

**THE ROLE OF TRADITIONAL CRAFT INDUSTRIES IN BENIN CITY SOCIO-  
ECONOMIC DEVELOPMENT**

**BY**

**ANYANWU BENNETH EMMANUEL  
SSC1708082**

**BEING A RESEARCH WORK SUBMITTED TO THE  
OF SOCIAL SCIENCES, UNIVERSITY OF BENIN, BENIN CITY, IN  
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF  
BACHELOR OF SCIENCE (B.SC.) HONOURS DEGREE IN GEOGRAPHY AND  
REGIONAL PLANNING**

**DECEMBER, 2022  
CERTIFICATION**

I hereby certify that this project work was carried out by **ANYANWU BENNETH EMMANUEL** of the Department of Geography and Regional Planning, University of Benin, Benin City.

\_\_\_\_\_  
**DR. P.O. EDOHEN.**  
*Project Supervisor*

\_\_\_\_\_  
**Mrs. E. OTABOR-OLUBOR**  
*Project Coordinator*

\_\_\_\_\_  
**DATE**

\_\_\_\_\_  
**DATE**

\_\_\_\_\_  
**PROF. G.O. ATEDHOR**  
*Head of Department*

\_\_\_\_\_  
**DATE**

**DEDICATION**

This project work is especially dedicated to my Parent Mr Anyanwu Benneth & Mrs Ben Mary, who fulfilled their promise of providing me with University Education. I will be forever grateful.

## ACKNOWLEDGMENT

My profound gratitude goes to all who in no small measure contributed to the completion of this project. My heart goes to my Dear Mother Mrs. BEN MARY who provided me with the where-withal without which I would not have been guaranteed a University degree.

I am eternally indebted to you my project supervisor DR. P. O. EDOHEN for your support, advice and constructive criticism, which made the completion of the project possible. You are like a father to me, I will be forever grateful for everything you did for me. God will continue to bless you and give you long life to enjoy all your hard work.

I will also like to thank other lecturers in the Department including my course adviser Dr Verere Sido Balogun, thank you for all your advice; they mean a lot to me more than you know I will never forget you. My special thanks goes to the H.O.D of Geography and Regional Planning, Prof. G. O. Atedhor, to my lecturers, Prof. B. A. Chokor, Prof. M. O. Asikhia, Prof. A. I. Ikhuoria, Prof. C. I. Ikhile, Prof. (Mrs) O. O. Ikelegbe. Prof. (Mrs.) M. N. Ezemonye , Prof. A. B. Osirike, Prof. T. F Balogun, Dr. J. E. Agheyisi, Dr. R. O John-Abebe, Mr E. E. Oboh, Mr F. A Atewe and Mr Egharevba Jolly. I thank you all for making me a "pure geographic intelligentsia"

I wish to also appreciate my sister, Anyanwu Benneth Faith, and also my Uncle Mr Anyanwu Pius, for all his contributions and support throughout my stay in the University. I love you all more than you know.

I wish to also appreciate my best friend and pal, Aileru Oluwakanoyinsolami for your love and support. My heart also goes to all my course mate/friends, including Egede Dennis Oghenemaro and Ekpenyong Ernest Ukeme. I truly appreciate all your contributions and supports, God bless you all.

Above all, my heart goes to God Almighty for his protection and guidance throughout my stay in the University. May your name forever be praised.

## **ABSTRACT**

*This research aims at exploring the changes on the traditional craft industries as well as the roles of traditional craft industries in the socio-economic development in Benin City. Data were collected through a purposive non probability sampling and a total of 50 research assisted questionnaire of 19 questions each were administered. Data collected were analyzed using table, simple percentage and chi-square statistical analysis for testing the two hypotheses. The result shows that there is a decline in interest to traditional craft industries involvement and patronage to craft works. The study recommends that the government at all level should involve in traditional craft industry in Benin City to enhance their productivity.*

## TABLE OF CONTENT

<i>Contents</i>	<i>Pages</i>
Title Page - - - - -	-i
Certification - - - - -	ii
Dedication - - - - -	iii
Acknowledgment - - - - -	iv
Abstract - - - - -	vi
Table of Content - - - - -	vii
List of Tables - - - - -	x
List of Figures- - - - -	xi
List of Plates - - - - -	xii
 <b>CHAPTER ONE</b>	
1.1 Introduction - - - - -	- 1
1.2 Statement of Research Problem	- 3
1.3 Research Questions - - - - -	5
1.4 Aim and Objectives -- - - -	6
1.5 Research Hypotheses - - - - -	6
1.6 The Study Area – Benin City	7
1.6.1 Brief History And Description	7

1.6.2	Location	-	-	-	-	-	-	-	-	7
1.6.3	Size And Population-	-	-	-	-	-	-	-	-	7
1.6.4	Relief -	-	-	-	-	-	-	-	-	8
1.6.5	Vegetation	-	-	-	-	-	-	-	-	8
1.6.6	Climate	-	-	-	-	-	-	-	-	8
1.6.7	Economy	-	-	-	-	-	-	-	-	9

## **CHAPTER TWO**

### **CONCEPTUAL FRAMEWORK/LITERATURE REVIEW**

2.1	Industrial Location Triangle	-	-	-	-	-	-	-	-	11
2.2	Literature Review	-	-	-	-	-	-	-	-	11
2.3.	Location of Traditional Craft Industries	-	-	-	-	-	-	-	-	16
2.3.1	Pottery -	-	-	-	-	-	-	-	-	17
2.3.2	Metal Casting -	-	-	-	-	-	-	-	-	17
2.3.3	Carving	-	-	-	-	-	-	-	-	18
2.3.4	Benin City Pre – 1960 -	-	-	-	-	-	-	-	-	19
2.3.5	Benin City Post – 1960 -	-	-	-	-	-	-	-	-	23

### **CHAPTER THREE: RESEARCH METHODOLOGY**

3.1	Method of Data Collection	-	-	-	-	-	-	-	-	-26
3.2	Method of Data Analysis	-	-	-	-	-	-	-	-	--26

### **CHAPTER FOUR: DATA INTERPRETATION AND ANALYSIS**

4.1	Casting	-	-	-	-	-	-	-	-	-33
4.2	Carving	-	-	-	-	-	-	-	-	-35
4.3	Smithery	-	-	-	-	-	-	-	-	-37
4.4	Weaving	-	-	-	-	-	-	-	-	-43
4.5	Production and Types	-	-	-	-	-	-	-	-	47
4.6	Hypotheses Testing	-	-	-	-	-	-	-	-	-48
4.7	Problems Facing the Traditional Craft Industries in Benin City-	-	-	-	-	-	-	-	-	49

### **CHAPTER FIVE: SUMMARY OF FINDINGS, RECOMMENDATION AND**

### **CONCLUSION**

5.1	Summary of Findings	-	-	-	-	-	-	-	-	- 52
5.2	Recommendation	-	-	-	-	-	-	-	-	- 53
5.3	Conclusion	-	-	-	-	-	-	-	-	- 53
	References	-	-	-	-	-	-	-	-	- 55
	Appendix	-	-	-	-	-	-	-	-	- 57



## LIST OF TABLES

Table 4.1:	Sex of Workers	-	-	-	-	-	27
Table 4.2:	Age of Workers	-	-	-	-	-	28
Table 4.3:	Education Level of Workers	-	-	-	-	-	29
Table 4.4:	Years Spent in Craft Workers-	-	-	-	-	-	30
Table 4.5:	Ownership of Business	-	-	-	-	-	31
Table 4.6:	Types of Industry	-	-	-	-	-	32
Table 4.7:	Nature of Employment	-	-	-	-	-	41
Table 4.8:	Income Derived Per Month	-	-	-	-	-	41
Table 4.9:	Acquisition of Skill	-	-	-	-	-	42
Table 4.10:	Sources of Raw Materials	-	-	-	-	-	44
Table 4.11:	Source of Power	-	-	-	-	-	45
Table 4.12:	Market for Craft Works	-	-	-	-	-	46
Table 4.13:	Is There Any Decline in Interest?	-	-	-	-	-	46
Table 4.14:	Is There Any Decline in Patronage?	-	-	-	-	-	47
Table 4.15:	Chi-Square	-	-	-	-	-	48
Table 4.16:	Chi-Square	-	-	-	-	-	49

## LIST OF FIGURE

Figure 1.1:	Benin City Map Showing the Location of				
	Traditional Craft Industries	-	-	-	- 10

## LIST OF PLATES

Plate 4.1:	An Exhibition of Different Bronze Casting	
	Works - - - - -	- 35
Plate4:2:	An Exhibition of Different Wood Carving	
	Works - - - - -	- 37
Plate 4:3:	An Exhibition of Different Cane Weaving	
	Works - - - - -	- 40

## CHAPTER ONE

### 1.1 INTRODUCTION

An industry is any organization involved in the conversion of materials of on or little economic value to those of economic or greater economic value. These materials could be food or non-edibles. The industry involves some input which could be Raw Materials, Money, Manpower, etc, to get these outputs or products which could be taken into the exchange economy.

