TRAINING AND ORGANISATION OF GOWN EMBROIDERS IN WUDIL, KANO STATE, NIGERIA

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DEPARTMENT OF FINE ARTS
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JUNE, 2016

DECLARATION

I declare that this dissertation entitled 'Training and Organization of Gown Embroiders in Wudil, Kano State, Nigeria' has been performed by me in the Department of Fine Arts, Ahmadu Bello University Zaria, under the supervision of Dr. (Mrs.) R.A. Nkom and Prof. M.P. Mamza.

The information derived from the literature has been duly acknowledged in the text and a list of the references provided; no part of this thesis was previously presented for another degree or diploma at any University.

_____ Date: _____

Isyaku Yahaya

CERTIFICATION

This dissertation entitled 'TRAINING AND ORGANIZATION OF GOWN EMBROIDERS IN WUDIL, KANO STATE, NIGEIRA' by Isyaku Yahaya meets the regulations governing the award for the degree of Master of Arts, Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This work is dedicated to my family for their love, patience and encouragement. It is also dedicated to my late mother who did not live long to enjoy the fruit of her labour. May Allah (SWT) grant her loving soul eternal peace, (Amin).

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ABSTRACT

Embroiders in Wudil are engaged in a new phase of production for global markets, though the process is too slow. Embroidery training system in Wudil should use new methods of organization since the demand for the product has created challenges to the system. The objectives set out for this research were basically on the organizational structure, training, materials and problems of the embroiders. Basically, questionnaire was the instrument used in collecting data and analyzed data are presented in table according to the objectives. It was found that hierarchy exists within the embroiders industry and the system of training is informal. most of the training is done while walking for the master who help the apprentices learned their trade or profession, in exchange for their continued labour for an agreed period after they have achieved measurable competences. Sometimes it is a kind of transfer of learning from father to son. Embroiders at Wudil have working materials available and each labour is associated with a particular material. For tailoring, the materials are essentially sewing machine and scissors. Embroider needs needle and threads, designers requires ruler, biro, nail, cardboard among others, while pressers need wooden handle and a trunk of tree where they spread the gown for beating. Embroidery as a trade, eradicate unemployment and provide numerous opportunities. It plays a significant role in the development of the economy of a country. The artisans also encounter problems especially with the marketing and the economy. Recommendations were offered by the researcher. The organization and administration of Wudil embroidery industry need to be restructured so that experienced and skilled craftsmen are given the opportunity to head the centre. It is recommended that government should open similar embroidery centres (but formalized) in other parts of Wudil to provide access for school learners to learn the craft.

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Definition of Operational Terms

The following terms are defined according to the way they are used in this study.

1. **Organization:** Perani, (1999) referred to organization as an association and managed to meet a need or to pursue collective goals. A group of persons associated by some common tie or occupation and regarded as an entity.
2. **Training:** Charles, (2000) views training as an organized activity aimed at imparting information and or instructions to improve the recipient's performance or to help him or her attain a required level of knowledge or skill.
3. **Embroidery:** It is the handcraft of decorating fabric or other materials with needle and thread.
4. **Gown:** It is large flowing Hausa dress known as Babban riga which is worn by men.
5. **Craft Industry:** A craft industry is a place where goods that are handmade by artisans or those skilled in a particular trade are produced. Craft industry encompasses goods that are handmade by artisans or those skilled in a particular trade.
6. **Raw Materials:** They are basic substances in their natural, modified, or semi processed state, used as input to a production.
7. **Tools and Facilities:** A tool is a device or implement, especially one held in the hand, used to carry out a particular function. Facilities use places, amenities or piece of equipments provided for a particular purpose.
8. **Embroidery Business:** It is the activity of making, selling or supplying of an embroidered cloth for money.
9. **Aska Biyu:** Two knives pattern gown
10. **Aska Tara:** Nine knives pattern gown
11. **Dan Mubuga:** A wooden handle used for beating embroidered gown
12. **Bugu:** Beating

13. **Abagayawa:** People of Gaya origin
14. **Habe:** Original inhabitant of the Sudan. It is a Fulani word
15. **Balakura:** This is Kanuri word meaning big town
16. **Mubaga:** A place where a embroidery are beaten.
17. **Uwar Mubaga: A** big wooden material made of trunk of tree where gown a place on for beating.
18. **Bawudiliya:** Embroidered gown of Wudil origin
19. **Bagobura:** Embroidered gown of Gobir origin

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Arts are ways of human life in which, according to Nkom (2004), man expressed his life entirely in the arts; Nkom further explained that culture generally includes religion, art and other social organizations of a group of people. However, differences in values and beliefs are expressed through languages, art works, dresses (including embroidery), architectural building and other visual elements and patterns which differentiate the cultures of people. Art is therefore considered as a vehicle of cultural transformation and social communication that cannot be separated from the day to day activities of life and living.

The concept of embroidery is viewed generally as a pattern that is sewn onto fabrics or similar surfaces with a needle and thread using the hand or sewing machine to make a variety of designs. Trowell (1975) defines embroidery as the art of stitching decoration on fabrics or similar material with a needle and thread. The decorations are sometimes outlined with pencil or pen or directly created on the fabrics. Cargill (1995) defines embroidery as the embellishment of fabric with the use of needle and thread. The writer further states that the practice of embroidery started thousands of years ago, and perhaps as early as clothes were worn by humankind.

Embroidery producers in Wudil are engaged in a new phase of production for global markets. They are using traditional techniques that attract western buyers, but the process is considered too slow and with low level of technology especially in the labour organization. Harcourt (1999) defines Craft as an occupation or trade requiring special skills, especially manual dexterity, an activity that involves making things in a skillful way by using ones hands. Perani (1999) refers to Organization as an association of people working together to achieve a certain

programme or goal, and acting according to definite procedures and rules. It is the internal ordering and coordination of interactions of more or less differentiated and autonomous parts of a whole caused by the structure of the whole. Holmes (1980) states that Labour is a physical work done by people, especially in contrast to that done by machines, and also to that done by working animals, it is most literally work done with the hand. It is work done with any of the muscles and bones of the body. Holmes' definition succinctly covers the meaning and scope of labour this study has in mind because of the use of the words 'physical activity'. Embroidery, as is well known entails the use of plenty of physical and mental energy by the embroiders. Mbagwu (1983) refers to Industries as place where production of goods from raw materials, expecially in factories. It involves some form of processing, or at least conversion of the primary materials into an intermediate form different from primary base before a final product is realized. Mbagwu (1983) also believes that the high quality of the products of Nigerian traditional industries and crafts, and the large amount of artistic and constructive expression they depict give false impression about the simplicity, or rather, crudeness of the tools and processes of their production. Therefore, they justify the sophistication and the complexity of their production.

Wudil town is the administrative headquarter of Wudil Local Government Area of Kano state. It is located in the southeast of Kano city. The distance from Wudil to Kano by road is about 42 Kilometers. Mutari (2012) states that Wudil town was founded by "Habe" of "Abagayawa" clan who migrated from Gaya to the foothill of Dala where they founded "Birnin" Kano. On their way to Dala Hill, some of them settled in Wudil and started blacksmithing. This happened around 900 A. D. According to another oral tradition, Wudil is believed to have owed its origin to three brave men namely: "Disai", "Daudu" and "Kwaiwa". These men lived in the southern part of the River Wudil, where they farmed and fished. Subsequently, as the town grew, hunters and fishermen

(from Argungu) came and also Fulani and "Bare-Bari" from Borno state followed. Bagauda who was ruling in Kano then, was reported to have sent for the three settlers to choose from among them one to rule the place. Disai and Kwaiwa decided to crown Daudu. Daudu accepted but suggested that his son should be crowned. This is the reason till today why every person ruling Wudil is called "Dan Daudu" (meaning Daudu's son). These facts have been documented by Kano state History and Culture Bureau.

Embroidery work in Wudil is an informal sector business organization. According to Fapohunda (1985) a business organization could be single proprietorship or a limited liability company. Fapohunda added that the single proprietorship (which exists in Wudil) was actually owned or managed by a single person, the proprietor who provides the capital and manages the business and enjoys all the benefits accruing from the business. Fapohunda (Ibid) gave the conditions associated with an informal sector. The conditions were low level of education of the workers, non-keeping of records (implies inability to measure profitability with any degree of accuracy), training is mainly technical and is directed to satisfying the need of a specific job, and lastly, no written working conditions.

Although hand-made embroidery is practiced in most parts of Hausa-land, according to oral tradition, the craft had been practiced by Hausas in Wudil centuries ago and is still being practiced as a trade (Mutari,op.cit). Written historical data for Wudil embroidery is not available. It is against this gap that the present research hopes to fill. The researcher decided to derive information directly from the embroidery workers in the town and for this reason, two old people were interviewed. The first, Malam Adamu 90 years old was interviewed by the researcher. Adamu is a practicing embroider who traced the existence of embroidery work in Wudil before his time, during the time of his parents who lived (over a hundred years back). Adamu added that there was

the existence of an embroidered gown called "Bawudiliya" that used to be made with hand sewn cloth called "Farin Kano". During Adamu's time, embroidery was mostly practiced in Hausawa and Kofar Yamma quarters only. The second person, who was over 70 years old at the time of the interview, is a designer and embroiders simultaneously. Commenting further, craft began in Wudil when the town itself came into existence centuries ago at Kofar Yamma (West gate) adding that later, places like Karofi, Hausawa, Safawa and a host of others took up the craft and have been practicing it up to today.

The embroidery works are done mostly by men in Wudil. Although, the number of women that are practicing this trade presently has increased tremendously. Most embroiders in the past treated the craft as part- time occupation and it is only in the dry season that one could expect them at home because of seasonal migration. However, owing to the fact that the craft had spread to a large extent due to market demand, the craftsmen now practice their work almost at all seasons. The growth of urban centers like Kano and Katsina and the presence of Qur'anic scholars contributed to the development of embroidery over a period of centuries. It was in the urban centres that large amounts of cloth and thread, as well as labour could be found Heathcote, (1974). It is Qur'anic scholars that adopted embroidery who are prevalent in these urban centres.

