

# Women Involvement in Hand-Made Pottery and Marketing Concept Strategy

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## Abstract

Hand-made pottery also called traditional pottery is one of the oldest vocations in Nigeria. Unlike other traditional vocations, it has survived competitions arising from modernization of the production process and diffusion of substitutes, such as plastics, porcelain and metallic products. This paper investigated the strategies put in place by the traditional potters to survive competition. It also identified the marketing principles adopted to ensure competitiveness. The relationships between the potters' age, educational level, years of experience, their perception of and their involvement in pottery business was also determined. Three methods were used namely, pre-tested structured interview schedule, observation, and focus group discussions were adopted to gather information from 100 traditional potters that were randomly selected in two major traditional pottery centres. Descriptive statistics such as frequency and percentages were used to analyse the data. Pearson Correlation analysis was also used to explain the relationships between the variables tested. The study revealed that traditional pottery is a prerogative of women in the two centres. Potters adopted marketing concept strategy to gain competitive edge. Majority of potters indicated that foreign alternatives, bad roads, transportation and collapsing of mining pits, to mention a few, were some of the challenges related to their involvement in pottery production. The study concluded that traditional pottery continues to be a major source of employment to rural women. It also concluded that marketing and its principles, more than any other business functions, is critical to the success of every organization.

**Keywords:** Hand-made pottery, Marketing Concept, Strategy.

## 1.0 Introduction

Opinions about traditional hand-made pottery tend to be divided between two extremes, romantic over-estimation and a total denial that can have useful effect. Both of these results, from a one-sided interpretation of how the arts have evolved in the past, and, in order to see the modern situation in a proper perspective. According to Cardew (2002), man's distinguishing character is that he is a 'maker.' He has always made things to meet his needs because the more he made, the more various his needs became. Pottery making as well as the presence of large quantities of potsherds in archaeological sites, had been observed as very important indicators of well advanced human sedentism and civilization (Hartle, 1997). Hand-made Pottery is an aspect of the traditional technology of a given society, and it represents the people's attempt at exploiting their natural environment and its materials for survival. As a result, pottery symbolizes the people's ideas, value systems, and their views. Consequently, any meaningful pottery studies must take cognizance of the natural environment, as well as the society that produce and use the pottery wares. It has been observed that every stage of pottery production has unique cultural input, which differs from one pottery centre to another and in some cases individual to individual. Hand-made traditional pottery are wares made using bare hands as the name suggests rather than throwing on kick wheels and it is a mother –to-daughter skill transfer vocation.

Nigeria has immense variety of traditions of pot-making. In most parts of Africa, it is mainly women's occupation and art. But among the Muslim Hausa in Northern Nigeria, it is undertaken mostly by men. This is probably due to Muslim's practice of keeping married women in seclusion, especially as many other crafts and trades undertaken by women among other Nigerians are found with men among Muslim Hausa.

Traditional sub-Saharan African pottery is hand-built. There is no evidence of the use of potters' wheel. Nonetheless, the confidence and dexterity with which the potters go about their works are manifest in the precision of forms, which is characteristic of their products. Generally, the pots are not fired in high temperatures, as open fire, rather than a high kiln is used for firing. In this female-dominated profession, they practice variations of the coil-building technique, which is the commonest all over Africa. In this technique, new clay is continuously added to form walls and the mouth of the pot. Though, the 'coil' is really a four-dimensional one,

less than half a coil being visible at any one time. Like every manufactured goods, potters produce potteries to meet the needs and wants of their customers. These producers intricately create values for the customers who, in turn, pay money in exchange for these wares which is what marketing is all about.