By traditional industry, I refer to those industries engaged in by the traditional folks before the modern methods of production were introduced into the economy of a place. It usually involves the use of Manpower and simple working materials. In recent year, traditional industries have began to apply more sophisticated methods of production whenever possible.

Traditional industries had existed in our societies long before the advent of colonization. In many societies, these industries were engaged in as part-time work. Only in a few societies like Benin, were some craftsmen fully engaged not only as full time workers were attached to their traditional rulers under whom they were controlled and organized.

The study here is on the traditional crafts such as Bronze work, Brass work, Wood work, Cane work, etc, the reason being that other traditional industries such as Food Roasting, Smoking, Dying etc, were not engaged in for commercial purposes except in recent times, where as traditional crafts had been exchanged between members within and outside the societies producing them. These craftworks were produced mainly for commercial purpose and their market extended beyond the immediate area of production to outside areas, and had been sold to foreigners for ages and has circulated within a large region.

African craftworks not only circulated within Africa but as far as Asia and Europe where they have been preserved as antiques in Museums, exhibition centre and in great houses. They were brought there by explorers, Slave Traders, Merchants and later on by Colonial masters during wars with royal chiefs and sometimes these were presented to them. During wars, craftworks of great values were looted in countless numbers to Europe and other continents. During the British expedition of 1897, about 2,000 bronzes, Iron work and work carvings were looted to Europe.

Since Nigeria gained her independence, traditional industries have been engaged in by most craftsmen as full-time employment, especially as the rising standard of living has led people to specialize in certain fields, that is, to concentrate on work that yield them high income instead of doing a bit of different kind of work which might yield an overall income lower than if they specialized in specific ones.

So, traditional industries have a role to play in our economy today hence the need for this research.

## **1.2 STATEMENT OF PROBLEM**

Benin City is one of the ancient traditional cities in Nigeria, alongside with their traditional craft industries like bronze, brass and wood carving industries. But presently the trend has changed because of the modern industrial technology that has been deploy in Nigeria, that can produce those works done with traditional tools and methods. The question is whether the Benin traditional industries that affect the economy of Benin City is declining remain unknown.

Inuwa (1990) observed that many Nigerians gleefully Nigerian efforts at acquiring any technology by comparing the product of such efforts with those from developed countries and

classifying the former as crude or sub-standard. They refuse to patronize the product. Consequently, technological development becomes stunted.

In the past, the Nigerians in their different areas engage in the traditional craft industries mainly as a 'part-time' or recreation. Such recreation had the added value that it was a means of expressing the individuals' artistic talent and the aesthetic value of the people. Thus, the products of the craft industries were to enhance the producer economic value as well as a fulfillment from which he drew a deep psychological satisfaction. Today the industrial and crafts products have become essentially economic goods. For many of the producers, the craft industries are now full-time business enterprises where market allocation is determined by demand influences and supply constraints. Some of the producers, however, pursue the activities as side line occupation which supplements the income derivable from another major occupation.

Weaving as part of craft industry is of two types and includes basket and cloth weaving. There is evidence that textile were produced south of the Sahara well before European contacts. Archaeologists found that bast, a bundled fibre from bark or stalks and flat grass, such as flax, raffia, hemp, was woven at Igbo-Ukwu in Nigeria. Later in the thirteenth century there is evidence that cotton was utilized in Benin, Nigeria. Wool was, and is, rarely used, except in the Sudan, Silk, which is not native to Africa, was brought in by the Dutch in the seventeenth century. The centre of Kente weaving was in Bonuire, Ashati, Ghana. In Oshogbo, Nigeria, adire cloth was made. Plangi is found in all of West Africa from Nigeria to Western Sudan. In the Kasai and Kiwilu territories in Central Congo, plush like Raffia is woven and knotted into various patterns. This two, is prestige cloth as the Kente (Ghana) and the women's cloth of Nigeria, Akwete (Iboland), and Okene (North of Benin) cloth of fine Raffia and cotton, as well, are woven today in Dahomey, Nigeria and the Cameroons, and in the Kasai are of the Republic

of Zaire. Among the Kubas, this fine Raffia cloth is produced by teams of Men and Women. The women embroider designs on the mats that men weave.

Baskets are among the earliest known Man-made containers of the world. Although Iron, Aluminum Pots, and Ceramics are available for household use, the basket is ubiquitous throughout Africa. They provide countless uses for serving, storage, transporting, winnowing and weaving. The women of the Abagusii tribe of the Kinsii districts of Kenya make baskets that have a skin base for water proofing. The Vambo people plait makalani palm into baskets. The Basongye men of the Congo make round and oval baskets with lids of coiled banana fibres that are bound with raffia and grass. Liberians produce from black and white trimmed baskets to rice farmers.

The problem is if these industries has declined in recent time becomes unknown.

### **1.3 RESEARCH QUESTIONS**

The following are the research questions:

- Is there a decline in interest on craft industry?
- Is there change in the patronage of traditional craft industry in Benin city?
- What is the level of income generated by owners of traditional craft industries?

### **1.3 AIM AND OBJECTIVES**

The aim of this research work is to study role of traditional craft industries on the socio-economy in Benin City.

These changes can be achieved through the following objectives, to

- Determine if there is a decline in interest on entry into traditional craft industry in Benin City.
- Access the level of changes in the patronage of traditional craft industrial works in Benin City.
- Evaluate the level of income generated by owners of traditional craft industries in Benin City.

#### 1.4 **RESEARCH HYPOTHESES**

H<sub>0</sub>: There is no significant difference in the level of interest on traditional craft industries in the present day as compared to the 70s.

H<sub>1</sub>: There is no significant change in the level of patronage on traditional craft industrial works in the 70's to present day.

#### 1.5 **THE STUDY AREA – BENIN CITY**

##### 1.5.1 **BRIEF HISTORY AND DESCRIPTION**

The study area is Benin City, which is one of the ancient traditional cities in Nigeria. Benin City is surrounded by the concentric moat and wall. Benin City is the administrative capital of the Midwest in 1964, Bendel State and now the capital of the present Edo State which was created on the 27<sup>th</sup> day of August 1991. The city has a traditional Monarch who oversees the affairs of the city and it is known as the Oba.

##### 1.5.2 **LOCATION**

Benin City is situated in the south-south geopolitical zone of the country. The city is located between latitude 6°0'N and 6°30'N and longitude 5°00' E. Benin City is 200 miles east of Lagos.

### **1.5.3 SIZE AND POPULATION**

Benin City is one of the largest cities in Edo State with land extent of 500sq km. There has been a tremendous increase in the population of Benin City from 780,976 persons in 1991 population census to 1,147,108 persons in 2006 population census. This population increase affected provision of potable water by Government and favour the growth of sachet water production industries, Banks, and transportation facilities.

### **1.5.4 RELIEF**

Benin City is in a lowland which is made of sandy plain marked by rivers flowing towards the south-west direction and the land is drained by river Osse, Orhionmwon and Ikpoba river, and rising gently to the north-east within the Benin – Owena River basin authority.

### **1.5.5 VEGETATION**

Benin City has a tropical equatorial or rainforest vegetation. There are large expanses of forest which is densely covered by tall trees that are divided into three layers, which forms canopy. These forests have some hard like iroko, obechi, and mahogany which are used for furniture works and timber. Currently this forest is not dense as it used to be before civilization

and urbanization. Human impacts through lumbering and deforestation have reduced the dense nature of the forest.

