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PROSPECTS FOR URHOB0 MATERIAL CULTURE IN THE GLOBAL CULTURAL AND CREATIVE ECONOMY

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Abstract

This paper highlights the interrelationship between language, craft, and art, and their interconnectedness with man and his environment. The study is based on the findings from participant observation and interaction with craftsmen and craftswomen in several semi-urban and rural communities of Urhobo. It discusses the wealth of natural raw materials, the decline in indigenous craftsmanship and apprenticeship, the endangerment of the indigenous arts of Urhobo, and emphasises the need to tap into the art-cultural entrepreneurship and systematic entrepreneurial training as solution to the problem. Conclusively, the paper calls on all stakeholders to contributing to the preservation of the cultural heritage and identity of their people in order to display the material culture of Urhobo in the global cultural and creative market.

Key Words: Urhobo, Material Culture, Entrepreneurship, Creative Industries, Cultural Economy.

Introduction

The languages, crafts and arts of the Urhobo people are severely endangered. The decline in the craftworks is also linked to the endangerment of the language of naming and description of the objects and their making processes. The Urhobo people occupy both the inland and riverside areas of the Delta Central Senatorial district of Delta State of Nigeria. They are naturally gifted with indigenous knowledge and skills for designing and making artefacts from the plants and other natural raw materials found in their environment. However, this study finds that the indigenous languages, crafts and arts of the Urhobo are endangered, partly due to the failure to upgrade indigenous technological and entrepreneurial skills to the level where they can compete in global creative industries.

Craftswomen and craftsmen were studied in Urhobo communities of Eghwu (Eghereka), Esaba, Ewreni, Mosoga, Okwagbe, Orhughworun, Owahwa, Otodedo and Unenurhie using participant observation and unstructured interviews. Findings not only showed that the crafts,

language and arts are endangered, but that the entrepreneurial skills used in association with the crafts in Urhobo are at minimal levels of development. They have remained unchanged overtime, while the demand, supply and other market trends keep changing due to technological advancement and other modern factors. Consequently, local artisans now witness a decline in apprenticeship, demand and active craftwork.

This paper contributes to the discussion of art-cultural entrepreneurship by assessing two areas that are covered in the literature reviewed. The areas of focus are:

- i. the problem of loss of cultural and historical crafts, arts and language, especially as it applies to Urhobo,
- ii. the connection between the artist-craftsperson and the entrepreneur and how this connection can be utilized at higher level for the growth of the culturally creative industries in Urhobo

The problem of loss of cultural heritage is worsened by several factors. These factors include the decay of the educational system, by which the curricula are not practically friendly to the indigenous knowledge system. Also, in recent years, handiwork, which was required of pupils and students in primary and secondary schools in rural communities have been replaced with payment of money. At the higher level, the African university “remains an alien institution because it actually alienates the young Africans who go through it” and British education was the “core mechanism for the European control of the African mind” (Okpako, 2011:27, 28).

Conceptual Definitions and Framework

In the light of the focus of this paper, we need to define some concepts that will keep coming up. The focus includes the loss of cultural crafts and livelihoods and prospects of improving the cultural and creative entrepreneurship in Urhobo for the benefit of local cultural industries. Therefore, the concepts of culture, creative industries and entrepreneurship will be defined.

The attempt to define culture appears to be problematic. Johnson (2013:97) notes that the notion of culture is “conceptually elusive,” and further cites Kroeber & Kluckhohn (1952) who observed that at least one hundred and fifty seven definitions of culture were presented between 1920 and 1950 alone. Culture can be studied from political, philosophical, anthropological and other perspectives. However, within the context of this paper, we accept the anthropological definition of Tylor (1958), which focuses on attributes that people acquire as members of a society. Such attributes may include ways of life, art, music, literature (oral and written), beliefs, practices, and attitudes. Ekeh (2005:1) complements this definition by regarding culture as a “people’s social heritage, or tradition, that is passed on from one generation to another.” Furthermore, Professor G. G. Darah, in a private discussion insists that culture and nature are dialectical, especially in Urhobo society. He maintains that the way of life of the people are

woven around their environment, hence their culture cannot be discussed without reference to their environment.

