage given is as a result of the current economic recession and not on patriotism. There is need however to appreciate the patriotic nature of our locally made products particularly from the

women artist.

Financial problem seem to be the main problem faced by these women. They complained that they work using their own personal money and that they need financial support from governmental bodies to enable them produce more of these works. Due to the cultural setting and role of these women, they tend to be domestically oriented. They produce these art works to keep them busy and also as a means of making a small income to support the family. Since they are not permitted to do any job outside the home.

It was gathered that respondents prefer ~~the~~ dyed fabric to any other material. The main reason being that the demand is increasing and its easy to market as compared to the hand woven materials which is made on commission. Both male and female garments are made from these dyed fabrics for casual and official wears.

Finally, there is need to approach the issue of women artist with adequate financial support especially when it concerns their contribution to the development of art.

Conclusions:

Based on the findings made from the analyses of the data collected for the study, the following conclusions are however made.

- 1 That women have contributed to the development of art, through the works produced.
- 2 The work produced can generate internal revenue earnings for the country.
- 3 Women do not get much encouragement from banks,

government. These is necessary to improve on their ways or means of production.

- 4 It is necessary to turn to the creative cultural and traditional capabilities of women's art as evolutionary base for economic development.
- 5 Emphasis should be made on the promotion of indigenous technologies of women art for industrial development.

SUGGESTIONS AND RECOMMENDATION FOR FURTHER RESEARCH

The following recommendations are made based on the findings of the study.

- 1 Further research is necessary in the documentation of women's arts and its contribution to the development of art.
- 2 Encouragement in form of motivational loans should be given to these artist, by collaborating with government and other organisation.
- 3 It is necessary to turn to the creative, cultural and traditional capabilities of women's art as evolutionary base for economic development.
- 4 Responses to the works collected by the researcher can be gathered to determine the level of contribution of such works.
- 5 A forum for promoting women artist should be established to organise exhibitions on an annual or by annual basis for these women.
- 6 To find the relevant role women artist can play in the current family support programme (FSP).