Therefore, the origin of Wudil embroidery could be linked to these cities, particularly Kano (which is near) and associated with Qur'anic scholars. That was diffused, perhaps in the late 19th century or early 20th century, by the migration of Qur'anic scholars from Kano city to Wudil. Haruna (2012) states that the buoyancy in the embroidery production in Wudil started during the political period (1979-1983) when politicians required embroidered gowns for distribution to supporters. Also, women's involvement in the embroidery industry could be traced to the same period. This research focuses on artisans, skills, labour and market in one area of Kano state

(Wudil), though some people consider it a remote part of the state, but it has a rich history of embroidery. There are two principal types of embroidery in Nigeria, particularly in Hausa land: Hand-sewn (using needle and thread) and machine-sewn (using sewing machine). The former predominates in the study area. Another classification is based on cloth. There is embroidery for men (gown, trousers and caps) and women clothes. This research is focused on the organization and training of the hand embroiders. Hand embroidery for women is not-existing in the study area.

Art education (researcher's specialization area) and embroidery which is a craft is relevant and related to the discus in Fine Arts. Man search for ways of expressing himself, the development of craft, especially embroidery pushes forward the cultural identity and ease communication. Kate (2008) observes that sometimes a fabric work may be better than paint in expressing the feeling that comes from deep inside us. At the same time, there can be no art unless someone has taken a material and crafted it into something else. Every time man creates, it is a combination of artists and crafts persons because of the use of skill in creation of something using hand. Tameel (2008) states that Art is not a separate "world" from craft. These two aspects are not entities themselves but rather they are specific aspects of all creative works. Embroidery is a learned skill; it requires discipline, practice and repeatability. Both Art and the craft (including Embroidery) are recreational activities of nature. According to Maikudi (2006) the creative idea of design had came into existence not only to control but to make available communication facilities that will increase progress and development among human beings. These activities are centered on design and creative adventures such as pottery, leather work, blacksmithing, basketry, weaving and embroidery.

This research seeks to identify and analyze how labour and the training system are organized within the embroidery industry in Wudil. Hand embroidery labour, particularly within the study

area, is organized amongst embroiderers (who do the stitching with needle and thread), designers (who make designs for stitching), tailors (who prepared the cloth for embroidery and complete it into a gown), pressers (who do the beating of the embroidered cloths), proprietors (those that control the business and invest their money in the production of the embroidered cloth) and dealers (who take the embroidered cloth to the market for sale). Many of the literary works on embroidery do not clearly discuss the organization and training aspect rather they concentrated on the past history with any emphasis on the present system of production. It is on the basis of this proposition that this study seeks to identify and analyze how labour and training are organized within the embroidery industry at Wudil.

1.2 Statement of the Problem

Embroidery producers in Wudil are engaged in a new phase of production for global market. The traditional techniques they are using attract buyers worldwide, but the training system and labour organization survive on informal arrangement that has made the production too slow because of the low level of technology. The problem of the study therefore is slow production and informal organization. This problem has led to this research, since the training system in particular and the industry in general is being threatened by new methods of organization and absence of record keeping. The demand for the product has created challenge to the system. It took the embroiders days or weeks to finish one gown and so when there is need for dozens or hundreds embroiders hardly finish the products within a short period of time because the system does not give room for mass production.

1.3 Aim and Objectives of the Study

The aim of the study is to identify and analyze the organization and training system in the embroidery of gown (Babbar Riga) in Wudil. The objectives are to:

i. examine the organization of the craft industry,

ii. find out the training process in gown embroidery,

iii. find out how embroiders obtain the tools and raw materials for work., and

iv. Identify the problems faced by the gown embroiders.

1.4 Research Questions

The following are the research questions developed to guide the study:

i. How is the gown embroidery business organized?

ii. What are the ways of training embroiders?

iii. Where and how do the artisans get their working tools and materials?

iv. What are the problems faced by gown embroiders?

1.5 Justification of the Study

Embroidery, particularly the hand-sewn type, is of considerable social and economic importance in Wudil. It is an informal organization where craftsmen are trained from time to time and they are engaged in new phases of production for world market. Despite this, little or no research has been done on it, particularly on the organization and training systems which are an important aspect of production. This inspired the researcher to conduct this research on the organization and training of embroidery in Wudil. The demand for the product has also necessitated the need to research into the system for more output and acceptability. Wudil local government was selected because of its large scale production of hand embroidered gowns.

1.6 Significance of the Study

This research on the organization and training of hand embroiders is significant because it is expected to promote the indigenous embroidery techniques and skills, with a view to

recommending ways of developing skills acquisition towards enhancing and marketing of the product within, outside and beyond the state. The findings and recommendations that will emerge from this work will contribute, academically because it will developed student's practical knowledge and historically the culture will be preserved, and development of hand embroidery and the organization of labour among all crafts men of the area of study. Furthermore, this study will pave ways for proper identification and understanding of the similarities and differences that exist between hand embroidery styles in other parts of the state that are different from Wudil.

1.7 Assumptions for the Study

It is assumed in this study that:

1. The informal trade is organized and has hierarchical structure.
2. There is a training system adapted by the group of embroiders.
3. The artisans get regular supply of tools and raw materials in the market to work with.
4. There are problems or challenges faced by embroider.

1.8 Scope of the Study

The study covers gown embroidery and focuses on the organization of the business and training of embroiders. It also covers such embroidery activities as stitching, tailoring, and pressing as well as the materials used (needle, thread, paper) in the production of an embroidery work. The study is limited to Wudil local government because of its rich history of embroidery in Kano state and beyond. Because embroidery is practiced in every part of Wudil, the town is divided into (4) zones, Gaban Komi, Yamma, Hausawa and Danya.

1.9 Theoretical Framework

Theories abound about the concept of organization and training. The work of Skinner (1930) in behaviorism however, offers a theoretical framework for this study. Skinner believed that the human freewill is an illusion and that any human action is the result of the consequences of the same action. This is what Skinner called the "principle of reinforcement" (p. 70). To provide training in any industry, reinforcement must be offered. So this is applicable to the organization of any industry. The Skinnerian theory of reinforcement suggests that any age appropriate skill can be taught using the following steps:

1 Clearly specify the action or performance the student is to learn.

2 Break down the task into small achievable steps, going from simple to complex.

3 Let the students perform each step, reinforcing correct actions.

4 Adjust so that the student is always successful until finally the goal is reached.

5 Shift to intermittent reinforcement to maintain the student's performance.

This study chooses this theory because the model is deemed relevant to this study because the steps proffered by Skinner cuts across both the training and organization variables contained herein. In support of Skinner, Piaget's (1973) learning theory emphasized schema (basic units of knowledge) as the basis for organizing past experiences which assist in the learning of new ones. Erikson (1960) identified the situation variables as factors that allow for successful interaction between the learner and environment. Along the same line, Malone's (2012) study of the organization of the embroidery industry in Damagaran dwelt on the variables of skills, reinforcement and finance. Malone stressed the importance of reinforcement as a vital parameter for assessing the success of the embroidery business.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter covers the following areas:

i. Embroidery in Art Education, creativity and cultural preservation

ii. The origin and development of Embroidery craft in Hausa-land.

iii. Training of embroiders.

iv. Organization of labour and administration.

v. Types of Embroidery.

vi. Tools/ materials, facilities and techniques of Embroidery.

vii. Economic benefits of Embroidery.

viii. Problems and prospects of Embroidery and embroiders.

ix. Empirical Studies

2.2 Embroidery in Art Education, Creativity and Cultural Preservation

In this age of academic consciousness and scientific development, adults, teachers and children, should have a clear image of the artist as a creative worker, and not a mere drawer, painter or sculptor. Looking at the creative person and the artist from this point of view makes one see and realize the human side of the individual which often tines those not comes through in his work. Linderman and Herberholz (1977) made this view clear when they stated that art education has suffered occasionally through the casualness of chance success, in many cases by the mere misunderstanding.

Sheer ignorance of what art is and mere misunderstanding of its social and technological role has led to all kinds of perversion of a most important and meaningful concept of art education. Wangboje (1990) noted that art education is concerned with creativity and encourages experimentation which leads to discoveries of how to use old things in new ways. According to Picton (1990) art education improves the quality of life and promotes employment and increases productivity in market. This observation shows the benefit accruing from art education training, which prepares an individual for effective participation in societal progress. Art education, embroidery and creativity are relevant and related. Maikudi (2006) the creative power of design had to come into play not only to control but to create communication facilities so as to avoid confusion and stagnation. These activities have centered on design and creative adventures such as pottery, leather work, blacksmithing, glass work, weaving and embroidery. We all search for ways of expressing feeling, developing craft, embroidery especially is just a way to push forward our cultural identity and ease communication.

Kate (2008) observes that sometimes a fabric work may be better than paint in expressing feeling coming from deep inside us .At the same time there can be no art unless someone has taken a material and crafted it into something else. Tameel (2008) states that art is not a separate world from craft. Every time we create it is a combination of artist and craft person.

2.3 The Origin and Development of Embroidery Craft in Hausa-Land

Heathcote (1972) observed three main types of Hausa embroidery practiced: Modern machine (i.e. sewing machine) embroidery. (b) Hand work in braid and metallic thread made to imitate patterns that can be seen on clothes brought back by pilgrims from Mecca. (c) Hand-sewn type, more properly Hausa, in that they have to some extent been developed in Hausa land itself.