Broadly defined, marketing is a social and managerial process by which individuals and organizations obtain what they need and want through creating and exchanging values with others. In a new business context, marketing involve building profitable value-laden exchange relationships with customers. Many attempts have been made to define marketing, some of which have been listed by Crosier (1975). The difficulty in arriving at an acceptable definition is compounded by the evolution of marketing, which has seen it progress from adopting a purely managerial approach through systems, environmental, social and societal approaches (Hunt, 1976). Further complications, according to Trustrum (2007), in defining the nature and scope of marketing, stem from the legitimately varied perceptions of the many contributors to the debate, such as, Kotler and Levy (1969); Kotler (1988) and Luck (1969). One common denominator to all these definitions is broadly captured in Keefe's (2008) definition of marketing, which states that "marketing is the process by which companies create value for customers and build strong customer relationship in order to capture value from customers in return. This definition connotes exchange, which is the aim of marketing. There are many principles embedded in marketing, one of these is marketing management philosophies.

Marketing philosophies came about around 1950s. It has five alternative concepts that guide marketers to succeed. The concepts are product, production, marketing, selling and societal marketing concept. These concepts are distinct in their definitions, yet overlapping in their functions. Marketing ideally is a combination of marketing concept, marketing functions and operational implementation of these functions in the context of the concept (Trustrum, 2007). However, having adopted marketing concept, it is not necessary to implement all of the functions, but merely those that are appropriate to prevailing circumstances. As a result, before the operation of marketing functions can be considered, it is necessary to examine the marketing concept and the implication of its adoption for marketing functions.

Marketing concept, according to Kotler and Armstrong (2010), holds that achieving organizational goals depends on knowing the needs and wants of target markets and delivering the desired satisfactions better than competitors do. Under marketing concept, customer focus and value are the paths to sales and profits. This is why this study considers that traditional potters in Nigeria are practicing more of marketing concept in delivering their goods to customers. They were able to segment the Nigerian market into urban and rural dwellers. Having segmented, they targeted the best option which will give them the most market share and profit which is the rural dwellers. Up till date, majority of Nigerians are rural dwellers, which therefore, gives the traditional potters a bigger market share to operate. They further positioned their products by concentrating on religion and ritual pots. Traditional religion, taboos and ritual rites are still extant among rural dwellers. The potters also seem to be using the principle of comparative advantage to gain competitive edge over foreign alternatives. It is well known that foreign modern wares for religion and ritual rites are abomination in rituals and traditional religion. Consequently, traditional pottery makers cashed in on these to meet the needs of religion and ritual rites potteries consumers who remain a majority in the rural areas.

It is in the light of this discovery among the traditional potters that this study was undertaken, because many questions arose as to the survival of traditional pottery making among other vocations. Such questions are what make traditional pottery more acceptable to most Nigerians especially the rural dwellers, than modern pottery? What are the advantages of traditional pottery over modern ones vis-à-vis religion and rites? How are potters meeting the needs and wants of their customers ahead of selling their wares? What motivates and de-motivates them in this business?

## **2.0 Research Problem**

Nigerians were well-noted with various traditional vocations before it attained independence in 1960. Such vocations include farming, cloth weaving, traditional bead making, soap making, basket weaving and local fish farming, to mention a few. Most of these vocations have disappeared or are performing at their lowest capacity due to foreign alternatives or modern method of production. However, pottery making in the traditional way, has survived and remained unaffected despite modernization of the production process and the diffusion of substitutes such as plastics, porcelain, and metallic products. Potters are faced with mirage of challenges some of which are; lack of adequate funds or loans to meet the increasing demands of their consumers., others are bad roads, water shortage, and transportation to mention a few.

The study observed that pottery production was on the increase rather than decreasing despite the above

enumerated challenges and foreign competitions. Consequently, the following questions arose on this vocation: what were the strategies the potters are employing to ward off competition? What were the marketing principles being used, be it advertently or inadvertently? What pricing methods were they adopting and what are the loopholes they are taking advantage of? How long can they sustain these strategies? These and many questions necessitated this study, which took nine (9) months of investigation from April 2012 to December 2012. This period covered the rainy and dry seasons experienced in Nigeria to enable the visualization of the challenges being faced during these periods.