The concept of “creative industries” is relatively new. It emerged in Australia in 1994 with the launching of the report, *Creative Nation* by the United Nation (UNCTAD, 2010). By 1997, it gained wider usage when the UK’s Department of Culture, Media and Sports set up a Creative Industries Task Force. The United Nations Conference on Trade and Development (UNCTAD, 2010:8) defines “creative industries” as “the circle of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs.” It elaborates further that creative industries also contribute a set of “knowledge-based activities” that are focused on arts, tangible products, intangible intellectual or artistic services with creative contents, economic value and market objectives. UNCTAD concluded with a note that creative industries also stand at “the crossroad of the artisan, services, and the industrial sectors,” and constitute a “new dynamic sector in world trade” (2018:8).

The notion of “creative industries” brings into focus, the concept of “cultural and creative entrepreneurship.” Nobert & Michael (2012), and Stoyanov (2017) see cultural entrepreneurship as the process whereby entrepreneurial policy and thinking are linked to cultural and creative objectives. Duam (2005) identifies connections between the artist and the entrepreneur, and elaborates on the benefits of this connection. The benefits include the tendency of artistic entrepreneurs to find solutions to problems that plague their businesses. Colbert (2003) sees further interconnectedness between entrepreneurship, marketing and leadership. He maintains that it takes leadership skills to improve services that are rendered to customers. Improvement of customer service is part of marketing strategies. Thus, Fillis (2000) explores the marketing-entrepreneurship interface in the arts and conclude that the creative behaviour helps the artist to adopt an “entrepreneurial” approach to marketing in certain contexts. Besides technological developments, the factors discussed above helped economically advanced countries to improve their creative industries.

This paper agrees with Bridgstock (2013), Nobert & Michael (2012), Okpako (2011) and Stoyanov (2017) who posit that a good curriculum and entrepreneurial training is needed to solve the problem of decline in creative cultures. Stoyanov (2017) observes that modern society faces the problem of a loss of cultural and historical traditions and arts. This study stands on his postulation that art-cultural entrepreneurship provides an answer to the problem. Moreover, a broader framework needs to be established for the effective promulgation of art-cultural entrepreneurial skills and to use them to help preserve folklore and arts and make them attractive to the younger generation. Phillips (2010) and Essig (2014) note that arts incubators and cultural institutions have a key role of promoting the development of arts entrepreneurship. One way of doing this is through the development of appropriate curricula for arts entrepreneurship education. Okpako (2011:xvi) insists that it is through the “mechanism of systematic curriculum development and education...that we can redress the imbalance.” Nobert & Michael (2012) suggest that a well-defined curricula and good training in the arts, culture and creativity

programmes will help achieve effective and successful cultural entrepreneurship. Bridgstock (2013) opines that entrepreneurship should be included from the beginning of education programmes. An educational system that will be effective in repairing the loss must be holistic indeed.

Models from other Countries

The adaption of local creative cultures to world trade through advanced entrepreneurial activities have yielded positive results in other lands. The size of the global market for creative goods and services continues to expand, rising from \$208 billion in 2002 to \$509 billion in 2015 (UNCTAD, 2018). Hence, Stoyanov (2017) suggests the need for nations and peoples to benefit from the experience, practices and approaches of more advanced countries. The advanced economies were also local economies at one time or the other before their advancement. A 2015 UNESCO publication indicated that cultural and creative industry sectors in Europe were responsible for the employment of more youths than any sector in that period (Palanivel, 2019). In Germany, the cultural and creative industry employed over one million employees in 2008 (Nobert & Michael, 2012). Spain, Italy and Chile, for instance, promoted cultural entrepreneurship, the cultural project, and cultural education, hence the survival and growth of the arts in those lands (Leon, Joce, Torres & Ramirez, 2020).

Britain and America developed their craft and art from the angle of discourse and practicality. Obniski (2008), in an online article gave a historical survey of the rise, growth, influence and decline of the Arts and Craft movement in the 19th century. The movement, which began in England and spread to America was inspired by William Morris (1834 – 1896) and his students at the University of Oxford in the 1850s. They saw the relationship between art and craft and therefore sought to unite all the arts and create an interdisciplinary community of craftsmen and designers. The works promoted in the movement included architecture and artistic interiors, pottery, metalwork, bookbinding, textile, jewellery, china painting, ornamental gardens, rugs, Indian-style basket weaving and lighting. Specialised schools, organisations and communities were established that utilised global source materials, including Indian, American, Chinese, Moorish, and Scandinavian design. However, the rise of urbanisation, technology and the pursuit of nationalism brought about the decline of the Arts and Craft movement in the 1920s.