#### **1.5.6 CLIMATE**

Benin City has tropical equatorial climate, characterized by two distinct seasons namely dry and wet seasons. It has double maxima of rainfall. The wet season ranges from March to October with a break in August. It has an average rainfall of about 2000mm. The dry season occurs between November-March with harmattan between December and January. The average annual temperature ranges between 26°C – 28°C, with 6 – 10° north of south – west trade wind. The humidity is high between 60 – 80 during the wet season.

#### **1.5.7 ECONOMY**

Benin City is a centre for agglomeration of raw material such as rubber, oil palm etc. The modality nature of Benin City positions her as a transportation and service industrial town. In the past the economy relies on bronze casting which she is known for is found in the leading museum in the world. But currently sachet water production factories have been located in all parts of Benin City. This recent development creates employment opportunities and such of income to some individuals living in Benin City.



## **CHAPTER TWO**

### **CONCEPTUAL FRAMEWORK/LITERATURE REVIEW**

#### **2.1 INDUSTRIAL LOCATION TRIANGLE**

Industrial location triangle was postulated by Weber, a German spatial economist in 1909. He devised a model, explain and predict the location of industries like Von Thumer. Relating Weber's location triangle on traditional craft in Benin City. The location of these traditional craft industries conforms to Weber's industrial triangle. The concept illustrates by three pieces of string, tied at one end by knot and having a weight to represent the weight of each of the raw material and the final product.

#### **2.2 LITERATURE REVIEW**

With respect to the topic of this research Traditional Industries in Benin city, only a few authors have written on anything relating to the topic and such authors belong mostly to the discipline of creative Arts and History. Two of the authors in the discipline of geography have treated traditional industries so far with respect to Nigeria, one in Yoruba land, and the other on a nationwide scale.

Edozien et al (1972) had made some contribution on the organization and production of industries. The central thesis of their paper is that the structure of ownership determinant of the rate of industrial development. According to them, in the industrializing, less developed countries the major problem posed is the existing industrial structure is that of ownership and control of business enterprise. Where there is proper control and organization, an industry will produce at a faster rate than where there is no central control of the business where there is ineffective organization from their work, one expects that the

control and organization of the traditional industries in Benin City will affect their quality and quantity of production and hence their rate of industrial development. They also observed that the obstacle to industrial development in the developing countries are varied, complex and interlocking and include the problem on the demand side of limited market opportunities offered by a low income level and often tiny population and the problem on the supply side of shortage of raw materials and equipments needed in the production in different industries. Since traditional industries are enterprises found in developing countries, they should be faced with some of these obstacles. Their work therefore gives one an insight into the problem facing industries in developing countries which includes the traditional industries in Benin City.

Mbagwu (1978) in his article attempted to establish the place of Nigeria's traditional industries and crafts within the structure of the rural economy, and to provide a format for distinguishing the products into types and regional specialties. The techniques and organization of production as well as the role of the industries and crafts in the economy of the country were also discussed. According to him, traditional industries and crafts are upon utilization in the home of the natural resources of the local environment to produce articles of socio-psychological, aesthetic or economic value to the people. Their processes are non-mechanized, and their organization are not among factory practices.

All along, Mbagwu (1978) sees the traditional industries and traditional craft as two different types of activities. According to him, traditional industries refers to the activities where production involves some form of processing, or at least conversion of the primary raw materials into an intermediate form different from its primary task, before a final product is realized; traditional crafts refer to activities where production consists only in making different designs of,

or artistic impressions on the primary material base such as wood, fiber, glass, shell, stone, hides and skin, without any change in the original form of the basic raw material. He also observed that the unit of production is dominantly the individual or at best the household and very many such units are involved in each industry as crafts. Partnerships are the exception rather than the rule. Every producer or regional groups of producers cater almost entirely for the local market, or just for the needs of the immediate neighborhood. This in part explains the very wide spatial distribution, the purpose variety and the lack of standardization of the industrial and craft works. It also explains the fact that most production is on small scale.

Mabogunje (1968) wrote on the types of crafts found in Yoruba towns and their associated products which are in some aspects related to those found in Benin City. They include Weaving by hand looms in Ijama, and dyeing, Iron-working, Iron-smelting and Blacksmithery producing axes, hoes, implement of war, etc in Egbado, carving of woods, producing doors, drums, stools, statues in Ijama, Bead work producing ornament, pottery producing pots, dishes, etc. in Tokpo.

In recent development, Wangboje (1982) observed that ‘every ten works that come from Africa, nine of them are probably from Nigeria. The most famous of these arts which have earned tourist attraction include the Benin bronze heads, plaques and figurines, the Nok terracotta, the Ife and Igbo-ukwu bronze works, Kano and Bida brass work, and Suleja pottery.

Asihene (1972) states that, ‘the kingdom of Benin was noted for its excellent bronzes. Under the rule of the ‘Obas’ craft was patronized by the court and some excellent works produced, depicting various scenes of men in amour. The Obas wielded much power and were regarded as semi gods. It is generally believed that it was in the reign of Oba Oguola about 1270, that the art of bronze casting was introduced into Benin from Ife. But Benin developed it into

court art and produced innumerable works of great importance until the British expedition of 1897 during which about 2,000 bronze works, iron works and wood carvings were looted to Europe. This work not only gives an insight into the history of traditional industries in Benin City, but also the control of such industries before Nigeria gained her independence.

Fagg (1971) also wrote on the control of traditional industries in Benin City. According to him, casting was done by members of the hereditary guilds of brass castings, the Iguneronwon, headed by two principal chiefs, a senior chief Ineniguneronwon and a junior Chief Ihama Iguneronwon more familiarly known as Ine and Ihama. In the past, traditional industries were not just engaged form of control; in fact they were usually organized under some chiefs in the order of Seniority. Today some crafts, however, are engaged in by totally independent individuals.

Newman (1974) took a global approach to the distribution of traditional industries, with special reference to Africa. She wrote on the distribution of pottery, weaving, leather work, carving, castings, and metal working throughout the continent. According to her, the secret of making bronze was said to have traveled from the Near East, Asia Minor, through the North of Africa along the trans-Sahara trade route system and was practiced as early as 2,500 B.C. The smelting of irons was done in the kingdom of Nanata in West Africa, and by the people of the Nok culture of Northern Nigeria, Basketry was done by the Abagusu tribe of the Kissi district of Kenya. Pottery was done by the people of the Nok culture of Northern Nigeria. Cloth weaving was done at Igbo-Ukwu in Nigeria; the Ashanti of Ghana, and the Binis in Nigeria. Calabash carving was done in Nigeria by the Yoruba of Oyo, in Ghana by the Bolgatanga; Kenya by the thekanba tribe; and the people of the West Nile, Uganda. Leather work was practiced among the Fulani's; the Masai of Zulu of south Africa, and the Tuarego Bead working was done in Egypt; by the people of Ivory-coast, Mali, Congo, Burundi, Angola, Southern Nigeria, Upper Volta, and

Cameroon's. Newman's work shows that traditional industries are not peculiar to Benin or Nigeria but that they have been carried on in different areas of Africa and probably other parts of the world.

### **2.3 LOCATION OF TRADITIONAL CRAFT INDUSTRIES**

Traditional industries are found in many parts of Africa, and had existed from time immemorial. They include weaving (basket and cloth), carving (ivory, wood, coconut, calabash), casting (brass, bronze); Smithery (tin, iron, gold, silver); pottery and leather working. Newman (1974) wrote extensively on the location of traditional crafts in Africa.

#### **2.3.2 POTTERY**

Pottery was discovered in the sixth millennium B.C. in the middle East of Jericho in Palestine and spread to parts of North Africa, South of the Sahara, the earliest pottery found dates back to the fourth millennium B.C. people of the Nok culture of Northern Nigeria created pottery sculpture of nearly life size. These forms were transmitted to Ife (Yoruba Culture), and exhibited many of the qualities of the lost-wax-process decorations like those heads on offering bowls related to bronze forms of Benin. The Ibo fashioned red clay figure groups and placed them in shrines to serve as guardian spirits for the dead. In southern Ghana, terracotta heads and freestanding figures on pot lids are part of the funeral of an important person. The Bekong create figure-shaped pottery vessels. The Ashanti and Cameroon grasslands people fashion clay pipes. Walls of Bakube huts are hung with groups of pots attached to the framework.