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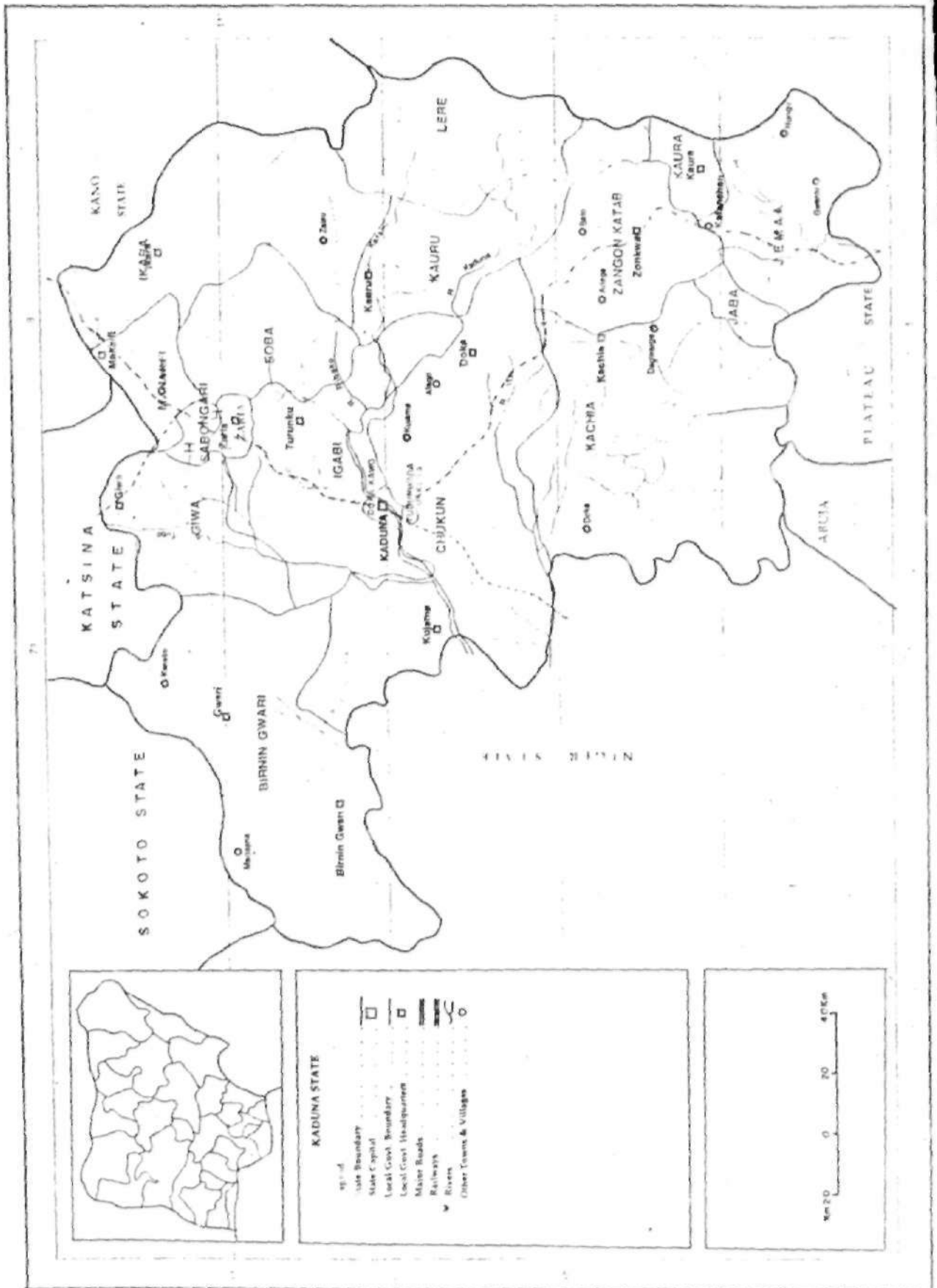
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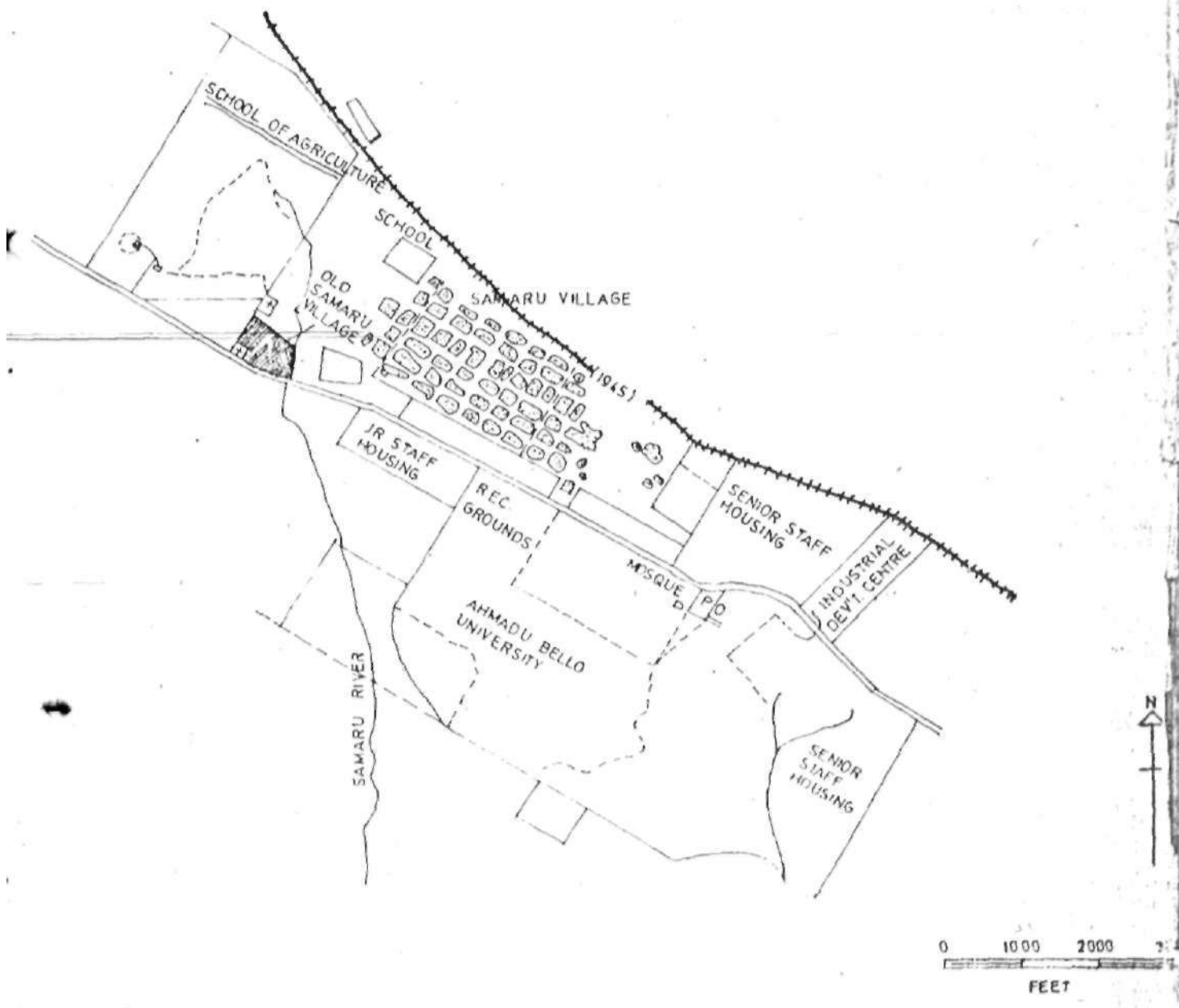
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33.15.1 KADUNA STATE - POLITICAL MAP