This research particularly has to do with the third category which is hand sewn embroidery. This is the type that is predominant in the study area. However, in Zaria, Goddard (1970) observes that the number of people practicing hand embroidery have shrunk with competition from machine made and decorated clothing. On the origin of embroidery craft in Hausa-land, Heathcote (1974) noted that "beliefs among Hausa embroiders today about the beginning of their craft vary to a large extent according to the type of work they do. Some hand embroiders suggest eastern style, while machine embroiders understandably more often claim a western style origin".

Gostelow (2000) declares that the Hausas inhabit north-western Nigeria and southern Niger Republic. As with other groups in western Africa, they adopted Islam from the 14th century onwards. Gostelow maintains that the Hausa have for many centuries practiced intensive agriculture based on a strict rotation of crops. They produced more than enough food for their basic requirements and have therefore, had time to devote to handicrafts. The manufacture of woven fabric from locally grown cotton remains one of their main non-agricultural activities. Local cotton production is not enough; however, to satisfy current demand and traditional supplies have to be imported. This heavy demand for cotton fabric is exacerbated by the fact that some items of Hausa men's clothing are enormous. They wear trousers, tight-fitting brimless caps and voluminous gowns or rigas. The Hausa people of Northern Nigeria are known for their production of voluminous robes known as Babban Riga (Heathcote, 1972; Kriger, 1988; Lamb and Halmes 1980; Parami and Wolff, 1999), which are hand embroidery stitches with materials (mainly cotton and silk), styles and designs. Until recently, the embroidery of these robes was primarily done by men (Heathcote 1972, 1979) however, women have taken up this work in the past twenty years, as men have turned to machine embroidery and other occupations, though women generally sale their robes through male relations and dealers. Heathcote, (1972) presumed that embroidery by Hausas,

which at the beginning of the 20th century was an established craft, must have had an evolving, if not a fully evolved form in the 19th century. Many factors have enhanced the widespread of embroidery in Hausa-land.

Heathcote (1972) recorded that the first form of writing adopted by the Qur'an was that children are brought to the Qur'anic teachers and besides supervising the normal studies of their pupils, they also had some interest in the craft work for self sustenance. He further observed that most convenient craft that suited their career which could run simultaneously with their teaching was the art of embroidery. Heathcote (1972), believed that what encourage the development of Hausa embroidery over a period of some centuries had been extensive trade routes, the growth of large urban centers, the movement of craftsmen and materials and the presence of Qur'anic scholars. He stressed the role played by the Hausa cities, as he believe that, the more ornate that is highly decorated and elaborated forms of embroidered dress, required large amounts of cloth and thread, as well as labour. This is because it is in the cities that you find these three aspects readily. He also cited examples of Kano which he believed, inevitably attracted the best artists and created an atmosphere of competition so that the general standard of embroidery was maintained at a high level.

Goddard (1970) believed that in Zaria region, the widespread occurrence of hand embroidery was closely linked to farming because, the tools of the craft required little capital outlay and the only recurrent outlays were raw materials. The skills were easily acquired by most farmers, making use of family labour, and the craft could easily be taken up in the farmer's spare moments. Shea (1980) did not share the views of Hopkins (1973) that Kano's prominence in the textile trade in West Africa was due to external economies (such as efficient trading system) because of lack of cost-reducing technical innovations. Shea (1980) demonstrate that there were

very real cost-reducing technical innovations in Kano's textile industry, particularly in respect of large scale indigo dying. Shea (1982) argued that access to raw materials, large home market and an efficient distributive system could not solely explain the Kano's prominence in the cloth industry. He recognized: that 'the willingness and ability of the Kano producers to recognize their industries and to make maximum advantages of a technology which permitted significant economies of scale and to organize large centres of production which enable them to use efficiently the labour and capital resources at hand'.

According to Heathcote (1972) though hand embroidered garment could be bought in larger markets of Hausa-land, very few of the craftsmen who did the embroidery were to be found there and that many of these embroiders treated their craft as part-time occupation. The embroidery designs do have names. Heathcote observed that:

> Hausa names used for the design have arisen in various way. Some have been acquired from people other than the Hausa, some have been arrived at through a process of reading meaning into new or unfamiliar patterns, some indicates the place where a design originated, others are the names of embroiderers, droughts-men or customers associated with specific design. (p.79)

Heathcote also discovered that Hausa embroidered cloths had been traded to many parts of Africa, including Borno empire, the Cameroons, Ghana, Senegal, and Niger. However he did not specify when.

2.4 Training of Embroiders

Perani (2000) view training as an organized activity aimed at imparting information and or instructions to improve the recipient's performance or to help him or her attain a required level of knowledge or skill. Embroiders do more than just work with a needle and thread, creating decoration on clothing and other types of apparel. There are numerous embroidery styles and traditions to learn, so aspiring embroiders have many opportunities to expand their expertise in the

craft. Kabiru, (2014)The profession of embroidery at Wudil is learned or trained through apprenticeship, most of their training is done while working for an employer who helps the apprentices learn their trade or profession, in exchange for their continued labour for an agreed period after they have achieved measurable competencies. Sometimes is a kind of transfer of learning from father to son. Some embroiders train their children so that they could continue the occupation when they get older.

Training of embroiders in Wudil is mainly technical and it is directed to satisfying the need of a specific job, and lastly no written down conditions of work. Training can include making, sales and services tactics of embroidered goods and more. Callaway (2012) There are not any formal education requirement for the training in most circumstances, although some employees of embroiders might seek someone who have specialized knowledge obtained through varied daily activities, technically trained employees are more likely to have the confidence and skills necessary to perform their job at a high level. This improve employees morale and efficiency. Sectors that offer technical training gain from reduced operating costs and a better reputation for quality.

2.5 Organization of Labour and Administration

Heathcote (1979) organization of labour or specialization is an important feature of embroidery and six sectors or areas exist: proprietorship, tailoring, designing embroidering, pressing and retailing. The proprietor happens to be the controller of the business because he buys the clothes, give to the tailor to prepare them for embroidering and then send the prepared cloths to designers. After, they are given to “Zargo” and “Asake” embroiderers. After embroidering, they are sent to the tailor again for completion into gowns. Then, the embroidered gowns are sent for local pressing “Bugu”. However, some people may adopt modern pressing system, using pressing

iron. Then, the proprietor gives the embroidered gowns to the dealer for sale. Also, they can be bought directly from the proprietor. Some activities are performed simultaneously by a person. For example, a proprietor can be an embroider, a tailor, a designer or a dealer. However, pressers specialize only in pressing the already made gown or cloths. In embroidering, women predominate in "Zargo" work. They are very few in "Asake" work, perhaps, because it is difficult to learn because of its complication.

Maiwada (2004) for each type of labour is associated with particular types of materials. For tailoring, the material is essentially sewing machine. Others include scissors, threads and a stool to sit on. The design is done with pen, ruler, nail (Kusa), needle (Allura), paper (Takarda) and card board (Kwali). For embroidering thread and needle are used. The local cotton thread (used in the past) essentially from Zaria has stopped being used, factory prepared threads is used now. The materials used for pressing are "Dan Mubuga" (which is a hard wooden handle used for beating the gown), "Uwar Mabuga" (which is made with a trunk or large branch of a tree and it is where the gown is placed on for beating) and watering.Kano state local government journal, (2014), embroidery work can be done on any fabric but "Shadda" (Brocade) is commonly used for gown embroidery in Wudil. Administration according to Crocker (2005) means process or act of organizing the way that something is done. Basically, what is needed for effective embroidery business include training, business plant, financing work space and equipment and supplies. Coles (2001), for a successful embroidery business one must obtain training through apprenticeship on mechanical training, this will enable one to acquire the skills needed for the craft. Some companies especially those associated with machine embroidery offer video training or publish manuals for distance training. Secondly create a business plan for year embroidery business with help from specialist or any other business consultant. A copy of your business plan may be needed if you will

finance your embroidery operation, choose in business structure for your embroidery business. The business may be structural as a sole proprietorship or partnership depending on your capacity. Prepare a work space in your home, rent o purchase a store front or building for gown business. The space must be of sufficient size for your materials and other labour group members.

2.6 Types of Embroidery

Technically, embroidery can be broken into two major categories-hand (using needle and thread) and machine (using sewing machine). Abubakar, (2005), hand embroidery can be traced back to the beginning of clothing, and cultures often can be identified by their adornments. As a society became more stable and prosperous, the people have more time and resources to create embellishments and add adornments to clothing, linens and furnishing. Technology also plays a part in making supplies more affordable and easier to obtain. Some techniques are known by the stitch or thread they use such as two knives, eight knives and nine knives etc. other techniques are named after the place they originated from or associated to a particular name of person e.g. Bawudiliya and Bagobura. It can get confusing because the techniques might be known by a varied of names or in a compilation of several types of embroidery. Hand embroidery has been around much longer than you might imagine.

Ada (2012), there are embroidery machines dating back to the 1800's, today technology has made it possible to have incredible machines for commercial and home use. Many people own machines that will do everything from a few decorative stitches to complex designs in a multitude of colours. It is noted that there is relationship between hand and machine embroidery in term of pattern and design which sometimes are the same and have the same name. Machine embroidery is faster but less durable in term of quality.

2.7 Tools Materials, Facilities and Techniques of Embroidery

Buvinic (2000), a tool is a device or implement, especially one held in the hand, used to carry out a particular function. Facilities are places, amenities or piece of equipments provided for a particular purpose. Material on the other hand is a substance from which something is made or can be made. Technique is a way of carrying out a particular task, especially the execution or performance of an activities work or a scientific procedure Mutari (2003). Basically, the techniques required in embroidery in Wudil are having the design on the fabric being done with the aid of pencil, pen, ruler or any other alternative for instance, a design knives pattern with circle on the front and back of the gown with side slaves and a rectangular neck opening could be created on the gown. A design can also be made on a paper and later transfer it on the gown.