#### **2.3.3 METAL CASTING**

The secret of making bronze was said to have traveled from the Near East, Asia Minor, through the North of Africa along the trans-Sahara trade route system and was practiced as early as 2500 B.C. Smelting iron was known in Africa from the first millennium B.C. in the kingdom of Napata in West Africa, and the Nok culture of Northern Nigeria. Iron and bronze, copper, gold and silver were worked in Ashanti.

As civilization evolved, so did refinements of the metal casting craft. The art of bronze casting, employing the lost-wax process (cireperdue), flourished in old kingdoms of Ife and Benin, as well as in many other parts of Africa. Most of the subjects of bronze casting were closely connected to court life with the forming of ritual objects and flat panels for palace walls. A rare example of realism in Africa craft appeared in the sculpture portrait of Benin royalty and the representation of courtly scenes. Areas where metal working are carried on include Ivory Coast, Kenya, Ghana, Nigeria, Dogon and Mali.

#### 2.3.4 CARVING

Carving is of many types; wood, ivory, coconut, calabash carving. Carving is raw material oriented and is carried on where-ever there are material for the particular type of carving carried on. For instance, Wood carving is done where there are certain species of trees, whose woods are useful for carving like, the Iroko tree, the Camwood, the Obeche, the Ivory wood, Mahogany and Ebony etc, and these are found in areas with thick forests usually in the tropical forests and also in the equatorial forest, but are more abundant in tropical rainforest area. Wood carving is indigenous to all parts of Africa. Areas involved in wood carving include; Dahomey done by the Ganvie, Uganda by the Basoga, South West Africa, Ivory Coast by the Korhogo, Mali, Congo, Burundi by the Zulu, Angola by the Iwenga, Upper Volta, Cameroon, and Southern Nigeria.

Calabash carving is done on gourds got from the gourd tree and dried after fermenting out the inner contents, at times these are left intact as in the case of small comma like carvings used for decoration in houses. Calabash carving is common in Nigeria among the Yorubas of Oyo. Also, by the people of Bolgatanga in Ghana, Kamba tribe, Kenya, Pygmies of the Congo, the people of the West Nile, Uganda. Ivory carving is done wherever elephants are found and ivory is got from elephant tusks and is usually very expensive.

### **2.3.5 BENIN CITY PREV-1960**

The major traditional industries in Benin City include; Carving, Casting, Weaving and smithery. According to R.E Bradbury, most of the important indigenous crafts of Benin kingdom were in the hands of special ward – guilds in Benin City. There were guilds of blacksmith and brass smiths, Wood and Ivory Carver, Weavers of special embroidered cloths, Drum-makers, Locksmiths, etc. and some of these still function today. Philip J.C Dard gives accounts of the organization of the traditional industries and their control in Benin in the past, and also their history.

According to Bradbury, brass casting was continued to the Iguerouo ward of Benin City whose members mostly claim descent from Uguoghae who is said to have introduced the craft from Ife in the time of Oba Ohe. Almost the whole production of the brass smiths was at the command of the palace and it consisted very largely of ritual and ceremonial objects. On the other hand, Philip Dark believes the brass casting was introduced from Ife in the time of Oba Oguoal. There is not complete unanimity on this point. The question that cannot be arrived with certainty is when this occurred, nor can one be certain that it was indeed from Ife from which the technique of casting brass was learned. It does seem likely, though, that the bronzes of Ife and

Benin stem from a common source of technical knowledge. However, there is agreement in Benin as to who introduced the art from Ife. The person was Igueghae as also stated by Bradbury. According to Dark, since it was not considered good for ordinary Man to stay with the Oba, Igueghae and his Men were shown a place in Benin City where they could live and teach the people the art of brass casting, that was Igun street, the present main street of the brass worker's quarter.

According to Dark, the blacksmiths are organized by four wards, called Igunekhua, Enyanugie, Ugboha, and Iguniwegie. Chief Ine of the brass workers is considered by the brass – smiths as the head of both brass smiths and black smiths, and probably so considered by the later when they worked together, but the black smiths disagree as to whether he is head of all smiths or not. Ine'n Igunekhua is acknowledged as the senior black smiths. The black smiths were appointed by the Oba. The knowledge of working iron appears to have originated from smiths living in Benin.

The people of Ugboha are said to have come from the Ishan village of Ugboha as the followers of the legendary warrior hero, Enowe, who came to fight for Oba Esigie. It would appear that other black smiths captured in war, instead of being executing as ordinary prisoners would have been, were brought to Benin and absorbed into a ward. The division of labour among the black smiths of a ward depends on their position in the grade structure.

This, in turn, depends largely on whether the person's father is alive or not. A distinction is made between elders, young men, and boys. The elders supervised the work, while the young men go to the bush to get the wood suitable for charcoal, prepare it and have it ready when needed. They also did other tasks which can be considered as assisting the smith in his actual work, such as working the bellows. The black smith made articles for the Oba's use such as

Swords, Keys, Door, Bolts, Iron bells (clapper and gong), Knives, etc. and were rewarded accordingly by the Oba by award of titles.

Carving is considered an art which has its origins in the remote past. According to Bradbury, Wood carving and Ivory Carving are almost non-existent outside the capital where they are the concern of the Ibesava and of certain functionaries within the place. The carved staves which are the symbols of the deities worshipped by village communities are produced in the Igbesava ward on the instructions of the Oba.

The Oba had control over all Ivory in Benin and nearly all ivory carving in Benin appear to have been for his personal use. According to Dark, the carvers lived in one ward in Benin City, Igbesanbham. Of the three chiefly titles in the ward, Eholo, Obasonyen and Ine, Eholo was the most senior. The Oba usually sent commands to Eholo, who would direct one of his carvers to execute the work needed. The carvers did their work, unless the Oba wanted something special made, when they would do repair to the palace and work in Iwebo, Ivory has always been carved in the palace. All craftsmen, observed Bradbury, made a practice of introducing their sons to the work at an early age and of taking them to the palace to see how things were done. The carvers apparently used to teach their skills to their children when they were very young so that a carver could obtain a grade or title at an early age. The main distinctions drawn by carvers are between a person who is learning the work, the apprentice, and a person who knows how to do it properly, the Junior men, and the Senior men who direct the carvers. The apprentice would rough out a carving, under supervision, and pass it to the Junior men to finish. If Ivory was carved, however, it would be done solely by the journey men.

According to Bradbury, the Owina N' ido ward of Benin City produced a special kind of cloth worn by the Oba and in the form of pennants tied at the waist, by important title – holders.

This cloth is woven on large frames, both at the palace and in the ward, and is embroidered with patterns representing the Oba and certain ritual symbols. In the past, basket weaving was made outside Benin City in a number of villages, but today it is being carried on also in Benin City.

### **2.3.6 BENIN CITY POST – 1960**

Today the traditional industries in Benin City cannot be said to be carried out by special sections or wards in the City. From the survey carried out and from the location of traditional industries in the city, they can be said to have dispersed from their original locations. Only the Igun descendants residing along the Igun street still hold monopoly over bronze and brass casting which their special work was assigned to them by the Oba. Anybody found outside Igun street moved off to that position where he is found because of unavailability of space for expansion. So casting of bronze and brass are mostly carried on along Igun street, some casters can presently be found along Edo street at upper Sakponba, and Sakponba Road.

Carving which was formerly carried on by the Igbesemwen section of the city is now done at Igun street, where a group of carvers have united to form an association of Wood carvers and jointly carry out their trade. They left Igbesamwan for Igun street because the strategic location of such an industry on such a busy road exposed them to many more customers than would be in their previous location.

Gold and Silver smithery is carried on by different smiths along Igun street. This is also carried on along Akpakpava street. There are also fewer smiths presently than the past since many people use cheaper and more colorful ornaments made from modern materials like glass, rubber, etc. only a few house wives still derive great satisfaction in using pure gold made by

smith and sees prestigious to use them on occasion. Black smithery is done along West Circular road. Only one craftsman was found working on tin and was located at Igun street. Generally, only few black and tin smiths are found in the city today because their products are being substituted for those imported from advanced industrialized countries which are more sophisticated and sometimes more durable. So some traditional industries have no specific location and do not aggregate at certain spots as was the case in the past.

