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Producing an Instructional Video for Apprenticeship Training in Basket Weaving in Isale Oyo, Nigeria

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ABSTRACT: *Basketry, is making interlaced items, typically containers, out of flexible vegetal fibres like twigs, grasses, osiers, bamboo, and rushes or synthetic or plastic materials. The containers created using this technique are known as baskets. Traditional craft methods for producing artefacts are slowly dying and giving way to modern day technology. In the bid to preserve some of such craft skills and impact same on others, the study embarked on the production of an instructional learning resource for weaving traditional baskets in Isale Oyo, Nigeria. The main thrust of this study was to develop an instructional learning resource (video) that would preserve the traditional craft of weaving cane baskets and also train young people. The ADDIE Model of Instruction Systems Design was implemented for the development of the instructional learning material. This involved a preconceived and self-reflexive practical component. The study revealed the stages involved in the production of instructional videos which are the pre-production, production, and post-production stages respectively. Results of the study reaffirms certain findings in some earlier researches associated with instructional materials production. It also strengthened the potential and relevance of instructional videos in documenting and preserving traditional arts and crafts. Consequently, results from the evaluation carried out, suggest that instructional videos can stand in place of a trainer in an apprenticeship training programme.*

KEYWORDS: basketry, instructional video, apprenticeship, craft

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INTRODUCTION

The art of basketry involves weaving together flexible materials like cane, rubber, kaba leaves, and palm fronds to create two or three-dimensional items. It is otherwise known as the craft of basket-making. Basketry, according to Balfet (2000) is making interlaced items, typically containers, out of flexible vegetal fibres like twigs, grasses, osiers, bamboo, and rushes or synthetic or plastic materials. The containers created using this technique are known as baskets. Since the days of the early man, baskets have been essential to a person's life for a variety of daily requirements. The functions of baskets include: economic function, aesthetic or decorative, social, religious, agricultural, medical, educational and domestic functions respectively.

Since time immemorial, baskets have played important roles as aesthetical and utilitarian objects and have continued to be an integral part of human existence. Despite this, not enough studies and documentation has been done of the art of basket making as it relates to the aesthetic cum other utilitarian functions it performs. Basket weaving as with most of the other traditional crafts is becoming less practiced and is in danger of the skill being lost. The challenge of getting apprentices for these crafts have been falling increasingly since the inception of the digital age. In addition, these traditional crafts demand lengthy apprenticeship programmes, and a lot of patience and precision to achieve proficiency. Over time, substitutes of plastic and synthetic materials have surfaced as a replacement for these eco-friendly, aesthetically endowed, utilitarian utensils. However, the plastic and synthetic material replacements are not without their consequences on the environment. The researcher has also observed the fast-dwindling use of the cane basket for aesthetical or decorative purposes, particularly affecting its use for agricultural purposes. Hence, beautiful-looking plastic baskets produced using modern day technology are now the preferred choice by majority of people (both young and old) as they are readily available in huge quantities and are relatively less expensive (see Figure 1). Although, the author's observations are in the southwestern part of Nigeria, however, these findings seems to describe a popular situation permeating most developing economies, where western powers dump technologically mass-produced cheap products into the local markets, thereby frustrating the patronage of locally produced goods, thus further impoverishing the people.

Figure 1: Plastic baskets now clearly replacing the eco-friendly cane variants. Source: author's 2022

Given the existential risk the eco-friendly basket is facing, it became pertinent to find ways of encouraging interest in the art of basket weaving, documenting its production process in order to preserve such knowledge and also promote the product's use. Furthermore, documenting the production process will help to preserve the socio-cultural heritage of the particular basket weaving process being investigated. Consequently, an instructional learning resource for the process of teaching basketry was embarked upon to aid a trans-generational knowledge transmission of such crafts skills.

Any object or component that a tutor uses to provide the optimum learning experience is referred to as an instructional material. They can include lectures, readings, textbooks, multimedia elements, and other resources. Wood (2006) notes that a novice craft practitioner finds it challenging to watch and copy adequately at the beginning of their learning process. The author proposed a model for creating learning materials that offer the novice such "bridges" in the form of fairly straightforward and explicit tasks that are supported in some places by illustrations and text, in order to facilitate the continuity of passing craft knowledge from generation to generation. These do not include all of the expert's knowledge; rather, they serve as a bridge that allows the novice to advance in learning and get closer to a stage where they can interact directly with the expert's knowledge.