### 3.0 Theoretical Framework

To succeed in today's competitive market place, companies or organizations need to be customer-centered. They must win customers from competitors, then keep growing them by delivering greater value. But before it can satisfy consumers, an organization must first understand their needs and wants. Thus, sound marketing requires a careful customer analysis because most producers know that they cannot profitably serve all customers in a given market, at least not all customers in the same way. This is the situation the traditional pottery makers find themselves and therefore, inadvertently adopted marketing concept. They were aware that there are too many different kinds of customers with too many different kinds of needs. Hence Kotler and Armstrong (2007), opines that most companies are in a position to serve some segments better than others. Consequently, each company must divide up the total market, choose the best segments and design strategies for profitably serving chosen segments. This is what marketing concept strives to achieve and was therefore adopted by the Nigerian traditional potters who though were majorly illiterates are achieving success through marketing concept ,

Schiffman and Kanuk (2007, affirms that the concept was developed in 1950 in the USA by Ford. Trustrum (2007) also reiterated that the marketing concept can be most simply explained as belief that the organization can function in the best interests of its customer and its self where a balance is achieved between the needs of both of these parties. This is to say the organization should not adopt an approach in which it is concerned only with its own capabilities and values. This is usually termed product orientation. Here, the organization provides the product it is best at producing and judges its quality by its own perception of quality rather than that of the customer. The field of consumer behavior is therefore rooted in marketing concept, a business orientation that evolved in the 1950s through several alternative approaches towards doing business; they are, the production concept, the product concept and the selling concept (Schiffman and Kannk, 2007). Marketing concept came into being when some marketers began to realize that they could sell more goods more easily if they produce only those goods they had already determined that consumers would buy. Instead of trying to persuade customers to buy what the firm had already produced, marketing oriented firms found that it was a lot easier to produce only products they had first confirmed, through research, that customers wanted. Consumer needs and wants became the firm's primary focus.

The marketing-oriented approach, naturally, requires efficient marketing research. This, however, is not merely concerned with the identification of markets and their characteristics, though this is essential, but also with research into the effectiveness of marketing functions such as advertising, pricing, etc. The marketing approach of adopting the marketing concept as explained above is not confined to traditional goods and services. The view adopted here is that marketing concept can be applied to any organization provided it is recognized that varying organizations have different objectives, some profit, some non-profit (Trustrum, 2007). It is based on this that this study investigated and discovered that outside other strategies by the women traditional potters, they were inadvertently applying marketing concept to the business. Trustrum concluded that, though marketing functions are important, it is the adoption of the marketing concept that is a prerequisite to their successful implementation. The marketing concept can be adopted not only by people in marketing functions, but also by others in other specialization, for example, accountants, production staff, designers, etc. However, it is astonishing, that given the enormous debate and publicity surrounding the marketing concept, and despite formal contributions dating back to 1945 (Converse, 1945) and before, as well as since, (Converse 1945 and Lee, 1983), so few companies have fully embraced the concept. It is this innate quality of marketing concept that makes it applicable to many marketing situations.

### 4.0 Methodology

The research was purposively carried out in two traditional pottery industries namely Dada and Ipetumodu pottery industries in Kwara and Osun States respectively. The two sites were two of the largest traditional pottery centres in Southwestern Nigeria. The research took place between April 2012 and December 2012, to cover the

two seasons (rainy and dry) of Nigeria. Rainy season is a major factor in the production of traditional pottery. Sourcing for clay is easier during this season because the clay pits are softer and easier to mine. Contrariwise firing of the wares are more difficult during this season because open firing is employed traditionally and rains in this season is unpredictable. The research was carried out in three stages based on Goulding's (2007) method. The first consisted of a series of sixteen (16) tapes recorded, pre-tested structured in-depth interviews with one hundred (100) traditional potters randomly sampled from the two pottery centres. Recording tapes and informants were used because the majority of potters were illiterates who could not speak English language. The ages of the women interviewed ranged between 25 – 75 years, with a mean age of 50 years. Questionnaires were based on what methods were used by the potters, challenges, and marketing principles being adopted to gain competitive edge over modern day ceramics. The second stage was by observation of pottery production in the pottery centres. According to Grove and Fiske (1992), observational methods refer to data collection techniques that focus on experience by providing real world impressions in authentic surroundings. Adler and Adler (1994) suggest that the hallmark of observation is its non-intrusive nature which minimizes any interference in the behavior of those observed, either manipulating or stimulating them.