### **CHAPTER THREE**

#### **RESEARCH METHODOLOGY**

Every geographical research involves the use of two source of data, the primary data source and the secondary data source. The primary source of data in this research are the use research assistant questionnaire, and personal interview. The secondary source of data are the use of journals, library source and internet materials.

- **METHOD OF DATA COLLECTION**

Data will be collected through purposive non probability sampling techniques which entail the carving out of the region that engage in traditional craft industrial works, and the research assistant questionnaires of 19 questions and a total of 50 questionnaires will be administered to the Igun neighbourhood and other related places.

- **METHOD OF DATA ANALYSIS**

Data collected in the field will be analyzed with the use of tables, percentage and chi square statistical techniques for the analysis of the research hypothesis.

## **CHAPTER FOUR**

### **DATA INTERPRETATION AND ANALYSIS**

**Table 4.1: SEX OF WORKERS**

<b>Sex of workers</b>	<b>Number</b>	<b>Percentage</b>
Male	38	76
Female	12	24
<b>Total</b>	<b>50</b>	<b>100</b>

Source: Author Fieldwork 2022

Table 4.1, shows that 76% (38) of the total number of people in traditional craft industries in Benin City are male while 24% (12) are female. This means that the male are more involved in traditional craft activities than female. The market for traditional industries and their products is influenced by various variables in the city. The most important being those that concern people who constitute the market for these craftworks. Sex is an important factor that influences the interest, taste and expenditure on craftworks. Females for instance are more

inclined to certain craft works than to others like jewelry, baskets etc. while few males would buy jewelry except for their wives. On the other hand, more males buy cast works, and carvings than females. These they use for furnishing their homes and offices which are usually the main interest of the males in the home.

**TABLES 4.2: AGE OF WORKERS**

<b>Age of Workers</b>	<b>Number</b>	<b>Percentage</b>
Below 20 years	6	12
21-30 years	19	38
41 years above	23	46
	2	4
<b>Total</b>	<b>50</b>	<b>100</b>

Source: Author Fieldwork 2022

From table 4.2, 12% (6) of the workers are below the age of 20 years, 38% (16) are between (21-30) years, 46% (23) are between (31-40) years, and only 4% (2) are within 41 years and above. Majority of the workers are within the age bracket of 21-40 years, (84%). This shows that there is a decline in interest on craft work in terms of production and marketing of craft work. The age bracket below 20 years is not involved in traditional craft work in Benin city compare to their rate of involvement in the 60's and 70's. So there is a decline interest towards craft work.

**TABLE 4.3: EDUCATIONAL LEVEL OF WORKERS**

<b>Educational Level of Workers</b>	<b>Number</b>	<b>Percentage</b>
Non formal education	9	18
Primary	37	74
Secondary	4	8
Tertiary	–	–
<b>Total</b>	<b>50</b>	<b>100</b>

Source: Author Fieldwork 2022

From table 4.3, 18% (9) of the workers have no formal education, 74% (37) of the workers have primary education, 8% (4) of the workers have secondary education, while none of the workers had tertiary education. Majority of the workers had low level of education, which is a major factor inhibiting the growth and expansion of Traditional industries in Benin City. This is in line with Abdullahi (1983) view that strategies for technological take off are lacking. This is as a result of poor level of education by the workers.

**TABLE 4.4: YEARS SPENT IN CRAFT WORKER**

<b>Years Spent by Craft Workers</b>	<b>Number</b>	<b>Percentage</b>
Below 5 years	2	4
6-10 years	5	10
11-15 years	10	20
16-20 years	21	42
21 years above	13	26
<b>Total</b>	<b>50</b>	<b>100</b>

Source: Author Fieldwork 2022

From Table 4.4, 4% (2) of the workers have spent below 5 years in craft work, 10% (5) of the workers have spent between 6-10 years in craft work, 20% (10) of the workers have spent 11-15 years in craft work, 42% (21) of the workers have (16-20) years in craft work and 26% (13) have spent within 21 years above in craft work. Majority of the craft workers have spent 16 years above on craft work. This shows a decline interest on craft work.

**TABLE 4.5: OWNERSHIP OF BUSINESS**

<b>Ownership of Business</b>	<b>Number</b>	<b>Percentage</b>
Yes	37	74
No	13	26
<b>Total</b>	<b>50</b>	<b>100</b>

Source: Author Fieldwork 2022

From table 4.5, 37 (74%) of the respondents are owners of the business (Traditional craft) while 13 (26)% are not the owners of the business but they are employed in the traditional craft industries. Majority of the workers are ownership of business.

Form the questionnaire administration, 29 (74.8%) of the owners of the business inherited the business from their parents. While 8 (21.6%) established the on their own.

**TABLE 4.6: TYPES OF INDUSTRY**

<b>Type of Industry</b>	<b>Number</b>	<b>Percentage</b>
Casting	18	36
Carving	21	42

Weaving	7	14
Gold Smithery	4	8
<b>Total Sampled</b>	<b>50</b>	<b>100</b>

Source: Author Fieldwork 2022

Out of the 50 industries sampled, 36% were engaged in bronze and brass casting, 42% in wood and ivory casting, 14% in cane, and cloth weaving, and 8% engage in black/tin smithery, a greater portion of the craftsmen are engaged in carving, followed by casting.

However, there are more casting units than there are carving units for most of the carvers work in cooperation with each other forming unions. The least number of people and industrial units are these engaged in weaving, both cane and cloth weaving, the reason being that most people prefer the modern synthetic products to either the cane products or the hand-woven materials.

#### 4.1 CASTING

Casting in Benin City was done by special appointment by the Oba, under the inspection and leadership of certain titled chiefs. The Oba would commission the chiefs to carry out certain projects which involved the casting of figures of the Oba, ancestors, etc. for the palace, shrines and certain ceremonial occasions. Casting involves the use of bronze and brass metals and most of the time the two types of casting is carried on by the same craftsmen. The raw materials used in this industry include Wax, Clay, bronze and brass metal scraps, charcoal, and logs. Wax is got from the thick bushes outside the city. Clay is made from the red Bini soil got from the locality. Bronze and brass metal scraps are bought from mechanics that extract them from discussed vehicles (engines), especially engines from the caterpillar and tap heads. According to one of the

craftsmen, their ancestor extracted bronze from rocks at Auchi and also got some from rocks at Bida where bronze is found, then there were no engines and they depended solely on bronze extracted from these rocks. Today, the younger generation collects bronze from shrines left by their ancestors since they no longer worship at they are locally derived.

The type of power used in this industry is ordinary manpower. Some have, however, evolved easier methods of operation by improvising certain equipments like batrix extracted from engines connected to bellows to blow up fire used in casting. Some use fans and motor air-conditioner blow their fire. Apart from these self-improvised means of operating faster, there are no known machine electrical or otherwise used by craftsmen except manpower. Other tools used include the file and hammer. Logs and charcoal are the main sources of fuel.

According to Buah (2002), bronze and brass casting is done by the *cire Perdue* or 'lost wax' methods. The object to be casted is first made in wax which is easy to mould into the required shape. For some objects like bronze heads, a core of inner clay is first made and then covered with a thin layer of clay. The model is heated until the wax melts away, hence the expression 'lost wax'. Molten metal is then poured into space left by the wax. After some time, the bronze or metal cools and becomes solidified. The clay is then broken off leaving the metal in the desired shape.

Bronze is heavier than brass and also has a higher value than brass. Bronze and brass are usually casted into figures, both human and animals, furniture like stools used by the royalty, and containers like bronze and brass trays and bowls. Brass metal costs #350 naira per lb. 15 lbs of brass metal is used for casting a small figure, while 80- 90 lbs are required for casting a large figure. So a brass caster spends #5,000 naira for small casting. The average brass caster produces

six small figures a month and sell these at #30,000 each, while producing one big figure about 3 feet to 4 feet tall in two months and sells this at about #200,000.



An exhibition of different Bronze Casting works

#### 4.2 CARVING

Carving was done by the people of the Igbesamwan ward. They were specially commissioned by the Oba and were under the leadership of titled chiefs. They carved wood and ivory. Ivory was carved mainly for the Oba's use, whilst wood was carved for anybody who needs it, though the bulk of the wood carving was for the royalty. The types of wood used include; Iroko, Ebony, Timber and Ivory wood. These are bought from log dealers who cut them from the surrounding forest. The tools used in the industry include the Saw, Chisel, File, Mallet, Polishing brush, Wooden knife, Grinding stone, and Cram. These require the use of manpower to operate them. The only power-driven machines used by some carvers are the electric drill and motor saw. These are used mainly in cutting logs to the required size, before carving commences. Apart from these, hand-use tools are the only ones employed in carving.