-  SAMARU NATIVE VILLAGE BEFORE 1945
-  SAMARU VILLAGE LOCATION - 1945



Yours faithfully,

F.ID/110/92

Date: 23rd June

1992

The Director,
National Council for Women Societies,
Abuja.

Dear Sir,

Miss Oyenike Kofoworola

The bearer, Miss Oyenike Kofoworola is a bonifide postgraduate student of this Department of Industrial Design, Ahmadu Bello University, Zaria. She is currently embarking on her field work in the collection of data for her thesis that requires the relevant information/assistance/^{which} your establishment can provide. Please oblige.

Yours faithfully,





Your Ref.

Our Ref. F.ID/110/92

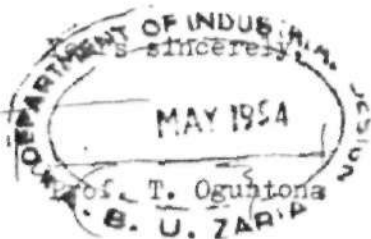
Date. 23rd June, 1992

The Director,
National Museums and Achieves,
Kaduna.

Dear Sir,

Miss Oyenike Kofoworola

The bearer, Miss Oyenike Kofoworola is a bonifide postgraduate student of this Department of Industrial Design, Ahmadu Bello University, Zaria. She is currently embarking on her field work in the collection of data for her thesis that requires the relevant information/assistance^{which} your establishment can provide. Please oblige.



DEPARTMENT OF INDUSTRIAL DESIGN
ABDUL BELLO UNIVERSITY
ZARIA

ID/110/92


Date: 18th March, 1992

The Director,
National Council for Arts
and Culture,
Kaduna State.

Dear Sir,

Re: ~~xxx/xxxx/xxxx~~ Miss Kofoworola, O. Oyenike is a bonifide
Postgraduate student in this Department. ~~xxx~~/She is pursuing ~~xxx~~her
Masters Degree in Industrial Design Textile Section,
~~xxx~~/She is now embarking on ~~xxx~~her field work in the collection of
data for ~~xxx~~her Thesis. I would be grateful for any assistance you
can give to ~~xxx~~her along this line.