Brown (1999) some aspects of the gown are separately treated in terms of stitchery before they could be patched together to form one flowing gown. Another technique is that, at the top of gown a rectangular neck hole is cut and partly filled with a triangular panel of needle weaving which is inset to the weaver's right side. A layer panel of cotton fabric, the same as the main ground of the gown is added to the front. The applied panel is sometimes left upon at the top to form a massive pocket. The panel is embroidered with thread before or after application to the main ground. A spiral or circular motif is embroidered on the front of the gown, below the right shoulder, with a similar embroidered motif at the centre back. Circular motifs are a prominent feature of Hausa embroidery and often appear in Wudil designs. They are made by cutting circles in the cloth, turning the cut edges under and filling the space with needle weaving.

Garba (2014), embroiders and designers usually worked inside Zaure or Shago or sometimes they work under the shade of tree. For tailors, beaters and designers they work inside Shago and sometimes they even work in their houses. Dealers do not have a specified working

place. They move from one market to another on the process of selling the embroidered dress. Mack (2000), for each type of labour is associated with particular types of materials. For tailoring, the material is essentially sewing machine. Others include scissors, threads and a stool to sit on. The design is done with pen, ruler, nail (Kusa), needle (Allura), paper (Takarda) and card board (Kwali).For embroidering thread and needle are used. The local cotton thread (used in the past) essentially from Zaria has stopped being used. Factory prepared threads is used now, namely:-

1. Mai Bindiga - (gun brand)
2. Mai Anga - (anchor brand)
3. Mai Kugiya - (hook brand)
4. Mai Lamba - (Number brand)

The materials used for pressing are "Dan Mubuga" (which is a hard wooden handle used for beating the gown), "Uwar Mabuga" (which is made with a trunk or large branch of a tree and it is where the gown is placed on for beating) and watering. Embroidery work can be done on any fabric but "Shadda" (Brocade) is commonly used for gown embroidery in Wudil.

2.8 Economic Benefits of Embroidery

According to Ann (1999) artisans working in rural areas are affected by factors not relevant to their urban counterparts. Whereas urban – based artisan industries employ significant members of both men and women on full time basis, rural based artisans tend to work part-time. This has both positive and negative implications for embroiders. On the positive side, handcraft employment can complement agricultural labour, without necessitating migration. In Wudil, for example, where several people produce majority of embroidery, the sales of these crafts represent 25% of total household income, according to the embroiders interviewed by the researcher. Bryan

(1993) maintains that there are economic potentials represented by traditional craft (especially embroidery) in terms of employment opportunities, small business enterprises, trade and tourism, and the potential of crafts development to enable local people to improve their well-being without depleting renewable natural resources. Nenjel (2001) craft development can represent constructive, positive, contribution to the development of alternatives to resources. Although research on organization and training in Embroidery is limited, available evidence provides clear indication of the actual and potential economic clout represented by handcrafts within the economics of developing nations (Trowell, op. cit), even though handcraft products are considered as traditional works, there are many advantages and benefits in it. Examples include the following:

i. Improvement on creativity and skills: Aliyu (2013), whatever talent or skills that one possesses, can be sold to the customers if it meets the demand and quality requirements criteria set by customers. Embroiders have to create handcraft product with their knowledge and skills. At first stage, one may make some mistakes, but practicing and improving the creativity can be surely achieved. With proper skills and development, there is a definite chance to grow interest and skills.
ii. Source of money and for self-employment: Mack (2000) craft work is one of the best ways to eradicate unemployment. It provides numerous opportunities to explore the skills and talents of Embroidery. Women, who are home makers and the unemployed people, can spend their leisure time in learning handcraft skills to earn an income. Generation of income depends upon the quality of skills that you have resources and investment one allots to the handcraft business. It is also necessary to find out niche market and target audience to earn high amount of income.

iii. A force for Economic Growth: Schildkrout (2013) handmade products form a small scale industry or cottage industry can be easily marketed with the help of trade fairs and exhibitions that showcase the unique products to the world. Selling unique products or decorative handcrafted items can also be achieved by employment generation and proper transformation of local raw materials into useful products.

iv. Environment Friendly: Picton (2000) one of the most attractive things of handcraft items is their eco-friendliness. Wood pieces, recycled plastics, bottles and other waste materials are converted to beautiful pieces of handcraft items. They are not machine-made, hence they require less amount of energy and give minimum amount of waste output. Most of the hand made products are more biodegradable and environmental friendly than factory-made products. It is also completely free from hazardous materials and chemicals.

v. Quality and Durability: Boser (2011) only hand made products of good quality arrive to the market. Hence, people can completely trust and buy them. Usually, handcrafts are unique because creativity plays an important role in this business. Due to the uniqueness factor, the design and craft works really amaze many buyers all around the world. Charles (2006) opines that Embroidery plays a significant role in the development of the economy of a country. These include preserving cultural inheritance, employment generation, transformation of local raw materials into useful goods and supplies to meet the needs of both rural and urban communities. Boser added that handcrafts also have great potential as they hold the key to sustaining not only the existing lot of millions of artisans spread over length and breadth of the country, but also the increasing large number of new entrants in the crafting activity.

2.9 Problems and Prospects of Embroidery and Embroiders.

The people of northern Nigerian have long been known for their production of voluminous robes known as Baban riga (Kriger 1988; Heathcote 1972; Lamb and Holmes 1980; Picton and Mack 1979, Parani and Wolff 1999), which are hand embroidered in a range of embroidery stitches, materials (mainly cotton and silk), styles and designs. Until recently, the embroidery of these robes was primarily done by men (Heathcote 1972), however, women have taken up this work in the past twenty years, as men have turned to machine embroidery and other occupation, though women generally sell their robes through male relation or dealers.

The major problem of embroiders and embroidery today has to do with marketing. Other problems have to do with the economy, some with changing dress fashions among the youth who prefer western-style clothes, and others have to do with restriction of women's access to markets. Currently the supply of embroidered gowns seems to exceed the demand, Babban riga are too many now. There are not enough customers to buy them, even if you want to sell a babban riga for N10, 000, it would be difficult to get the N10, 000. Even those who come from Abuja and Lagos to buy (i.e. dealers) will only buy them for N8, 000. So instead of embroiders getting N1, 000.00 to N2, 000 profit, it is difficult for them to even get their money back. Women also had problems when giving completed Babbar riga to dealers to sell for them. Sometimes they will give the riga to dealers, fail to get their money and they will not get the riga back. This problem has to do with the fact that adult married women do not sell their work in local markets because of the practice of seclusion; they are particularly vulnerable to this problem. Despite these problems, hand-embroidery has become a principal occupation for Wudil people and Hausa land at large and the following prospects can be realized out of it:

Embroidery is one of the best ways to eradicate unemployment. It provides numerous opportunities to explore the embroidery skills and talents. Women who are home makers and unemployed people can spend their leisure time in learning handcraft skills to earn good income. Income generation depends upon the quality of skills that one has, the resources and investment allotted for the handcraft business. It is also necessary to find out niche market and target audience to earn high income.

Charles (2006) avers that Embroidery plays a significant role in the development of the economy of the country. These include preserving cultural inheritance, employment generation, transformation of local raw materials into useful goods and supplies to meet the needs of both rural and urban communities. Handcrafts also have great potential as they hold the key for sustaining not only the existing lot of millions of artisans spread over the length and breadth of the country, but also the increasing number of new entrants in the crafting activity. When people are employed gainfully in villages, the migration of people from rural to urban areas will reduce. The acute problems of housing, sanitation, education, transport and health will be reduced in urban areas. Small scale industry does not require much capital and high technology. It is suited to the traditional economic set up. Embroidery industries make effective use of local raw materials which also promotes primary industries like agriculture and mining. Traditionally, women are not encouraged to work outside their homes, cottage or small scale industries like carpet weaving, candle making; embroidery can be established in houses and women can be gainfully employed. This increases active labour force.

Educationally, embroidery will be useful in entrepreneurship education currently being implemented in most secondary schools and colleges (Federal Ministry of Education 2013), embroidery has been a school subject in some countries, for example, in Sweden it was made

compulsory since 1955. Brown (1999) taking part in craft classes (including embroidery) is likely to be enjoyable in children and could help boost their confidence in their own abilities. It will also develop student's practical knowledge, and their ability to solve practical problems through knowledge of difference working processes.

2.10 Empirical Studies

Adamu (2006) has conducted a similar study on embroidery titled "Comparative studies between hand and machine embroidery in Jajira Ungogo Local Government, Kano State". The target population for the study consists of all hand and machine- made embroidery workers, totaling about sixty locations in twelve areas within the town. The sampling technique used for the research was random sampling technique, in selecting both the locations and the respondents. The researcher randomly selected some areas and three respondents were selected from each. Descriptive research method was used for the study because the researcher believes that the method described systematically the facts, qualities and characteristics of a given population. The study uses chi-square (x^2) test, so as to understand the level of significance in comparative analysis of hand and machine made embroidery craft.

The instrument used for the study was photographs, oral interview, and observations in order to physically and reliably collect data from the sources. Both hand and machine embroidery in Jajira are being practiced mostly by both the old and young ones. The circumstances that lead to their learning and practicing the hand and machine embroidery crafts is apprenticeship.James (2007) studied the division of labour in the embroidery of Damagaram; using five embroiders as sample, he discovered that time for embroidery work was not scheduled and an apprenticeship system existed. Similar, Jatau (2011) suggested that the embroidery industry in Yaounde faced problems in the area of acquiring modern tools and the marketing of finished products. The present

study's findings are similar to the work of Adamu (2006), the target population for the present work is embroiders and their groups in Wudil but the researcher sampled five embroiders for the purpose of this research. Most of the previous studies employed a survey research design, the present study uses the descriptive research method because all the information gathered by the researcher are descriptive in nature.