Wood is rather expensive, hence the high prices attached to their products. A log of ebony 2 feet long cost N60,000, while a log of Iroko 2 feet long cost N90,000, similarly a cubit of timber cost N25,000. A log of wood could be used to produce six small about N3,000 – N15,000 depending the size and type of wood. A medium figure cost about N50,000, while a big figure could produce six small figures a week, one medium figure a week, or one big figure a month. The products of wood carving include figures of men and animals, containers like boxes, bowls, trays, furniture like stools, doors (palace doors), window frame, drum and walking sticks. Most carver do not polish their carved product as doing so would hide some of the intricate designs and lose some of its beauty. According to Philip Dark, Igbesamwan carvers do not sand-paper or polish their work, but modern work is polished because people now want it that way especially the Europeans. The Edo carver now feels that if he is to sell his work, it has to be highly polished to attract a customer. The present day carvers have not only changed their ways with regards to the finishing of a carving but, their approach appears to be somewhat different to that of their ancestors. Many modern carvers in Benin have no association with Igbesamwan and reproducing a wide variety of pieces suitable for tastes of a western cultural nature, the tourist, the air traveler, and the Nigerian seeking book ends, busts wall plaques, and ornaments to fill the new contexts in their new-style homes.



An Exhibition of different wood carving works

### 4.3 SMITHERY

There are various types of smiths in Benin City; they include the Gold smiths, the Silver smith, the Black smith and the Tin smiths. In the past, the black smith was responsible for the production of weapons of war such as the sword, for the Oba and his army. They also made farming implements like hoe, cutlass for farmers in the area. Their raw materials include scraps of metal got from disused motor vehicle, these they purchased from the motor mechanics. The price of the raw materials varies depending on the ability of the customers to negotiate with the mechanics, but is usually not more than N100,000 for a quantity enough for a month's work. The tools employed include hammer, mallet, file, spanner, bellow, poet, and pliers, rod for boring hole, punch, and saw drill. Mainly manpower is used in their work. Charcoal and logs are the fuel materials, with bellow to blow their fire during smelting. Their products include cooking stands or tripod stands, cutlass, hammer, gong, chain, yam rod, bucket, boxes, knife, axe-heads, dust bin, cooking pots, chisel, pliers, and bar their prices range from N5,000 to N20,000 an average blacksmith produces 12 cutlasses, 6 buckets, 3 pots, 6 boxes a week. The tinsmiths produce boxes, basin, pan, can, funnel, drum, cymbal and bucket. Their tools include jack

spanner, ordinary spanner, punch, chisel and hammer, all requiring manpower, Tinsmith, however, is not common in Benin City.

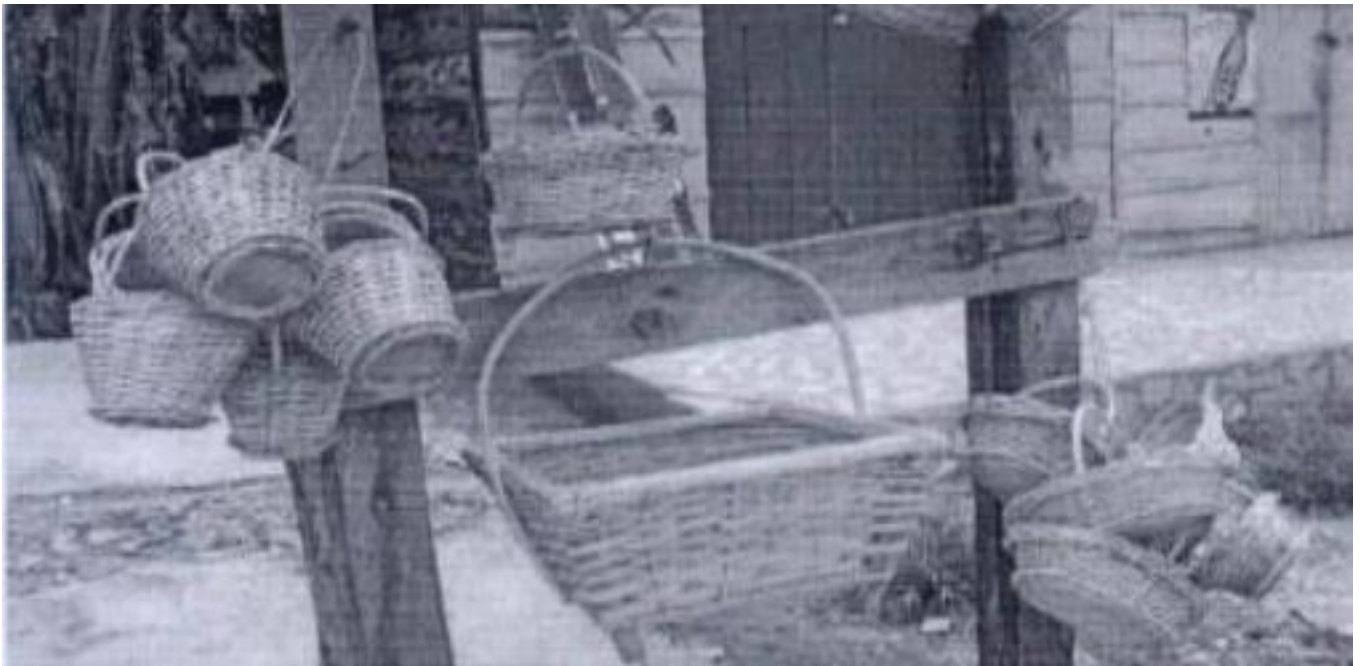
Gold and silver smiths work together in groups. Sometimes a smith couple produce both gold and silver jewelries. The raw materials used in the gold and silver smithery are imported and include gold dusts, gold bars, silver dust, and silver bars. A bar of pure gold cost as much as N400,000 – N1,000,000 depending on the contracts made. Silver on the other hand is cheaper. A silver set cost N20,000 – N100,000, while a gold set cost from N40,000 upward depending on the contracts.

An average silver produces 15 set of silver a month valued at N20,000 – N100,000 each and a set usually include a necklace and a pair of earrings, and sometimes bangles. Gold sets are costlier are Kerosene, palm oil and gas. The tools used include the hammer, file, pliers, scissors, punch pattern, stick ring, blow pipe, scales, and ring measurement, all are hand tools requiring the use of manpower. The power-driven machinery includes the electric rolling mill, the hand rolling mill and polishing machine are also used.

#### 4.4 WEAVING

Weaving includes cloth and cane work. Neither the cloth nor the cane weaver was attached to the Oba, both worked independently. Cane work is based on cane, a natural twine, and a pliable stem of selected small plants and shrubs found outside Benin City. These raw materials are however local and not imported. They are found within the surroundings of Benin in Oredo Local Government Area. The tools used include the pincher, hammer, knife, saw, nail, scissors, and gimlet, all requiring manpower. The power-driven machines include the multi-

purpose power saw, the carving engine, and the spraying machine. The cane weaver produces baskets, baby cots, tray, flower baskets, shopping baskets and arm chairs. A bunch of cane costing N25,000 can be used to produce six baskets sold at N4,000 – N8,000 each. According to a weaver, he produces six baskets, two baby cots at N20,000 each and an arm chair at N30,000 a week. Most of his product's range between N2,000 and N30,000 each. Cloth weaving is not so common these days and at least is not carried on for commercial purpose except for domestic use. Only a few weavers still produce for sale, the reason being that most people now prefer the modern synthetic fibre, and cotton cloth produced in the textile mills which are lighter to handle and less inconveniencing than the native woven cloth. Most of the woven cloths are used for cultural displays during festivals, ceremonies, etc, some of the raw materials used here include cotton rolls produced at Akoko-Edo area, or imported. The cloths are woven by hand looms into strands 20cm wide and these are then sewn together by hand to produce large pieces of cloth known as wrapper.