Asian countries dominated the list of top ten performing developing economies from 2002 to 2015 (UNCTAD, 2018). These countries are China, Hong Kong, India, Singapore, Taiwan Province of China, Turkey, Thailand, Malaysia, Mexico and Philippines. The dominance of Asian countries is due to their emerging role in stimulating and contributing to the global creative economy.

There are factors that drive creative industries at personal and national levels. At the national level, creative economies worldwide are driven by technology, tourism and demand

(UNCTAD & UNDP, 2010). On the other hand, the growth of cottage industries depend more on personal qualities. Cultural entrepreneurship involves personal initiative, creativity, innovation and professional competence (Nobert & Michael, 2012). These qualities are enough for anyone to begin at the small level, however, with funds and networking gradual growth may lead to expansion from cottage to global – ranked industries. Yet, the availability of huge amounts of money is not the main driving force for individuals to progress in cultural entrepreneurship.

African crafts and arts are arising to the state of competitiveness with any art form in the world. Consequently, Ogunduyile, Kayode & Ojo (2008) classify graphics, textiles, ceramics, interior decoration, paint-making, sculpture, painting, leatherworks, pottery and jewelleries together as art and design. This is in contrast to the argument, which places African indigenous works in an inferior form to Western works. The classification of art and craft may not be unrelated to the African-Western or Indigenous-Scientific dichotomy. Furthermore, African countries in general, and Urhobo communities in particular, must exhaustively study, copy and contextualise the factors that contributed to the continued survival of crafts and arts, and the advancement of creative industries in other lands, and adopt same for the improvement of indigenous creative industries.

The Debate on Craft, Art and Indigenous Knowledge

Indigenous knowledge comprises of everything about local peoples. This includes their creative industries, ecological beliefs, livelihoods, and other daily routine. These are the things that make them distinct from other societies in the world, and thus contribute to ethno-diversity. Agrawal (1995) suggests that the attempt to create distinctions in terms of ‘indigenous’ and ‘Western’ is “potentially ridiculous.” His argument is that it is more sensible to talk of “multiple domains” and “types of knowledge”, with differing logics and epistemologies. On the same note, Green (2008) argues that the discourse on “indigenous knowledge” is heavily influenced by social and political power, and that cultural relativism is not a helpful approach to resolving the division between science and indigenous knowledge. He further asserts that the idea of indigenous knowledge is part of a “political struggle to contest the marginalising effects of universalist claims about science” (Green 2008:146). He concluded with the position that the debate be rather focused on knowledge diversity instead of the dualism of “indigenous knowledge” and “science.”

The value of indigenous knowledge, along with its art has drawn recognition in recent times. Mauro and Hardison (1999) emphasise the role of indigenous knowledge in the management, sustainable use and integrated conservation of biodiversity. While some scientists are sceptical about the value of indigenous knowledge, others argue for its intellectual and economic benefits to non-native societies through provision of raw materials for biotechnological, medical and agricultural innovations.

African art may have different form from the arts of Western societies, yet that does not make them inferior to Western art in any way. Nevadomsky & Osemweri (2007) observe that the initial European reaction to African art was that African art could not possibly have achieved great heights. The brass arts of Benin are as good as the best cast art of the European Renaissance, therefore, the argument was that African art naturally had to be the production of, or at least the inspiration of, European artists and craftsmen. However, the discourse of modern art in the twentieth century eventually recognised African arts, emphasized the formal qualities of these materials and attempted to understand the cultural contexts of African peoples. Thus, Benin sculpture was increasingly elevated to the level of fine art (Okeke-Agulu, 2007).

Around the world, artefacts are the depository of myths, beliefs, events and rituals, which must be delineated to unravel fundamental information about the mundane, spiritual and social life of people and their cultures. Local artisans and specialists may know their artefacts, their uses and their meanings, but by diffusing their knowledge and meanings worldwide, they become an active part of world culture. In this way, global interest can be awakened in their conceptual contents. Moreover, by awakening interest on a world basis, the scholar brings back to life these objects of memory and identity that have not so far been given the attention they deserve.

Urhobo People and their Environment

The Urhobo people use their environment and the resources thereof exhaustively for their sustainable livelihoods and the education of their younger generations in the ways of their people. Darah (personal communication, December 7, 2020), insists that from a philosophical perspective, nature and culture are inseparable because they interface. For example, Urhobo festivals celebrate spirits and divinities, using various crafts and art forms that are produced from the environment. While the religious objects used are tangible, the spirits that they celebrate are not.