Mutari (2009) also carried out a similar research titled "gown embroidery in Sanka quarter, Dala Local government Kano state". The target population for the research consists of all the gown embroiders in Sanka. The sampling technique used for the study was random sampling technique, first instrument (questionnaire) was administered to the subjects personally by the researcher, and the embroiders' response rate was high compared to that of designers. The previous study was experimental research study which required pretest and posttests in true or quasi design, and questionnaire was employed as instrument for data collection, which is not in line with experimental research study. The present study is descriptive in nature and used interview, observation and questionnaire as instrument for data collection.

Mutari's (2009) study revealed that the major relationship that exists between the hand and machine embroidery is in the design in which some patterns are similar in their outlook, also some products share the same name. The study also found out that the machine embroidery is more for beautification and even the common man can possess them.

2.10 Summary of Literature Review and Uniqueness of the Study

The previous studies reviewed were in support of the view that the origin of the craft of embroidery was as a result of contact between Hausas and the Arabs via trade routes .Studies also share the opinion that hand embroidery is more durable in terms of quality. Also one of the authors (Mutari, 2009) notes that there is relationship between hand and machine embroidery in terms of

pattern and design which sometimes are the same and have the same name. What makes the present study unique and different is that in the review, the researcher was able to identify the following facts:

The people of northern Nigerian have long been known for their production of voluminous robes known as Baban riga (Kriger 1988; Heathcote 1972; Lamb and Holmes 1980; Picton and Mack 1979, Parani and Wolff 1999), which are hand embroidered in a range of embroidery stitches, materials (mainly cotton and silk), styles and designs. Until recently, the embroidery of these robes was primarily done by men (Heathcote 1972), however, women have taken up this work in the past twenty years, as men have turned to machine embroidery and other occupation, though women generally sell their robes through male relation or dealers.

Gostelow (2000) declares that the Hausas inhabit north-western Nigeria and southern Niger Republic. As with other groups in western Africa, they adopted Islam from the 14th century onwards. Gostelow maintains that the Hausa have for many centuries practiced intensive agriculture based on a strict rotation of crops. They produced more than enough food for their basic requirements and have therefore, had time to devote to handicrafts Heathcote (1979) organization of labour or specialization is an important feature of Wudil embroidery and six sectors or areas exist: proprietorship, tailoring, designing embroidering, pressing and retailing. The proprietor happens to be the controller of the business because he buys the clothes, give to the tailor to prepare them for embroidering and then send the prepared cloths to designers.

Kabiru (2014) the profession of embroidery at Wudil is learned or trained through apprenticeship, most of their training is done while working for an employer who helps the apprentices learn their trade or profession, in exchange for their continued labour for an agreed period after they have

achieved measurable competencies. Sometimes is a kind of transfer of learning from father to son. Mutari (2003), basically, the techniques required in embroidery in Wudil are having the design on the fabric being done with the aid of pencil, pen, ruler or any other alternative for instance, a design knives pattern with circle on the front and back of the gown with side slaves and a rectangular neck opening could be created on the gown. A design can also be made on a paper and later transfer it on the gown. These and many more made this study unique. The study is also unique because it examines the product's process making and the training system involved at the same time.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

In this chapter, the researcher discusses the research design, population to be studied, sampling techniques,(instrumentation) sources of data and data collection procedure and explains data analysis.

3.2 Research Design

This research is purely quantitative and adopts descriptive design. This method describes- systematically- facts, qualities and characteristics of a given population. Secondly, the information at hand is descriptive in nature. Adetoro (1997) explains descriptive research as the type that find relationship that exists, opinions that are held, processes that are going on, and effects that are clear or obvious, and general direction in which a situation is changing or developing. Descriptive method is used to describe a situation or an area of interest in order to obtain the understanding of the present condition.

3.3 Population and Sample

The population for this study comprises all the head embroiders, who have group of apprentices organized traditionally that consist of nine hundred and ninety eight (998) persons. Three hundred and five (305) embroiders, four hundred and forty (440) proprietors, one hundred and three (103) tailors, fifty (50), pressers and one hundred (100) designers. The sampling was done by using random sampling technique because the population is finite. Sambo (2008) in Mohammed,(2013) reports that simple random sampling technique is ideal for the fact that it afford each member in a population an equal and independent chance of being selected for a study. The researcher sampled five (5) head embroiders in Wudil Local Government for the purpose of the study. The subjects were proprietors, designers, embroiderers, tailors and dealers.

As embroidery is practiced in every part of Wudil town, it is difficult to separate the different quarters. However, the town is divided into 4 zones. This study randomly selected the respondents from the four (4) zones of Wudil embroidery centres: (1) ***Gaban Komi***: it is located in the north western part of the town. It consists of Western part of Gaban Komi, Makwalla, Unguwar-Makada and Unguwar 'yan Koko. Fifty (50) respondents were used. (2)***Yamma*:** This covers the western and south western parts of the town. It consists of southern part of Kofar Yamma, Kankarofi, Magangara and Yan Daudu. This has fourty (40) respondents. (3) ***Hausawa*:**Thirty (30) respondents were sampled and the zone covers largely the north and northeastern parts of the town which embraces Hausawa, eastern Gaban Komi, Dafawa, Dugurawa and Abuja quarters, and (4) ***Danya*:** This zone is located in the southeastern part of the town and consists of Unguwar Danya, Southern Abuja and Eastern Kofar Kudu quarters. Also thirty (30) respondents were used.

3.4 Research Instruments

Research instrument in a scientific research work refers to the items or techniques employed to enable the researcher to obtain the required data which will subsequently be analyzed to arrive at the needed information for the study. The research instruments adopted for this study were:

(1) Oral interview,

(2) Observation and

(3) Questionnaire.

These instruments were found to be suitable for the different sets of embroidery workers, proprietors, designers, embroiders, pressers, dealers and tailors.

3.4.1 Validity of the Instrument

The validity of the instrument was established by testing the questionnaires on the respondents and the outcome was successful. Professionals, mostly the researcher's supervisors, scrutinized the instruments and proffered invaluable suggestions prior to and after the pilot study.

3.4.2 Pilot Study

A pilot study was conducted at Jajira embroidery centre, Ungogo LGA, Kano state. Four embroiders were sampled. The finding revealed similarity of Jajira embroidery with that of Wudil. The pilot study was undertaken purely as a prototype to explain everything in the study. This part of the study revealed that training of embroidery in Wudil is technical in nature and it was learnt through apprenticeship. Materials, techniques and labour organization were also observed by the researcher. The study also revealed that while men are dominating in Asake embroidery, women are more in Zargo work.

3.5 Data Collection Procedure

Copies of questionnaire were administered by the researcher to the different groups of respondents. The researcher held discussion with some local embroiders, dealers and other resource persons who are keepers of the craft. Oral interview was conducted in addition to observations during the visit to enable the researcher get first hand information. All data collected in this study was analyzed and presented using percentages; through the use of camera, all the necessary items to be observed were photographed and documented in this study. Detailed sketches and designs, where necessary, were provided as they relate to the study.

3.6 Data Analysis Techniques

In an attempt to achieve the objectives of this study, which is on organization and training of gown embroiders, all data collected in the study area were analyzed using Feldman's (2000)

approach to data analysis. The approach uses four stages of analysis: (i) description of work (ii) interpretation (iii) formal analysis and (iv) evaluation.

CHAPTER FOUR

RESULT AND DISCUSSION

4.1 Introduction

This chapter focuses on the analysis and discussion of the data collected. The data, which is presented in tables was collected from 27 respondents. It is divided into four sections according to the laid down objectives of this research. The first addresses the organizational structure of the gown craft industry as it affects production and other activities. The second deals with the training aspect, the third looks at materials, tools and facilities while the fourth deals with the problems encountered by embroiders. The objectives of the study are carefully highlighted in the body of the discussion, to assess whether they are achieved or not.

RQ. 1: Asks: How is the gown embroidery business organized?
Table 1. Presents the result

4.2 Results

4.2.1: Organization of the Gown Craft Industry

Table 1: Organization and Administration of the gown craft industry

Item	**Response**	**Frequency**	%
Is there hierarchy in the organization?	Sometimes	10	37
	No	7	25.9
	Yes	10	37
Who is the head?	The skilful	8	29.6
	Shop owner	9	33.3
	Capital owner	10	37.0
How did he become head?	Because of his capital	12	44.4
	He owns the shop	4	14.8
	He is perfect in the work	7	25.9
	He is older	4	14.8
What do you call a beginner?	Trainee	23	85.2
	The learner	4	14.8
Person who qualifies as embroider	Perfect	20	74.1
	Graduate	7	25.9
How does he set his own shop?	Rent the shop and buy materials	16	59.3
	Own the building and buy materials	11	40.7
Any rules and regulations?	Yes	20	74.1
	No	5	18.5
	Sometimes	2	7.4

Source: *Field Study, 2015.*

In table1, Item 1, 37% of the respondents indicated that there is hierarchy in the organization, 25.9% of the respondents said there is no hierarchy in the organization while 37% indicated that hierarchy sometimes exists in the organization. Item two of the same table shows that 29.6%, believed that the most skillful person among embroiders is the head, 33.3%, agreed that the shop owner is the head, while 37% are of the opinion that the head is the owner of the capital. Item three shows that 44%, believed that the head is heading the group because of his capital, 14.8% agreed that the head became the head because he owns the shop. 25.9% answered that the head became head because he is the most skillful. Fourteen point five percent (14.5%) believed that the head became the head because he is older. Item four shows that 85.2% of the respondents call a beginner 'the trainee', while 14.8% of the respondents call a beginner 'the learner'. Equally it can be seen from Item five of table one 74.1% respondents agreed that the person who qualifies as embroider is the most skillful, while 25.9% call the person who completes his training as 'graduate'. Item six shows that 59.3% agreed that to set a shop one must buy the materials in the market and rent a shop, while 40.7% believed that you have to own the building and buy materials in the market. In item seven the responses revealed that 74.1% believed that there are rules and regulations for learners in the organizations, 18.5% do not agree that there are rules and regulations, while 7.4% believed that sometimes there are rules and regulations.