The final stage in the research consisted of a series of focus group discussions again with a cross-section of potters in terms of their social class and educational background. A total of 50 people from the two pottery centres participated in these discussions, although 78 people were approached.

Descriptive statistics such as frequency distribution and percentages were used to analyse data collected. Correlation coefficient analysis was used to determine the relationships between the involvement of potters and their socioeconomic characteristics. The different marketing principles and strategies used by the potters were measured using a 5-point Likert scale of Strong Agree (5), Agree (4), Undecided (3), Disagree (2) and Strongly Disagree (1) points.

## 5.0 Results and Discussions

The data in Table 1 revealed that majority (60%) of respondent potters were above 60 years, 25% were between the ages of 35 and 54 years, while only 18% were between the ages of 15 and 34 years. This is not surprising because from field observation and focus group discussions, there were older women than younger ones. The vocation of pottery also supports women who have gone past the age of child-bearing because in the observance of taboos and rituals, only women in post-menopausal age can participate. In other words, culturally, customs does not allow younger women who are still in their prime to handle some traditional potteries such as religious and ritual pots. Furthermore, government's free education policy at primary and secondary school levels sanctions parents who do not allow their school-age wards to go to school. NERDC (2004) on National Policy on Education stipulated that "basic education be of 9-year duration comprising of 6 years of primary education and 3 years of junior secondary education. It shall be free and compulsory" This policy affected young girls from being involved in pottery making.

Majority (65%) of the respondents at the two pottery centres were Muslims. 20% were traditionalist worshipping one Yoruba deity or the other, while 15% were Christians. From the focus group discussions, these majority Muslims were convertees from traditional religion to Islam. Most of them still practice traditional religion side by side their Islamic religion and often heard saying "asa kob'esin je" meaning culture does not interfere with religion Majority were also married to husbands with more than one wife. Muslim religion allows its faithful to marry as many as four.

The study also showed that another majority (60%) were married, 30% were widows and 10% were single ladies. This seems to be in concordance with the above discussion about the taboos which forbid younger women from engaging in the taboos of pottery making and the government must-go-to-school policy, hence the scanty number of single women. On the other hand, the 30% widows which were observed through observational method and focus group discussions are to be advanced in age, most of them were about 75 years and had either lost their spouses recently or long time ago. The 60% majority that were married were observed to be fairly old and have 2 to 5 grown up children.

The study further revealed that majority (70%) of the respondents had no formal western education, 25% were able to attend primary schools, while only 5% had secondary school education. It was revealed (through focus group discussion) by the older potters that their parents and husbands were not favorably disposed to western education. Rather, they were encouraged to be well-grounded in informal Islamic religion. This is in line with findings of Torimiro *et al.* (2003), who reported that Islamic nomadic parents preferred informal Islamic studies for their children. The few (30%) who had any form of western education were caught by the new government

must-go-to-school free education policy. This had negative impact on the number of children involved or assisting their parents. The mother-to-child skills acquisition noted in traditional pottery seems to be endangered.

Consequently, in relation to the above, majority (65%) of the respondent potters had no children they are transferring skills to, 30% had between 1 – 3 of their children involved in skill transfer, that is, being involved in pottery making, while only 5% had between 4-6 of their children fully involved in pottery making vocation. In the observation period and focus group discussion, the women lamented the lack of interest of their children arising from their exposure to western education. The children involved in focus group discussions wished their parents would allow modernization of the process by allowing throwing wheel method, but to no avail. The parent potters were apprehensive of the future of the vocation in the face of forced western education.

Table II further revealed that majority (60%) had between 20 – 34 years of experience in traditional pottery making, 30% had between 5 – 19 years of experience, while 10% had 40 years of pottery making experience. Observation and focus group discussion showed that the 10% women potters with 40 years of experience were very old women and their experience was reflected in their dexterity and beautiful finishing of potteries. It was further observed that the other group of women with 20 – 34 years of experience, also showed speed and dexterity in completing their pot making. However, women with 5-19 years experience were noted to be younger, more innovative, and creative. They create novel potteries to meet the ever increasing needs of their urban consumers.