An exhibition of different cane weaving works

**TABLE 4.7: NATURE OF EMPLOYMENT**

<b>WORKERS</b>	<b>NO</b>	<b>%</b>
FULL-TIME	50	100
PART-TIME	0	0
<b>TOTAL</b>	<b>50</b>	<b>100</b>

Source: Author Fieldwork 2022

From the survey carried out in Benin City it was observed that a 100% of the workers were full time workers.

From the table 4.7, 100% of the total number of workers sampled that is interviewed, worked full time.

**TABLE 4.8: INCOME DERIVED PER MONTH**

<b>Income/Month (Naira)</b>	<b>Number</b>	<b>Percentage</b>
Below 50,000	13	26
51,000 – 100,000	26	52
101,000 – 150,000	7	14
151,000 – 200,000	3	6
Above 200,000	1	2
<b>Total</b>	<b>50</b>	<b>100</b>

Source: Author Fieldwork 2022

From table 4.8, it can be shown that 52% of the craftsmen earns income between N51,000-N100,000 per month, 26% of the craftsmen earn below N50,000 per month, 14% earn between N101,000 – N150,000 per month, 6% earn between N151,000-N200,000 per month, while the remaining 2% of the craftsmen earn a monthly income of above N200,000.

**TABLE 4.9: ACQUISITION OF SKILL**

	<b>NO</b>	<b>%</b>
Apprenticeship	47	94
Other Methods	3	6
<b>Total Sampled</b>	<b>50</b>	<b>100</b>

Source: Author Fieldwork 2022

With regards to acquisition of skill, it can be seen from table 4.9 that most of the workers acquire their skill through apprenticeship which last about two to three years depending on the ability of the apprentice to pick up the skill. The remaining few were self-trained working among their relatives and imitating them when a piece of craft was number was trained in craft schools and technical schools. From the data obtained, 94% of the workers acquired their skill through apprenticeship and 6% through other methods, out of 50 questionnaires administered. Apprentice pay a certain fee to acquire the necessary skills and this fee is not specified as it varies from craft to craft and from one individual to another. The training is free where the apprentice and the skilled craftsmen are related. The weaver interviewed during the survey claimed to give his apprentice (relative) pocket money in order to encourage them to stay as many of them pack up after finding that the work needed a lot of manpower to look for easier means of earning a livelihood.

#### **4.5 PRODUCTION AND TYPES**

The persistence of traditional industries is determined by the comparative returns from the industries, and this is in turn determined by their production techniques and their organization. As stated earlier traditional industries had been carried on by traditional craftsmen long ago, and the tools and techniques used were crude and still are in most cases today. Some

traditional craftsmen are adopting a more sophisticated method of production and power-driven machinery are being used by some craftsmen, but this is not in all stages of production. In carving for instance, sawing machinery is used to cut up the logs but the rest of the carving is done by hand with simple and sometimes crude working tools.

**TABLE 4.10: SOURCES OF RAW MATERIALS**

<b>SOURCE</b>	<b>NUMBER</b>	<b>PERCENTAGE</b>
Imported	4	8
Local	46	92
<b>Total</b>	<b>50</b>	<b>100</b>

Source: Author Fieldwork 2022

From the survey carried out in Benin City, it was found that most of the raw materials used in the different traditional industries are locally derived while a few are imported.

From table 4.10, 92% of the industries use local raw materials, 8% use imported raw materials with a mixed of local materials. This is explained by the fact that the industries are traditional and has been using local raw materials for many years, long before which imported raw materials are got. So the traditional industries are still as traditional as ever as regards their sources of raw materials and their sources of power.

Only 8% use imported raw materials and these include the gold smith and the silver smiths and this is because of the scarcity of raw material gold bar or gold dust in the locality. Some of the locally derived raw materials are got within Benin City and some in the neighboring areas.

**TABLE 4.11: SOURCE OF POWER**

<b>SOURCE</b>	<b>NUMBER</b>	<b>PERCENTAGE</b>
MANPOWER	37	74

MANPOWER/BATRIX	9	18
ELECTRICITY	4	8
<b>TOTAL NO. SAMPLED</b>	<b>50</b>	<b>100</b>

Source: Author Fieldwork 2022

From table 4.11, 74% use only manpower, 26% use not only manpower and batteries but also electrical power. As can be seen in table 4.11, 74% of the traditional industries have adopted more sophisticated methods of production. This change from the use of just manpower to batteries and electricity has certain implications, the most important being that production in such industries is at a faster rate and less energy is exerted on the part of the traditional craftsmen. Where saw drills have been substituted for cutlass, as in the carving industry, log is not only sliced faster, but also neater with little or no wastage of wood. Generally, the methods of production are still rather crude and determine to an extent the comparative returns to the traditional industries.

**TABLE 4.12: MARKET FOR CRAFT WORKS**

<b>Market for craft work</b>	<b>Number</b>	<b>Percentage</b>
Within Nigeria	13	26
Outside Nigeria	37	74
<b>Total No. Sampled</b>	<b>50</b>	<b>100</b>

Source: Author Fieldwork 2022

From table 4.12, 13(26%) of the respondent craft workers indicate that they sell their products within Nigeria while 37(74%) indicate that their products are sold outside Nigeria. From the interview with the craft workers, they said that bronze work, brass work and wood carving are majorly sold outside the country.

**TABLE 4.13: IS THERE ANY DECLINE IN INTEREST?**

<b>Level of interest</b>	<b>Number</b>	<b>Percentage</b>
Yes	44	88
No	6	12
<b>TOTAL</b>	<b>50</b>	<b>100</b>

Source: Author Fieldwork 2022

From table 4.13, 44 (88%) of the traditional craft workers indicate that there is a decline in interest on traditional craft, while 6 (12)% of the traditional craft workers indicate that there was no decline in interest. This suffice that there is a decline in interest with respect to traditional industries.

**TABLE 4.14: IS THERE ANY DECLINE IN PATRONAGE**

<b>Level of Patronage</b>	<b>Number</b>	<b>Percentage</b>
Yes	39	78
No	11	22
<b>Total</b>	<b>50</b>	<b>100</b>

Source: Author Fieldwork 2022

From table 4.14, 39(78%) of the traditional craft worker were of the view that there is decline in patronage, while 11(22%) of the traditional craft workers holds that patronage is still high.

## 4.6 HYPOTHESIS TESTING

### Hypothesis I

H<sub>0</sub>: There is no significant decline in the level of interest in traditional industries in the 70s and presently.

**TABLE 4.15: CHI-SQUARE**

<b>O</b>	<b>E</b>	<b>O – E</b>	<b>(O – E)<sup>2</sup></b>
44	25	19	361
6	25	-19	361

Source: Author Fieldwork 2022

$P < 0.05$ ,  $X^2 = 3.841$ ,  $V = 1$

$$X^2 = \frac{361}{25} + \frac{361}{25}$$

$X^2 = 28.82$

From table 4.15, the chi-square  $X^2_{\text{tab}}$  is less than the  $X^2_{\text{cal}}$ .

Means that H<sub>0</sub> is rejected and H<sub>1</sub> is accepted that there is a significant decline in interest on traditional craft industries in the present as compared to 70s at  $P < 0.05$ .

### Hypothesis II

H<sub>0</sub>: There is no significant change in the level of patronage in the traditional craft works in the present day as compared to the 70s.

**TABLE 4.16: CHI-SQUARE**

<b>O</b>	<b>E</b>	<b>O – E</b>	<b>(O – E)<sup>2</sup></b>
39	25	14	196

11	25	-14	196
----	----	-----	-----

Source: Author Fieldwork 2022

$P < 0.05$ ,  $X^2 = 3.841$ ,  $V = 1$

$$X^2 = \frac{196}{25} + \frac{196}{25}$$

$$X^2 = 15.68$$

From table 4.16, the  $X^2_c = 15.68$  is greater than the  $X^2_{tab} = 3.841$ , this suffice that there is a significant change in the level of patronage on traditional industrial works in the 70s and the present day. Base on  $P < 0.05$ , the patronage on craft work has declined greatly in the present day because of the taste and fashion of the people as compared to the 70s when they have a high patronage.