Responses on the table above show that there is organization, since there is hierarchy as represented by 37% of the respondents as against 25.9% which says there is no hierarchy. Mostly the owner of the capital is always the head and it is often so because he has the capital. Very few of them become the head of the organization because they have the advantage of owing the shop. They have trainees who are known as beginners in the group and when they are qualified they set their own shop by renting a shop in order to be independent. On a similar note in column six (6) of

table 1 above, the higher percentage of 74.1% agreed that the organization has peculiar rules and regulations that involves discipline, wages and rewards.

RQ. 2: Asks: How Embroiders are trained?

The table 2, Presents the response of the sampled participants

4.2.2 Training Process of Embroiders

Table 2 Training Process of Embroiders

Item	Response	Frequency	%
Do you have leaner or you are a learner?	I am a learner	3	11.1
	I am not	17	63.0
	Yes	7	25.9
What is the training process?	Learning on piece of cloth	20	74.1
	Working under the guidance of the master	7	25.9
How long you stay in training?	One year	6	22.2
	1 ½ year	11	40.7
	6 month	10	37
How long have you been practicing the craft?	17 years	7	25.9
	5 years	3	11.1
	4 years	3	11.1
	15 years	4	14.8
	30 years	10	37
How long does it take you to finish a gown?	It depends	7	25.9
	3 weeks	10	37
	2 weeks	10	37
What work do you do for the master?	Fetching water	2	7.4
	Look after the shop	7	25.9
	Selling of goods	13	48.1
	Some house work	5	18.5
When do you work?	Any time	20	74.1
	Night	5	18.5
	Morning-afternoon	1	3.7
	Evening	1	3.7

Source: *Field Study, 2015.*

In table 2, Item One shows that 11.1% of those questioned were learners and 63% responded that they are masters not learners, 25.9% indicated that they have learners. Item 2 of table 2, 74.1% of the respondents responded that the training process consisted of learning on a

piece of cloth, while 25.9% said that the training process included working under the guidance of the master. In response to item 3 22.2% respondents responded that it took them 1 year to stay in training, 40.7% revealed that it took them 1 ½ year in training while 37% respondents stayed only six month in training. It can be seen from the item 4 of table 2 that 25.9% of those questioned have been practicing the craft for 12years, 11.1% have been practiced the craft for 5 years and 4 years respectively, while 14.8% practiced the craft for 15years, the highest percentage of the respondents, which is 37%, have been practicing the craft for 30years. As it can be seen in Item five, 25.1% are of the opinion that finishing a gown all depends, while 37% of the respondents could finish a gown in 3 weeks or 2 weeks respectively. In item six 7.4% of the subjects fetched water for their masters, 25.9% of them looked after their master's shop and 46.1% sold goods for their masters, while 18.5% did some house work for their masters. In item seven, the responses were 74.1% worked at any time of the day, 18.5% worked at night only, 3.7% worked both morning, afternoon or evening only. Twenty respondents each have agreed that embroidery can be learn on a piece of cloth and it can be done any time of the day as against one respondent that said work can be done in the morning, afternoon and evening respectively.

On studying this table it is clear that most of the respondents are skilful not apprentices. The training process as the table shows (74.1% as against 25.9%) has suggests that the learning process at first is on a piece of cloth and it took a trainee 1 year to learn the craft of embroidery. The table above, also suggests that majority of the artisans have been practicing the craft for 30 years and it took them 2or 3 weeks to finish a gown. Trainees perform certain work for their masters in which majority help the masters to sell the goods. Embroiders can work at any time of the day but very few of them can work in the evening, morning or afternoon only. All these are stated on the table above.

RQ3: Asks: how do the artisans get the materials and tools for the embroidery?

4.2.3 Embroidery Tools and Materials

Table 3: Materials and Tools

Item	Response	Frequency	%
Materials for embroidery	Safi, needle and thread	27	100
What materials do you use for pressing?	Water, trunk of tree and wooden handle	22	81.5
	Water and pressing iron	5	18.5
How did you get your materials?	I bought them	20	74.1
	From my father/master	7	25.9
When raw materials are not available	Production stops	15	55.6
	We borrow	12	44.4
What techniques do you use in embroidering a gown?	I made the design with either, pencil or biro before stitching	17	63.
	I stitch the pattern directly using needle and thread	10	37
What are the necessary facilities?	Room, fabric, sewing machine, needle and thread	20	74.1
	Shade, fabrics, needle and thread	7	25.9
How many working tools do you need for embroidering a gown?	4-5	8	33.3
	Many	10	37
	Six	8	29.6
Do you use foreign or local tools?	Both	14	51.9
	Local	8	29.6
	Foreign	5	18.5
Does it cost you much to obtain materials?	Yes	15	55.6
	No	3	11.1
	Not so much	9	33.3

Source: *Field Study, 2015.*

In item 1, Table 3 reveals that 100% of the respondents uses needle, threat and Safi (buffer for protecting finger) for embroidering. In item two, 81.5% uses water, trunk of tree and wooden handle for pressing, while 18.5% of the respondents are using water and pressing iron only. Item 3 on table 3 reveals that, 74.1% of those questioned, bought their materials in the market, 25.9% of

them got their materials from their fathers/masters. Item 4 indicates that when raw materials are not available 55.6% of the respondents stop production and 44.4% use to borrow materials somewhere else. From the responses in Item 5 it is clear that the techniques used by 63% of the respondents is to make the design with pencil or biro before stitching and 37% of the respondents stitch the pattern directly on the fabric using needles and threat. In item 6, 74.1% consider room, fabric, sewing machine, needle and threat as necessary facilities, while 25.9% thought of shade, fabric, needle and threat as the necessary facilities. In item 7, 33.3% of the subjects need 4-5 materials for embroidering a gown, and 37% of respondents need Three (3) materials only, while 29.6% need as many working tools as possible. In item 8 however, 51.9% of the respondents uses both foreign and local tools, 29.6% of them use local materials while 18.5% uses foreign materials. What is contained in item 9 shows that 55.6% of the respondents answered, "Yes" and 11.1%, said no while 33.3% of the respondent answered "not so much"

Table 3 has responses on materials and tools and the responses has revealed that the embroiders have working materials. For embroidering, needle, thread and safi (a buffer for protecting fingers) are used. This is assured by 100% of the respondents. For pressing (bugu), uwar mabuga (a trunk of tree), dan mabugi (a wooden handle) and water are the most common materials used as is represented by 81.5% of the respondents. Materials are bought in the market and majority of the artisans used local and foreign materials despite the fact that materials are very costly. This is represented by 74.1%, 51.9% and 55.6% of the respondents respectively.

RQ4: Asks: What are the Problems of Gown Embroiders?

4.2.4 Problems of the Gown Embroidery Industry

Table 4: Problems Encountered by Embroiders at Wudil

Item	**Response**	**Freq**	%
Do you encounter any problem?	Yes	19	70.4
	Sometimes	8	29.6
Do you sell your product easily?	Yes	10	37.
	No	12	44.4
	Sometimes	5	18.5
Do you pay tax?	No	10	37
	Yes	17	63
Do you always make profit?	Yes	22	81.5
	No	5	18.5
Are there dangers associated with your work?	No	4	14.8
	Yes	15	55.6
	Sometimes	8	29.6
How does it happen?	When scissors is used wrongly	11	40.7
	When needle is not handed well	10	37.0
	Stealing of properties	6	22.2
Is there balance between craftwork and housework?	No	17	63
	Yes	5	18.5
	Sometimes	5	18.5

Source: *Field Study, 2015.*

In Table 4, item 1, 70.4% of the respondents, encounter problem and 29.6% of them encounter problem only sometimes. In item 2 it can be seen that 37% of the respondents agreed that they sell their product easily and 44.4% answered that they don't sell their products easily while 18.5%, sometimes sell their products easily. From Item 3, it is clear that 37% of the subject do not pay tax and 63% pay tax. In item four on table 4 it reveals that 81.5% of the respondents always make profit and only 18.5% were those who do not make profit always. In item 5, it can be seen that 14.8% responded that there is danger associated with their work and 55.6% says there is

not danger associated to their work while 21.6% maintained that there is danger sometimes. In item 6, the content shows that 40.7% of the respondents said that danger comes when scissors is used wrongly, 37% maintained that it happens when needle is not well handled and 22.2% said it happens when properties are stolen. The last item in table 4 which is item 7 reveals that 18.5% believed that there is balance between craftwork housework, equally another 63% believed that there is not balance between craftwork and housework and 18.5% said that sometimes there is balance and sometimes there is not.

From the responses on this table it is convincing that artisans encounter problems as is represented by 70.4% of the respondents. Some of the problems have to do with unfavourable market, taxation and their inability to make balance between craft work and house work. This is represented by 44.4%, 63% and another 63% of the respondents respectively. Despite these problems there are dangers associated to this work that arises mostly when scissors is used wrongly and when needle is not well handled in addition to theft of properties. All these are shown on table 4.



Plate 1: Aska biyu design (Two Knives) ‘Yar Kamaru.

Source: *Mutari Production, (2015)*

Aska Biyu. It is one of the oldest Hausa design, Heathote (1974), it is a design with two knives shape below the neck opening, a spiral (Baka) at the back and also a circle at front on the left side. Although this has recently received some modification, some floral design are added on the right side to maintain its origin which is Camaroun plate 1 explain this. There is also aska biyu Mai Jemage (Bat Brand), Mai Takalmi (shoe Brand), ‘Yar Zaria (Daughter of Zaria). All these are new version of aska biyu designs. Plate 2,3 and 4 shows this.