### *5.1 Traditional Potters' Perception of Marketing Concept (Segmentation, Targeting And Positioning)*

The data in Table II contains twelve (12) perceptual statements on marketing concepts which had been tested, validated and served to the respondent potters to elicit their responses. The statements were based on 5-point Likert scale ranging from Strongly Agree to Strongly Disagreed. Majority (81%) of respondents agreed that the potteries they produced met the needs and wants of their customers, 14% were undecided, while 5% disagreed. This was observed from the various shapes, sizes and their corresponding functions. Most potters during observation, and focus group discussions affirmed that shapes and sizes determine use of potteries and therefore, 'tailor' their production to meet the needs and wants of their consumers.

As a direct link to the above, majority (72%) of respondents agreed that potteries they produced were aimed at segmenting the market between rural and urban dwellers on the one hand, and traditional and modern ceramic potteries on the other. Minority respondents (4%) disagreed on this view, while 24% were undecided. It was observed that most of the respondents had their customers in the rural areas that use their various wares for cooking food, preparing concoctions, infusions and decoctions for healing ailments. Most herbalists were restricted to the rural areas in Nigeria. This is in agreement with findings of Areo (2014), who reported that traditional medicine practice was rural area-based. It further confirmed that traditional earthen pots were the acceptable medium for preparation of traditional medicine. This was further corroborated by Areo and Areo (2011) in their book titled *Hand-built Pottery*.

Table II also shows that 34% respondents agreed that urban dwellers also patronize their potteries, 10% were undecided, while 56% in the majority disagreed that urban dwellers patronize them. This confirms that traditional potteries were segmented for the rural dwellers than the urban ones. It also shows that traditional religion and ritual rites were more rooted in the rural settings and therefore, promote the production and sales of traditional pottery. During the focus group discussions, and observations, the potters pointed out that though some urban dwellers patronize them, they often use their wares only for potting flowers and candle stands, while the ritual pots are usually used for house decorations. They berated the abuse of their ritual pots for this purpose.

The study further shows that majority (66%) of respondents agreed that they targeted rural customers by designing pots which were easily identifiable to them; 14% disagreed. From the field observation, it was observed that the religion and ritual rite pots have special features or designs of peculiar to local deities. This was aimed at targeting the rural dwellers in their villages where traditional religion is still extant. Another 73% of respondents (potters) agreed that their pots were targeted at the low income earners of the society who are also located and preponderant in the rural areas; 20% disagreed with this view. It is estimated through 1990 census that over 80% of Nigerians are rural dwellers; as a result, they were targeted by the traditional potters for sales of their potteries.

Different traditional religious groups are known to have different symbols and motifs they use in their religious activities. Consequently, majority (79%) of potters agreed that their designs and motifs were usually dictated by their customers. Only 9% of the respondents disagreed. In likewise manner, 76%, representing a majority, agreed

that their potteries were targeted at specialized functions and occasions, with 4% disagreeing. This is evidenced in the functional use of some potteries used at different festivals and at certain period of the year.

In order to position their wares, traditional potters were observed to code and endorse their pots which only their customers can decode. This was why a majority (80%) of respondents agreed that their pots convey special messages to their customers. Consequently, majority (70%) agreed that ritual pottery construction had the involvement of ritual priests and sometimes priestesses, who are no more bearing children, while 21% disagreed. The whole idea here was to position the specialized pots in the mind of their customers. Positioning is known to breed consumers' loyalty.

On income from the production and sales of potteries, majority (73%) of respondents again agreed that their income was enough to train their children in school. Another majority (87%) agreed that year of experience counts in the construction of traditional pottery. The more years they put into pottery making, the more robust and beautiful pottery they produce.