Yours faithfully,


Dr. A. A. Abuhwan
Head of Department.

QUESTIONNAIRE

TOPIC: The Contribution of Women to Art Development.

This questionnaire is designed to find out the extent of women's contribution to Art Development. You have however, been selected as one of those who can help in answering some related questions.

- 1 Nationality
 - a) Nigerian []
 - b) Foreigner []

- 2 Sex
 - a) Male []
 - b) Female []

- 3 Educational qualifications
 - a) Elementary []
 - b) Secondary []
 - c) University []
 - d) No formal education []

- 4 Marital Status
 - a) Single []
 - b) Married []

- 5 Occupation
- a) Housewife []
 - b) Civil Servant []
 - c) Business []
- 6 Which of these art work do you prefer?
- a) Weaving []
 - b) Dyeing []
 - c) Printing []
- 7 Why do you like it?
- 8 For what purpose do you use it?
- a) Official purpose []
 - b) General purpose []
 - c) Ceremonial purpose []
- 9 What attracts you to this art work?
- a) Its creativity []
 - b) Design []
 - c) Texture []
 - d) Colour []
- 10 Do you see any future for women artists?
- a) Yes []

b) No

11 Do you find women's arts interesting?

12 Do you see these art as means of contributing to development?

13 Do you consider women artist as talented as men?

14 In what way do you think these women could be supported or assisted?

15 What financial assistance would you suggest for these women artist?

a) Bank loans

b) Personal savings

c) Governmental

16 What do you think the future holds for women in the development of art?

17 Would you support the idea of advising women to invest in garment industry?

a) Yes

b) No

18. How do you want these products to be marketed?

- a) Locally []
- b) Internationally []
- c) For tourists []

QUESTIONNAIRE

Topic: The contribution of women to art development

INTERVIEW SCHEDULE

This questionnaire is designed to find out the extent of women's contribution to art development. You are however, selected as one of those women who can help in answering some selected questions.

1 Nationality

- a) Nigerian []
b) Foreigner []

2 Educational qualifications

- a) Elementary []
b) Secondary []
c) University []
d) No formal education []

3 Marital status

- a) Married [] b) single []

- 5 Which of the products do you produce?
- a) Weaving []
 - b) Dyeing []
 - c) Printing []
 - d) Designing []
- 6 How do you acquire this skill?
- a) Inherited []
 - b) By chance []
 - c) Learning []
- 7 For how long have you been practicing this skill?
- a) Childhood []
 - b) Adult stage []
- 8 Do you practice it on
- a) Part-time []
 - b) Full-time []
 - c) Spare time []
- 9 What other skill or occupation do you have?
-
- 10 Do you work alone?
- a) Yes []

- b) No []
- 11 Do you require other people to help you?
- a) Yes []
- b) No []
- 12 Where is your workshop located?
- a) Residential []
- b) Workshop []
- c) Industrial site []
- 13 How do you finance your business?
- a) Personal savings []
- b) Bank loan []
- c) Government loan/assistance []
- 14 How are your products marketed?
- a) Direct to consumers []
- b) On commission []
- c) Middlemen []
- d) Others []
- 15 Have you secured any Government or organisational support?
- a) Yes []
- b) No []

- 16 What form of assistance do you need_____
-
- 17 What are the problems encountered as a female artist?
- a) Marital []
- b) Financial []
- c) Social []
- d) Patronage []
- 18 Can you say your talents as a female artist has contributed to development?
- a) Yes []
- b) No []
- 19 If yes, in what way has it?_____
-
- 20 Do you find it exciting to be a female artist?
- a) Yes []
- b) No []
- 21 Do you cope with artistic and domestic activities?
-

22 Do you consider yourself

a) A born artist

b) A self-made artist

23 How do you get your raw materials?

a) Locally

b) Imported

c) Others (please specify) _____