African societies in general, and Urhobo in particular, use plants, soil, animals and other natural resources in making their material culture. Balick (1996) and Abera (2013) affirm that the use of plants for material culture is a global phenomenon. However, indigenous societies that lack metals and synthetic materials use plant and other natural materials to produce almost everything they use. These objects include cooking utensils, containers for fetching, transporting and preserving food and water, and other materials. The artist uses the plant materials to illustrate the real and imaginary worlds and to express the relationship between this life and the next.

There are voluminous varieties of plants and natural resources in the wetlands, river shores and rainforests of Urhobo land from which the people make their material culture. Raffia, cotton plants, and other strong woods are used for the making of masks, costumes, utensils. However, the most useful of the sources appear to be the various species of the Raffia tree,

including but not limited to, the *ogoro* (raffia hookeri) and *theubodje* (raffia vinifera). Otedo (1972), a botanist has researched the various species and utilisation of the raffia palms by the Urhobo people. Indigenous products from the raffia tree families include: local beverages such as *ogoro* (palm wine), *ogogoro* (local gin), *evwrior ofigbo*, palm oil for cooking, soap, body cream, mats, fish traps and baskets, sieve, benches, thatch. A particular example of finished product from *ubodje* is the *eghwere opha*. The *eghwere opha* is an aesthetic and sacred mat that is specially made for Urhobo brides during the ritual passage rites into womanhood. The mat decorates the bride's bed chambers, and may equally deflect evil from her while she sleeps (Foss, 1978). The use of the raffia palm by the Urhobo people is unquantifiable.



Figure 1. An *eghwere opha*, bridal mat, at Owahwa, August 2020 (photo by Akpobome Diffre-Odieta)

Urhobo Art and Worldview in Contemporary Society

The Urhobo people belong to the wider Niger Delta group of southern Nigeria. Various aspects of the creative arts of the Niger Delta people, namely, literature, theatre, and the visual arts, flourish as individual expressions. Moreover, a particular “artistic experience would combine, for instance, a carved and decorated mask, a dancer's costume, the appropriate music and dance movements, folktales, legend” and audience participation (Derefaka & Okorobia, 2020:39). Leis (2002:15) observes that in the Niger Delta region, “masks and other products that might fall under the rubric of ‘art’ form part of a “social fabric whose complex interweave” provide the

“various contexts in which these objects must be understood.” For instance, Edewor (2006:337) interprets the Delta Panorama sculpture at Effurun Roundabout, Effurun, Delta State as representative of “royalty, religion and festival dances and deities that summarise the cultural essence of the different cultural peoples of the state.” Furthermore, the varieties of artefacts of the Niger Delta people – Isoko, Itsekiri, Izon, Ndokwa, Urhobo - share a common similarity. Earliest archaeological investigation of the region shows evidence much mutual economic and ritual activities that the people used the artefacts for (Peek & Nicklin, 2002). A good example is the use of raffia and carved materials for ritual and religious purposes by the Annang people of Ikot Ekpene (Umoetuk, 1985), which is the same practice with the different ethnic groups all over the region. The Urhobo people also use these objects for activities beyond ritual and religious purposes.



Figure 2. A bride standing on an *eghwere opha*, bridal mat during a ritual of rite of passage at Orhughworun, March 2021. Note the ceremonial hand fan held by the man too. (Photo by Akpobome Diffre-Odieta).

Urhobo worldview encompasses the concept of *erivwin*, the unknown abode of the human spirits from which children come, and to which the souls of the dead go. In Urhobo family relationship, the death of a father does not end the connection with the living family. All the dead return to *erivwin*, but the righteous elderly men who die organise the cult of the ancestors in *erivwin* called *esemo*. The concept of ancestors and ancestor veneration in Urhobo is expressed in sculpture of ancestor columns and other art forms (Ekeh, 2004; Nabofa, 2004).

Besides this, Urhobo people use art as metaphor for their daily existential struggles, and art expresses “the totality of life as they live and understand it.” (Ojaide, 2004:73). This includes beliefs, human existence, and all aspects of daily life. Urhobo craft and art clearly retells the story of the people’s worldview in concrete forms.