Conversely, majority (69%) disagreed that their children were showing interest in their mother-to-child skill acquisition profession; a minority (31%) agreed that their children were showing interest in pottery making. These tallies with the observation made while potters were producing pottery because there were few young girls helping or acquiring skills. The few ones that were helping their parents did so after returning from school and in most cases on Saturdays and Sundays. These were free days these children assist their parents.. There was a general apathy by these young girls towards pottery making probably, having been exposed to western education.

### *5.2 Relationship Between the Potters' Involvement in Pottery Making and Some Selected Socioeconomic Characteristics*

Table IV revealed that a positive and significant relationship between the age, level of perception of marketing concepts and years of experience of the potters being  $r = 0.122^*$ ,  $r = 0.253^*$  and  $r = 0.388^*$  respectively. This showed that the dexterity of pottery production, rate of production of pottery and level of involvement in making pottery is dependent on their years of experience, age and perception, meaning the older the women, the easier it becomes for them to produce beautiful and innovative potteries. However, there was an observed negative but significant correlation between education ( $-0.385^*$ ) and the level of involvement of children in pottery production. Education impacted negatively on the perception and production of traditional pottery productions. This is in agreement with the findings of Torimiro and Lawal (1999) who reported that the more educational exposure the rural people have, the more they are unfavorably disposed to traditional vocations such as farming, local fishing and weaving. It can be further said that in traditional pottery making, education, may for a long time, not have significant influence on the production method because of customs and taboos attached to it. If allowed, education would likely wish away this important traditional aspect of pottery culture in Nigeria, hence the resistance of hand-built potters to modernization and education/enlightenment.

### *5.3 Occupational Hazards Related to Traditional Hand-made Pottery in Nigeria*

Table 111 shows the occupational hazards as given by the potters in the course of producing traditional hand-made pottery and it includes rain, collapse of mining pits, bad roads, lack of fuel for firing their pots during rainy season, back and neck pains, exposure to dangers such as scorpion and snakebites; inhaling of carbon monoxide from smoke while firing, dusts, and loss of wares through bad roads, and accidents. The fragility of the wares makes them vulnerable to breakage while firing and in transporting the to their retailers. Most traditional potteries are usually fired openly; as such rain remains a big hindering factor in the production of pottery wares. More pots are made during dry season, while rain reduces the capacity to produce and fire.

## **6.0 Summary and Conclusion**

In all the two traditional pottery centres, hand-made pottery remains a prerogative of women's art and occupation. Despite challenges of substitutes arising from technological and technical advancements from the western cultures, large numbers of pottery of different functions, sizes and shapes are still being produced by traditional methods in Nigeria. A number of Nigerian traditional potters, though deft creativity and innovations, have worked to preserve their heritage and to develop respect for old crafts such as traditional pottery among its citizenry. It is interesting to note that there is a wider and increasing acceptance of these traditional clay pots among the urban dwellers who now find uses for them as decorations, flower pots, candle stands, and beer mugs.

Without any iota of doubt, to the effectiveness of the various mechanism highlighted above, the ultimate survival and viability of the traditional pottery industry in Nigeria depend on proper application of marketing principles such as marketing concept and production concept. It also depends on the existence of effective demand above the threshold, and production and distribution efficiency. All factors of production, including marketing mix, must come to play if the business of traditional pottery making must survive. Governments should build sheds large enough to mould and fire potteries during rainy seasons. In addition, boreholes should be sunk, motor able roads should be constructed and a more advanced technology of mining clay developed to assist the potters.

Government, as was done during the Directorates for Food, Roads and Rural Infrastructures, (DFRRI) era, should evolve a continuous programme to motivate the indigenous potters who are also contributing to the Gross Domestic Product of the nation. The current generation of producers, however, requires assistance and motivation in investment planning. In this regard, government extension work, for example, through the National Commission for Women, and the Better Life for Rural Women programme, could be instrumental. On the other hand, the craftswomen need to appreciate that without new investment in all aspects of the industry, even the most vibrant component namely, religion and ritual pots, flower pot making, candle stick holders, etc, are vulnerable and that maintaining or improving their market share and continuing to be a source of employment and revenue in the community depends on potters' ability and willingness to invest in infrastructure and human capital.