Plate 2: Aska biyu design (Two Knives) Mai Takalmi

Source: *Mutari Production, (2015)*

Aska Biyu (Maitakalmi) it is a design with two knives at the neck opening and a spiral at the back but this instead of circle, at the left side a design symbolizing a soul of shoe is stitched on both sides. The above picture in plate 2 shows this.



Plate 3: Aska biyu design (Two Knives) 'Yar Zariya

Source: *Mutari Production, (2015)*

This is another aska biyu design that owes it origin from Zaria. It has two knifes at the neck opening and a spiral at the back with some small floral design at the right side. The above picture shows this.



Plate 4: Aska biyu design (Two Knives) Mai Jemage

Source: *Adamu Production, (2015)*

Aska Biyu (Maijemage) this is aska biyu (two knife) design that has two knife patterns at the neck opening and a spiral at the back and another spiral at the left side, with some designs on the right side that symbolizes Bat design.



Plate 5: Aska Tara design (Nine Knives)

Source: *Adamu Production, (2015)*

Aska Tara Design (Nine knives) it is a kind of embroidery design that has comparatively nine smaller pointed knives and fewer spiral at the back and small circle on the left side. The general name for`` aska tara'' gown in Wudil is Balakura.



Plate 6: Tailors Working on Embroidered Gowns.

Source: *Researchers Experimental Photograph* (2015)

The picture above is tailors working on embroidered gown. Tailoring is an important aspect of embroidery, because a tailor shapes the gown with his scissors and sends it to designers and embroiders. After embroidering the cloth is brought back to the tailor for completion into a gown. What a tailor needs to do his work are sewing machine, scissors and tape of measurement.



Plate 7: An Embroidery Designer Working.

Source: *Researchers Experimental Photograph* (2015)

In the above picture a designer is making a design on a gown prior to embroidery. A designer needs materials like ruler, biro, nail, cardboard paper and drawing board.



Plate 8: A Group of embroiders working.

Source: *Researchers Experimental Photograph* (2015)

Plate 8 above shows a group of embroiders busy stitching a design on the fabrics. An embroider requires only a needle and thread to make his work, others may include ‘’safi’’(a buffer for protecting finger) and scissors.



Plate 9: A Presser, Pressing (beating) an embroidered gown.

Source: *Researchers Experimental Photograph* (2015)

The picture above shows local presser, pressing (bugu) an embroidered gown. Bugu (local pressing) is done using a wooden handle (dan mabugi) which is held by the hand while the gown is spread on a trunk of tree (uwar mabuga) and the embroidered part is beaten all over.

4.3 Findings

The findings of the study are:

i. There is organization and hierarchy in the embroidery work shops; they have masters, foremen and apprentices.

ii. They have system of training whereby the master instructs the apprentices. The training system is technical in nature.

iii. They also have tools, materials and facilities for example; thread, needle, sewing machine, scissors, cardboard, nails, pencil, pen, marker and so on.

iv. They face problems like high cost of materials, poor sales of their products, lack of specific time for work.

4.4 Discussion of the Findings

Looking at the data, the objectives of this research have been achieved. The first objective is to examine the organization of the craft industry and it was discovered in this finding that there is organization in the embroidery industry at Wudil and at the same time there is hierarchy within the organization. Mostly, the owner of the capital is the one who is leading a group, but sometimes the shop owners or the most skillful person is considered the head. The condition that leads to the person being a head is when he is in possession of one of the three things mentioned in the previous sentence, but mostly the capital. Refer to table 1 for this fact.

At the same time, there are beginners who are new in the occupation; they are trained for some period of time. When they qualified as embroiders they set their own shop by renting a shop and buying materials in the market or if one is in possession of the building he only buys the materials. Finally, there are rules and regulations governing the organization. The second objective was to find out the training process in gown embroidery. The finding under this objective revealed that training process which is solely based on apprenticeship and it is technical in nature. Trainees learn on a piece of cloth under the care of their masters or any other person who is qualified as embroider within the group. With regard to the time they take to learn the craft work, it all depends; majority stay $1^{1}/_{2}$ years, some stay 1 year and some learn it in six months. Embroiders

perform certain functions such as fastening, stitching, tailoring, etc; besides, one can perform more than one activity, for example, you can be tailor and embroider or a dealer. About time or duration for finishing a gown it all depends on how fast one is or how simple or complicate is the design and this take the least percentage (25.9%) as indicated on table 2.

Majority of embroiders the researcher interviewed can finish a gown in two or three weeks and this has 37% of the responses. There is no specific working time for embroiders, they can work at anytime of the day when they are free. Few of them work in the morning only but others work in the evening or night. The differences in the time of the work arises because, despite their work as embroiders or tailors they still perform some occupations like farming, fishing, civil servants, studentship or transportation. The third objective is to find how the artisans obtain tools, materials and facilities. It was discovered in this research that each work has a particular materials attached to it. For example, the materials for embroidery are needle, threat and "safi" (buffer for protecting fingers). For tailoring the materials essentially, are sewing machine, scissors and thread. For pressing, the materials are "Dan mabuga" (which is a hard wooden handle)used for beating the gowns "uwar mabuga" (which is a trunk of tree) and that is where the gowns are placed on for beating and water. Few of them use modern way of pressing by using pressing iron and water. Embroiders can work inside "Zaure" (entrance of a house) Shago or under shade. All materials are bought in the market except in circumstances where one can get them from his father or master. When materials are lacking sometimes productions stops or otherwise one borrows. The major technique for Wudil embroidery is having design outlined in pencil or pen before stitching or directly applying the design with needle and thread. Working tools are many and varied, some use local tools, other use foreign ones but majority of them use both. Sometimes materials are hard to find and costly, may be due to the fluctuations in the exchange rate, cost of transportation etc.

The last objective is to identify Problems encountered by embroider and the embroidery industry. Like in every other business, embroiders also encounter problems such as the present problem of marketing, some of which has to do with the economy, some with changing dress fashion and also many people moving into more remunerative machine-embroidery work which also supports the contention (1.2) that hand embroidery does not offer economic benefit or social status in the long term (Muntari, 1993; Maikudi, 2006; Gambo, 2004). Despite the fact that there is training system adopted by the groups, there is no adequate documentations in terms of the organization, administration and the training system (Maikudi, 2006). There is danger associated with this business, for example, when needle is not handled well or mostly when a pair of scissors is wrongly used and sometimes even stealing of properties. Embroiders sometimes find it hard to create necessary balance between embroidery work and other house work, especially women, who work as housewives and embroiders.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter deals with the summary, conclusion and recommendations of the study as discussed in chapters one, two, three and four. Also, recommendations on the findings are presented based on the overall outcome of the study.

5.2 Summary

Based on the objectives of this research, information was collected form the different workers of the embroidery industry in Wudil proprietors, designers, embroiderers, tailors, pressers and dealers. The workers are generally young; dealers are the oldest. Female proprietors tend to be older than their male counterpart. Female ”Zargo” embroiders happen to be older then male “Asake” embroiders while the reverse is the case for female embroiders. Places of work for embroidery workers are shops, Shago, Zaure, under the shade of a tree, houses and room and some do not have specific places of work. However, the working places vary with the different workers.

Besides embroidery work, the workers practice other occupations and services the most important of which are farming, fishing and trading. Also, the workers do not only socialize in one activity. The different activities are practiced usually in combination. For example tailoring, proprietorship and embroidering, embroidery work is predominantly practiced by Wudil Indigenes, it attracts less people. Although embroidery in Wudil existed for along time, its origin, as a high business phenomenon was around 1957. That is, before 1957, it was not produced for trading, but personal need and special demand. Greater entry into the business started during the political time (1978-1984).

The materials used for pressing embroidered gowns, “Uwar Mubuga” (a trunk of tree), “Dan Mubuga” (a wooden handle) and water have remained the same since the early time. However, there has been introduction of some materials for design and types of design. Also, payment for designing embroidery has decreased through time essentially because of the greater entry into the designing aspect of embroidery. The population for the study are embroiders and their groups in Wudil LGA. Five (5) head embroiders were sampled in Wudil LGA. Questionnaire was the instrument used for data collection. It contained four sections: organizational structure, training aspect, facilities, raw materials and tools, and fourthly, problems encountered. It has a total of 27 (twenty seven) items. The data were analyzed using percentages and were presented in tables and amply discussed in chapter four of this study. In the course of the study based on the aim and objectives of research procedure (descriptive) and analysis, therefore the following findings were emerged:

i) It was discovered in this study that there is good organization in the embroidery industry at Wudil and at the same time there is hierarchy within the group.

ii) The training process as discovered in the study is learning on a piece of cloth and it took a trainee 1 year to learn the craft of embroidery.

iii) The materials used for embroidery (needle, thread and safi) and pressing (bugu) uwar mubuga (a trunk of tree), dan mabuga (a wooden handle) and water have remained the same since the early time.

iv) Artisans within the group encounter problems like unfavourable market, taxation and their inability to make balance between craft work and house work.

5.3 Conclusion

The objectives set out for this study were largely achieved. It was illustrated that there is hierarchal order within the embroidery industry at Wudil and also there were informal rules and regulations governing the organization. For every group of workers, there is a head, even though sometimes the proprietor or the person with the highest capital is often the head and controls the business. The hierarchy in the system is probably what kept the workers together. And because the training aspect is technical and apprentices learned on a piece of cloth under the supervision of their masters, they end up becoming like the masters. Materials were available, so work proceeds effectively and successfully. Since there is hierarchy the trainees perform certain house work for their masters, such as fetching water or going on various errands.