In contemporary society, Urhobo art is exhibited in local and international Museums. The works of Bruce Onobrakpeya can be accessed at his gallery at Agbarha-Otọ in Urhobo land and at the Smithsonian Institute. Onobrakpeya uses his arts to retell the folktales and to describe the beliefs of the Urhobo people (Anderson, 2002). However, besides being kept in a gallery or museum where they sit idle and provide aesthetic entertainment, the primary place of Urhobo art is in their daily use by the local people. This is explained according to their categories of function as explained by local artisans, artist and end users.



Figure 3.A *palm wine collector, at M̄soga, January 2021. Note the natural Niger Delta rainforest environment (Photo by Akpob̄m̄ Diffre-Odieta).*

Categories of Urhobo Art

Urhobo art consists of pottery, painting, paint-making, beadworks, basket weaving, sculpture, carving, mat-making, interior design, drum-making, vernacular architecture, and other forms. The rich artistic traditions of Urhobo demonstrate “a remarkable degree of consistency in form, style, and meaning” (Anderson, 2002:126). This is true whether the traditions being discussed are tangible or intangible. Urhobo traditions exist as artefacts, folktales, proverbs, riddles, religious chants, and others. Foss (2001:1) observes that the Urhobo people “create diverse images that reflect and reinforce various aspects of spiritual belief” and a “wide variety of media.” These media include various hard woods like *isele* (cam wood) and *ohanhe* (bombax or

silk-cotton tree). Urhobo sculptures, which are carved from these woods are rigid and dominant in form and mostly represent warrior figures and ancestors (Odokuma, 2006). Clay, low-fired terracotta, and wrought iron are also used. These different forms of Urhobo craft and art can be categorized into domestic, occupational, communal and ceremonial functions.

Domestic Art: This is the category of art which involves crafts that are associated with the home. Paint-making, decorative painting, interior design and some vernacular architecture fall within this category. Womenfolk craftily mixed red soil and water to paint and design their mud houses in Urhobo. A desired quantity of soil is mixed with water in a bucket or bowl. The painter dips a piece of rag into the paste of paint and uses it to rub the wall. This is done until the entire wall is painted. Greyish clay soil is also used for interior and exterior design, especially if the building was a sacred shrine. The greyish colour, which is nearest to white, signified holiness.



Figure 4. *Traditional store house (vernacular architecture) at Olodiana – Eghwu, July 2018. (Photo by Akpobome Diffre-Odieta).*

Another form of domestic art is pottery. Urhobo pots are skilfully made from a mixture of clay and water and baked. They have daily uses in the home and outside the home. *Ẹvwẹrẹ* is the most common of Urhobo traditional pottery because of its basic use. It is moulded in two ways, either with the edges flattening a little outward or inward. *Ẹvwẹrẹ*, a type of earthenware, is the traditional plate in which soup is served and eaten. Community and family priests also offer

sacrifices using this plate. Another type of earthenware, the *ochẹ*, is used for water storage, and is therefore moulded with a wide opening to enable pouring out of water during washing. It was the traditional means of keeping water cool for days. These utensils are used like surgical utensils in any medical theatre. In most Urhobo homes, people cook or steam food daily. Moreover, in traditional Urhobo society where foreign iron pots are very expensive, the traditional earthenware was an essential commodity. Therefore, the artistry of pottery was a lucrative skilled craft (Abamwa, 2006).

Urhobo domestic craft also includes other utensils used in the kitchen and the home before the advent of foreign metal utensils. The source of raw material for most carved utensils is wood from the rainforest. After carving to proper shape and size, the craftsman scraps it lightly with a sharp knife to smoothen the surface. *Ucherigari*, a larger type of spatula is carved from the wood of this tree and used for frying cassava. It is carved in such a way that it has either a hollow handle or a handle with open space. The *ugbigari*, spatula, is a wooden utensil used for mixing and turning *eba*, baked cassava grain in hot water. During the preparation of food, the cook, usually the wife and mother, grinds pepper and other cooking ingredients, using the *udowithutere*. The *udo* is the mortar and the *utere* is the pestle. *Odo*, a much deeper and bigger form of *udo* is used for pounding yam into pulp for swallowing and for domestic milling of oil palm fruits for cooking.

Occupational Art: These are materials made as tools used for livelihoods. They include *ugẹn* and *ariri*, types of fish traps used by fishermen and fisherwomen; hoe, used by farmers; rubber tapping knife that is locally made by blacksmiths for collection of rubber latex; and canoes that are carved from tree logs and used for transportation and fishing. These forms of crafts are immediately identifiable with the occupation they are used for.