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**Table 1: Distribution of respondents according to their socioeconomic characteristics**

	Frequency	Percentage (%)
<u>Women age:</u>		
15 – 34	15	15
35 – 54	25	25
Above 60	60	60
<u>Religion:</u>		
Christianity	15	15
Islam	65	65
Others	20	20
<u>Level of education:</u>		
Qur'anic school	70	70
Primary school	25	25
Secondary school	5	5
<u>Years of experience:</u>		
5 – 10	30	30
20 – 34	60	60
Above 40	10	10
<u>Level of children's involvement:</u>		
None	65	65
1 – 3	35	30
4 – 6	5	5
<u>Marital status:</u>		
Single	10	10
Married	60	60
Widow	30	30

Source: Field survey, 2012



**Table 2: Distribution of women potters according to perception of their involvement in traditional pot making**

S/N	Perception statement on marketing concept	Strongly Agreed	Agreed	Undecided	Disagreed	Strongly Disagreed
1.	Your products (wares) satisfy the needs and wants of rural dwellers	70 (70)	11(11)	14(14)	2(2)	3(3)
2.	Rural dwellers buy your pots because of religion and ritual rites.	62(62)	22(22)	10(10)	8(8)	0(0)\
3.	Urban dwellers also patronize your pots.	20(28)	14(19)	10(10)	30(30)	26(26)
4.	More of your customers are designed with features for rural dwellers.	40(40)	26(26)	20(20)	12(12)	2(2)
5.	The rural dwellers could afford your wares because it is affordable and accessible.	38(38)	35(35)	7(7)	10(10)	10(10)
6.	Your pottery designs are dictated by the needs and wants of your customers.	50(50)	29(29)	12(12)	5(5)	4(4)
7.	Your pots have specialized functions that is easily recognizable by your buyers.	46(46)	30(30)	20(20)	2(2)	2(2)
8.	Religious pots are conveying special messages to your customers.	41(41)	39(39)	1(1)	14(14)	5(5)
9.	Traditionalists are involved in the design of ritual pots.	39(39)	37(37)	3(3)	13(13)	8(8)
10.	You earn enough from pottery sale to train your children in school.	29(29)	44(44)	2(2)	19(19)	6(6)
11.	Years of experience count in the production of pottery.	60(60)	27(27)	3(3)	9(9)	1(1)
12.	Your children have interest in the vocation.	14(14)	17(17)	10(10)	30(30)	39(39)

Source; field survey 2012.

**Table 3: Problem matrix related to pottery making according to the women potters**

S/N	Challenges	Clay mining	Pottery transportation	Pottery Firing	Pottery Marketing
1.	Rainy season and other weather condition	81(81)	73(73)	84(84)	32(32)
2.	Bad roads	78(78)	85(85)	29(29)	18(18)
3.	Foreign competition	83(83)	73(73)	14(14)	30(30)
4.	Back pain	87(87)	80(80)	65(65)	17(17)
5.	Smoke inhalation (carbon monoxide)	00(00)	00(00)	94(94)	0(0)
6.	Exposure to snake bite and other danger	70(70)	78(78)	88(88)	8(8)
7.	Breakage of pottery	0(0)	90(90)	90(90)	28(28)
8.	Collapse of mining pit	93(93)	0(0)	0(0)	30(30)
9.	Fuel shortage	0(0)	0(0)	96(96)	5(5)
10.	Water supply	82(82)	20(20)	7(7)	7(7)

Source: Field survey, 2012.

Note: Multiple respondents recorded. Data presented as number (per cent).

**Table 4: Relationship between the Potters' involvement in pottery making and some selected socioeconomic characteristics**

S/N	Characteristics	Coefficient of correlation (r)	Coefficient of determination (r <sup>2</sup> )
1.	Age	0.122*	0.0148
2.	Educational level	-0.385*	0.1482
3.	Level of perception	0.253*	0.0640
4.	Level of children's participation	-0.231*	0.0533
5.	Years of experience	0.388*	0.1505

Source: field survey 2012.