It has been established that occasionally embroiders encounter problems like non- sale of embroidered materials, high and multiple taxation by local, state, and sometimes federal, government, in addition to theft of properties. Relevant photographs were also included to complement the study which showed down their work. The study implies that the embroidery culture of Wudil is unique in its aesthetic qualities and marketing strategies, which has left much to be desired on the part of government, corporations, and individuals in the area of promoting the embroidery industry. The study indicates that hand embroidery as an item of beauty particularly that of Wudil, is a trade artifact within and outside Nigeria and this necessitates proper documentation of its activities. The findings of the study also imply that the embroidery area has dearth of literature and requires further research.

5.4 Recommendations

Based on the findings of the study, the researcher has made the following recommendations:

1. There is good organization and administration within the Wudil embroidery industry, however, everything is informally organized; for example, some of the criteria. For leadership include having the highest capital, owning the embroidery shop, or being a maestro in the craft. Lack of formalization in the industry leads to problems like non-specification of working hours, poor record keeping, and so on. These present setbacks to the industry's improvement. In view of the foregoing, the study recommends the formal organization of the Wudil embroidery industry. Here, the researcher believes that the onus rest on both the government and the embroiders. Non-governmental organizations should come in to assist in funding and organizing workshop/seminars on small scale industries in the local government areas especially where there is massive participation in the business. Because embroidery has economic advantage government should encourage forming a cooperative society so that embroiders could access loan facilities to enhance their productivity.
2. Apprenticeship leads to subsequent learning of embroidery in Wudil LGA. The training is technical even though there is no specific time for the training as the training process is informal. The study recommends the formalization of the training process as well as establishing official training centres in Wudil LGA where embroidery could be taught to unemployed youths, especially school-leavers looking for jobs. This would undoubtedly go a long way in helping the government in its effort to reduce unemployment nationwide. Embroidery business should be upgraded by government or any organization to the

standard of modern technology by publicizing the products through internet, this will make the product to be known worldwide and cultural identity to be exposed and appreciated.

3. Even though most of the tools and materials used by embroiders in Wudil are obsolete, they tend to produce the best embroidered clothes while the modern tools are useful in producing large quantities of embroidered fabrics in a shorter time span. The researcher recommends that training in the use of modern tools should be encouraged.
4. Every business has its own problems. Embroidery is no exception. Exorbitant cost of materials leads to producing expensive embroidered products. Moreover, changing fashion trends now see youths patronizing cheaper western dresses. As a result, the embroidery business suffers. It is recommended that grassroots campaigns to persuade people to buy embroidered, home-made attires should be embarked upon by the government, in addition to subsidizing the cost of embroidery tools.

5.5 Suggestion for Further Study

A further study is suggested to cover the economic aspect of the embroidery craft in Wudil Local Government Area.

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APPENDIX I

QUESTIONNAIRE ON TRAINING AND ORGANIZATION OF GOWN EMBROIDERS

The questionnaire is designed to get information on embroidery. All answers will be kept strictly confidential. The questionnaire has nothing to do with taxation or government intervention. Please provide the required information or tick as the case may be.

1. Is there any hierarchy in the organization? Yes [ ] No [ ] Sometimes [ ]
2. Who is the head _____

   _____
3. How did he become head?_____

   _____
4. What do you call a beginner? _____

   _____
5. What do you call a person who qualifies as embroider?_____

   _____
6. How does he set up his own workshop? _____

   _____
7. How does he get space, tools and materials to start?_____

   _____
8. Is there any rules and regulation governing the organizational circle?

   Yes [ ] No [ ] Sometimes [ ]
9. Do you have learners or are you a learner?_____

   _____

10. What is the training process?_____

_____

11. How long do you stay in training ?_____

_____

12. What part of the work do you do?_____

_____

13. For how long have you been practicing the craft?_____

_____

14. How many days/weeks/ months does it take you to finish a gown?_____

_____

15. Beside embroidery what other work do you do for the masters?_____

_____

16. When do you normally work?_____

_____

17. What type of materials do you use for embroidery?_____

_____

18. What materials do you use for pressing embroidered gown?_____

_____

19. How did you get your materials?_____

_____

20. When raw materials are not available what do you do?_____

_____

21. What techniques do you use in embroidering a gown?_____

_____

22. What are the necessary facilities for embroidery?_____

_____

23. How many working tools are you needed for embroidering gown?_____

_____

24. Do you use foreign or local tools?_____

_____

25. Does it cost you much to obtain your working tools?

Yes [ ] No [ ] Not so Much [ ]

26. Do you encounter any problem?

Yes [ ] No [ ] Sometimes [ ]

27. Do you sell your product easily?

Yes [ ] No [ ] Sometimes [ ]

28. Do you pay any taxation to the government?

Yes [ ] No [ ]

29. Do you always make profit in selling your things?

Yes [ ] No [ ]

30. Is there any danger associated with your work?

Yes [ ] No [ ] Sometimes [ ]

31. How does it happen?_____

_____

32. Do you have necessary balance between craft work and ordinary house work?

Yes [ ] No [ ] Sometimes [ ]

APPENDIX II

Department of Fine Arts
Ahmadu Bello University - Zaria, Nigeria
Vice Chancellor: Professor. Abdullahi Mustapha B.Sc. (Hons) Pharm(ABU), Ph.D (London) FPSN
Head of Department: Dr. Kefas Nenpunmun Danjuma: Cert in Art and Design (ABU). NCE (Akwanga) B.A; MFA;Ph.D. (ABU) MSNA, MNSEA, Member Nogh Nogh Art.

Our Ref:FAG3.1

21st May, 2015

TO WHOM IT MAY CONCERN

Dear Sir/Ma,

INTRODUCTION LETTER MR ISYAKU YAHAYA P14EVFA8027 2014/2015.

The above student with registration number is a bonifide post graduate student in this department.

He is undertaking research in Art Education and will administer his questionnaire on "A Study of the Organisation and Training of Embroiders at Wudil, Kano State, Nigeria" for data analyses; kindly give him the necessary support as regards his research work, in your organization.

Thank you for your maximum cooperation.

Yours faithfully,

Dr. G.G. Duniya
Head of Department

APPENDIX III

Department of Fine Arts
Art Education Section
Faculty of Environmental Design
Ahmadu Bello University
Zaria

Dear Respondents

REQUEST TO FILL QUESTIONNAIRE

I am a Master of Arts student of the above institution carrying out a research on the topic,'' organization and training of embroiders of gown: a study of Wudil, Kano State, Nigeria." The aim of the research is to find out the training aspect and the organizational structure of gown embroiders at Wudil. Please respond to every item on this questionnaire. Your co operation is needed and your responses would be treated with utmost confidentiality and for research purpose only.

Yours faithfully,

..……
Isyaku Yahaya
P14EVFA8027

Figure 1: Map of Nigeria Showing Kano State and Area of Study

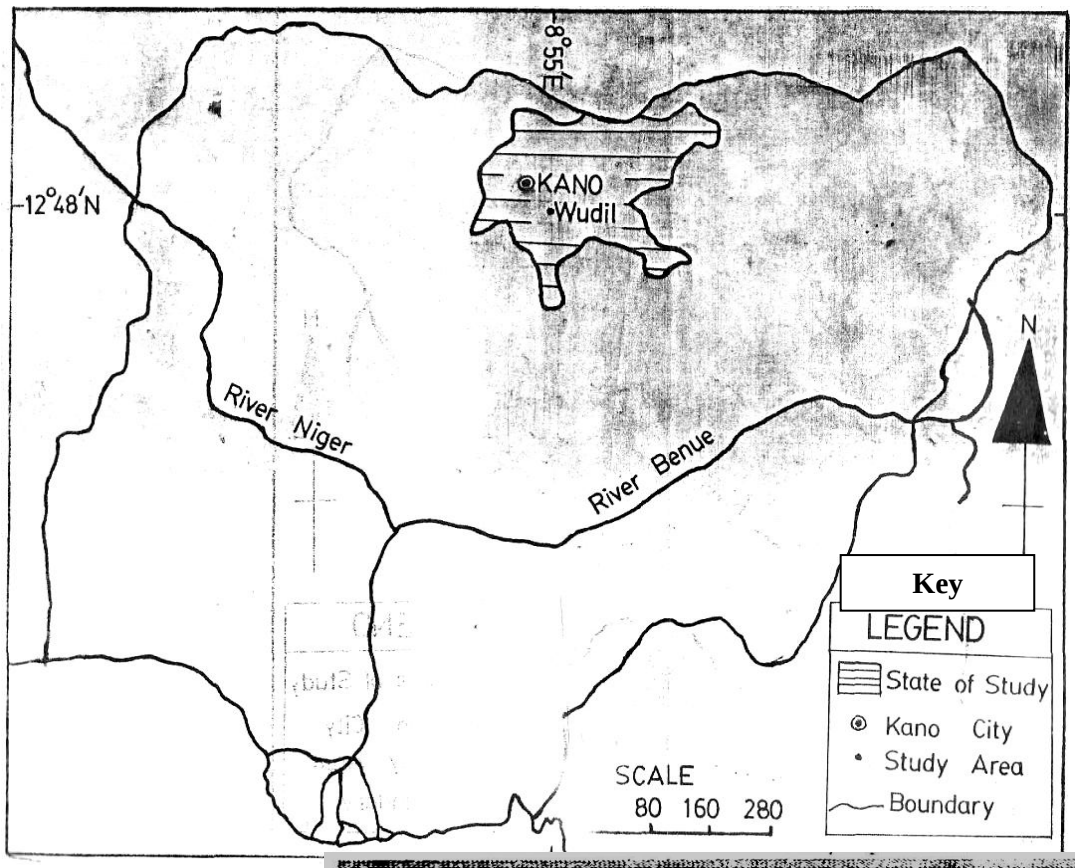


Figure II: Map of Wudil L.G.A Showing the location of Wudil Town