#### **4.7 PROBLEMS FACING THE TRADITIONAL CRAFT INDUSTRIES IN BENIN CITY**

The traditional craft industries in Benin city like any other type of industry have their own problems. Many of these industries share some peculiar problems. The problems facing traditional craft industries in Benin City are as follows:

- Lack of finance
- Space for expansion
- Machinery of operation
- Low sales
- Increase in cost of raw material
- Immigration problem

- **Lack of finance:** The traditional craft industries in Benin City lack the capital to expand their business and also employ more workers. This was because the Government neither involves in the activities of traditional craft industries in Benin City.
- **Space for Expansion:** Due to the high need for land in the Benin City by various companies and industries, the cost of land in Benin City has become very expensive. The traditional craft which has low capital cannot afford to expand their business couple with the recent demolition exercise that has crippled the activities of some of these traditional craft industries in Benin City.
- **Machinery for Operation:** Lack of capital and the level of education of these traditional craft workers have inhibited the acquisition of modern tools and technology to enhance productivities in their industries.
- **Low Sales:** Traditional craft industries in Benin city have been faced with low sales of their product due to lack of taste and fashion by the masses for the products and also low trade fare for the exhibition of their product.
- **Increase in Cost of Raw Material:** Due to the recent exportation of some of the raw materials like metal, bronze, brass etc. has led to the high cost of traditional craft product which in turn leads to low patronage.
- **Immigration Problem:** Due to the recent theft of some of the traditional craft works in Ibadan and Benin Museum led to the band of exportation of old traditional craft products. Due to this, immigration at different international airport in Nigeria make it difficult for new traditional craft work to be exported or carried out of the country.

**CHAPTER FIVE**  
**SUMMARY OF FINDINGS, RECOMMENDATION AND**  
**CONCLUSION**

**5.1 SUMMARY OF FINDINGS**

This study examined the degree of changes in traditional craft industries in Benin City. That recently there is lack of interest in traditional craft industries. This means that people are not interested in either investing on traditional craft industries or learning the work as compared to the early 70s. The research hypothesis equally shows lack of interest.

There is also a decline in the number of patronages as compare to the 70's. The taste and fashion of the people have really changed which led to a decline in patronage.

The study still finds out that lack of capital has inhibited the growth and expansion of traditional craft industries in Benin City and also no Government incentive on the traditional craft industries.

This study also found out that over 84% of the people involve in traditional craft industries in Benin city are within the age bracket (21-40 years) of age. This means that the young ones are not interested in apprenticeship.

This study also finds that majority of the traditional craft industries are owned by individuals and inherited from their parents.

## 5.2 RECOMMENDATION

Government should involve in traditional craft industries through granting of soft loans and credit facilities to enhance and expand their operations.

The Federal and State Ministry of Arts and Culture should protect the interest of these traditional industries in Benin city, because their works is historic monuments.

The Federal and State Ministry of Arts and Culture should organize exhibitions and trade fares to help traditional craft industries in Benin City to promote their product.

Finally, the Federal and State Ministry of Arts and Culture should organize seminar and apprenticeship programmes to revitalize interest of people on traditional craft industries in Benin City.

## 5.3 CONCLUSION

Although the activities of traditional craft industries in Benin City have come to a declining state, but ought to be a source of economic development in Benin City. There is need for Government and non-government involvement on traditional craft industries in Benin City to help enhance the economy and the likes of individual involve in the traditional work.

## REFERENCES

Akin. L. Mabogunje, Urbanisation in Nigeria, (London, 1968).

Ayodele Sesan A. (1990): 'Nigeria's Traditional Technology Issues: A Revisitation' The Nigerian Economic Society Annual Conference Proceedings, Minna, p.263.

Basil Davidson, *The Growth of African Civilization – A History of West Africa 1000-1800*, (London 1965).

Claire Seltiz et al., *Research Methods in Social Relations* (United States of America, 1972) p. 515-516

E.V. Aishere, *Introduction to Traditional Arts of Western Africa*, (London, 1972), p. 216.

Eboreimen, O.J (2006): 'The Role of Traditional Industries and Craft in Ecotourism in Mid Western Nigeria National Commission for Museum and Monuments Occasional Publication, No. 2, Abuja, pp. 1 – 19.

F.K. Buah, *West Africa since A.D 1000-Book 1*, (London and Bakingstoke).

H.L. Roth, *Great Benin, Its Customs, Arts, and Horrors* (Halifax 1963).

Inuwa, I.K. (1990): 'Capital Goods and Abdullahi, A.N. (1983) 'Strategies for Technological Take Off in Nigeria: Are we in the right Direction?' *Nigeria Journal of Science and Technology*, Vol. 1, No. 1, pp. 5-9.

O. Teriba, E.L Edozien, and M.O Kayoed 'Some Aspects of Ownership and Control Structure of Business Enterprise in a Developing Economy: The Nigeria Case', *The Nigerian Journal of Economic and Social Studies*, Vol. 14, No. 1 (1973) p. 3.

Philip J.C. Dark, *An Introduction to Benin Art and Technology*, (Oxford, 1972).

R.E. Bradbury, *The Benin Kingdom and the Edo-speaking People of South Western Nigeria*, (London, 1957) p. 26.

Rosenstein-Rodan, P. (1992): *Problems of Industrialization of East and South East Europe*, *Economic Journal*, (July/Sept).

Thelma R. Newman, *Contemporary African Arts and Crafts*, (London, 1974) p. 59-64.

Theo C. Mbagwu, 'Traditional Industry' *A Geography of Nigeria Development*, Edited by: J.S. Oguntoyinbo, O.O Areola, M. Filani (Published for the Regional Conference of the International Geographical Union, Nigeria. 1978).

Wangboje, S.O. I. (1982): *Art of Junior Secondary Schools*, Ibadan: Evans Brothers Ltd., p. 11.

William Fagg, The Living Arts of Nigeria, (London, 1971).

## **APPENDIX**

### **QUESTIONNAIRE**

**DEPARTMENT OF GEOGRAPHY AND  
REGIONAL PLANNING  
FACULTY OF SOCIAL SCIENCES  
UNIVERSITY OF BENIN  
BENIN CITY  
EDO STATE**

Dear Sir/Madam,

#### **ADMINISTRATION OF QUESTIONNAIRE**

With due respect, I am pleased to inform you that I am a final student in the Department of Geography and Regional Planning of the above-named University.

I am currently conducting research on the topic “The Role of Traditional Craft Industries in Benin City”. This is a partial fulfillment of the requirements for the award of Bachelor of Science (B.Sc.) in Geography and Regional Planning.

This questionnaire contains the study related questions.

Please tick the appropriate box where necessary by indicating [ ] in the appropriate space provided after each question to indicate the answer of your choice.

- Neighbourhood: \_\_\_\_\_
- Sex: Male [ ], Female [ ]
- Age: Below 20 [ ], 21-30 [ ], 31-40 [ ], 41-50 above [ ]
- Occupation: \_\_\_\_\_

- Level of Education: Below Primary Education [ ],  
Primary Education [ ], Secondary Education [ ],  
Tertiary [ ], Post Graduate [ ], Non formal [ ]
- How many persons work in the industry: \_\_\_\_\_
- How long have you spent in this industry: Below 5 years [ ], 6-10 years [ ], 11-15 years [ ], 16-20 years [ ], 21 and above [ ].
- Are you the owner of your business? Yes [ ], No [ ]
- If yes, how did you acquire it? Inherited [ ], Appointment by Oba [ ], Personal Establishment [ ]
- If yes, how much do you earn per month? Below 50,000 [ ], 51,000 – 100,000 [ ], 101,000 – 150,000 [ ].
- What is the type of industry? Carving [ ], Casting [ ], Weaving [ ], Smithery [ ], Others [ ] specify: \_\_\_\_\_
- Source of raw materials: Local [ ], Imported [ ]
- Types of products: Bronze [ ], Brass [ ], Wooden [ ], Cloth [ ], Mat [ ].
- Where do you sell your product? Within Nigeria [ ], Outside Nigeria [ ].
- Type of tools or instruments used for production.
  - \_\_\_\_\_
  - \_\_\_\_\_
  - \_\_\_\_\_
  - \_\_\_\_\_
- How did you finance the industry? Personal saving [ ], Government Intervention [ ], Contribution from relatives [ ].

- What are the problems encountered in this business?

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

- Is there any decline of people in the interest of traditional craft work? Yes [ ], No [ ].

- Is there any decline in the patronage of people in the interest of traditional craft work?

Yes [ ], No [ ].