Communal Art: Communal arts mainly involve materials used for religious performance and visual arts, such as raffia fronds used as sacred curtains in shrines, as shown in Darah (2004)'s pictorial display of Esaba shrines or as traditional missile defence shield. Materials from various plants are combined with charms and incantations and used as community defence shield against spiritual attacks from rival communities or bad elements within the community. From personal observation, the shield is usually tied across the road at the entrance to the community,

to two *oghriki* (newbouldia) trees standing on both sides of the road. The tree suspends the rope and the shield above the ground, but also acts as restrictive boundary for spiritual trespassers.

Ceremonial Art: Beads (*evwarha*), hand fans (*adjudju*), walking stick (*ubiokpo*), and performance arts (*udje*, *ehaemetę*, *ima*, *ikenike*), are examples of ceremonial forms of arts in Urhobo. There are beads and hand fans for different occasions. A royal chief going for a royal meeting with the king cannot use the same bead that a bride uses on her indigenous wedding day. Ceremonial crafts and arts are also identified with the ceremonies that they are known for.



Figure 5. *Thatch, an environmentally friendly building material in Urhobo Culture, at Esaba, September 2020. (Photo by Akpobomę Diffre-Odięte).*

The decline of artisanship and the way forward

The decline of artisanship and the death of languages form a web of threat to bio-cultural diversity. Amongst reasons for language extinction and decline in indigenous craftsmanship are globalisation, migration, policies of linguistic unification by dominant groups, etc. (Loh & Harmon, 2014). Additionally, artisans have come to lose confidence in the realisation of their production and can no longer support their families with what they realise from their sales due to poor demand (Stoyanov, 2017). Consequently, although there are still a few crafts masters who

produce cultural materials, there are no longer apprentices who will carry on the craftwork into the next generation. A group of researchers surveyed nine states in the Niger Delta on the potential to develop local handicrafts for tourism and economic growth. In their study of six hundred sampled rural young people, they discovered that rural young people have been widely excluded from the General Memorandum of Understanding interventions in cultural tourism projects (Uduji, Okolo-Obasi & Asongu, 2018). Yet, it is the young people that are supposed to carry on the creative cultures of their societies into the future.

Cottage industries in Urhobo land need to be upgraded to meet standards of global economy. Dwelling on the factors that drive creative industries globally, technical colleges across the land should be revived and local artisans employed to manage them. The waterfronts at Esaba, Eghwu, and other communities should be developed and turned to tourist centres for the promotion of Urhobo material culture. The internet is available for the creation of virtual museum and the promotion of local creative industries to enable wider demand for goods and services.

Conclusion

The state of endangerment of the languages, crafts and art of Urhobo is established. The proffered solution is a call for a realisation of the place of creative industries in global economic advancement and the need to upgrade the indigenous craftsmanship and entrepreneurship to meet global standards. If Urhobo indigenous creative culture is harnessed and promoted at global levels, it will contribute to local human capital development and economic growth.

It is evident from the review of existing literature and from observation in the communities studied that there are issues to consider in the creative industries of Urhobo. Stoyanov (2017) identified two needs in society that should be addressed, which are, the need to preserve national cultural traditions and folk crafts; and the independent realisation of people with potential and talents in traditional crafts. The young generation of Urhobo communities should be involved, funded and encouraged to upgrade indigenous cultural entrepreneurial industries in order to display the material culture of Urhobo in the global cultural and creative market. They will help preserve the cultural heritage and identity of their people.

An art-craft entrepreneurial training programme that is built on a good curricula foundation should be re-established in educational institutions in indigenous communities. The training should be mainly indigenous in content and practice, although it may borrow concepts from other lands. Artisans in local communities should be employed as trainers and teachers of craftwork in primary and secondary schools, and they should be adequately remunerated for their time in the project.

The wealthy and the educated class of Urhobo people should join hands to meet the urgent need to help to upgrade and expand Urhobo indigenous creative cultures. Graduates of Urhobo culture who are competent in Information and Communication Technological skills should create virtual museums of Urhobo culture to showcase Urhobo indigenous knowledge systems, visual arts and material culture. Scholars in the universities and other research institutions should continue to promote the subject through international conferences, journals, books and blogs. Lastly, philanthropists and fundraisers should provide or seek for funds for the enlargement of Urhobo indigenous creative industries and promotion of the cultural identity. When all and sundry put their hands to the hoe, the labour will become easier.

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