These learning materials (instructional materials) must make learning more real and meaningful to the learner and should not be a substitute for the teacher but must contribute to the learning process itself (Amadioha, 2018). Amadioha further listed the types of instructional materials there are:

(a) graphic materials which include charts, graphics, posters, diagrams, cartoons, comics, maps, etc.;

(b) Three-Dimensional (3D) materials which include models, mock-ups, and dioramas - which is the creation of a scene in an event;
(c) still pictures;
(d) still Projected pictures;
(e) motion pictures which are pictures projected with a speed that gives the impression of motion; and
(f) audio materials such as tape recordings.

Specifically created for the delivery of formal training, Instructional Systems Design (ISD) is a systematic approach for the creation and evaluation of training solutions. Instructional Systems Design is an organized process that involves the steps of analysing, designing, developing, implementing, and evaluating instructions (Thotsapon and Nida, 2009). The role of a designer is to assist with the articulation and interpretation of content into a suitable medium for transmitting knowledge to novice learners (Wood & Horne, 2008).

Instructional Video Production in Nigeria

After conducting a thorough search for Nigerian made instructional learning resources and literature on the internet, the research discovered there is a dearth of such indigenous materials. The search revealed eight related studies, which are published articles on instructional video in Nigeria: Adeyanju, 2005; Gbodi *et al*., 2006; Ibiwoye and Obielodan, 2014; Osokoya, 2009; Daniel, 2010; Ayodeji and Afolabi, 2012; Falode and Onasanya, 2012; Ibrahim, 2013; and Omoniyi, 2013, Bawa, *et al*., 2019; Saminu, *et al*., 2020; and Olabo, *et al*., 2021.

In a bid to help curb youth delinquency, academic stress and general anti-social behaviour in Nigerian Higher Education Institutions through sports, Adeyanju, (2005) produced an instructional video to teach students recreational sports such as volleyball. The study's emphasis was on "repetition" insisting it was the major instrument toward improving skills, which he supported with the dynamic system theory. The study did not address formal class situations nor indicate learner/trainer relationship status, unlike in the "Learning by Doing" approach in which Schank et al., (1999) state that the trainer was always in charge and could interrupt the learning sessions to keep the process focussed.

Ibiwoye and Obielodan's (2014) work was undertaken to help new first year undergraduate students with poor drawing abilities improve their skills. The study has no evidence of a prior research undertaken amongst students and trainers before developing the instructional

video in order to establish the users' views on the identified problems to confirm they were valid. Nor did Ibiwoye and Obielodan (2014) indicate they had made the video content compatible with relevant courses, and a validity test conducted to establish that the work met curriculum standards. Their instructional package seemed underpinned by Vygotsky's (1978) concept of the "More Knowledgeable Other", despite it not being interactive and might not serve for more complex goals. Additionally, Osokoya, (2009) created an instructional video adopting a quasi-experimental research design to determine the effect of video instruction in the teaching of history in secondary schools. However, Osokoya did not report the process of producing the instructional tool used, nor did he report who or how it was validated; his data analysis was from the pre and post-test exercises he conducted using the History Achievement Test (HAT).

Furthermore, Daniel, (2010) recognising that there is a gap between school-based weaving and community-based weaving technologies, produced a video to help textile teachers in senior high schools who lack the basic skills of handling practical weaving on the broadloom. The study, a 'documentary video' on broadloom equipment, materials and systematic processes was of an action research genre, and the researcher did not test for feedback. However, his report maintained that students who watched the video showed some improvement in their weaving skills thereafter.

Ayodeji and Afolabi, (2012) chose to use video to teach Library Instruction Programme amongst undergraduates, while Ibrahim's, (2013) study covered the effectiveness of video on the learning of grammatical structures among senior secondary school students. Omoniyi, (2013) investigated the impact of captioned video instruction on Nigerian hearing-impaired pupils' performance in English language. His work has no significant distinction from most works earlier reviewed. Although, Omoniyi advised that "teachers should be trained to design and develop captioned videos", he did not explain how his video was produced nor clarify how teachers will be trained to design and produce videos.

Lastly, Falode and Onasanya, (2012) examined the influence of a video instructional package on rice processing in rice production communities of Kwara State, Nigeria. This instructional video package was packaged and validated by the West African Rice Development Association (WARDA). The research design employed for this study was a one-shot case study, with a pre-experimental procedure involving a group of dependent variables. This single group was exposed to treatment and a time interval was allowed before post-testing. However, like most of the above studies reviewed, the researcher did not elaborate on how the instructional package used was produced. There is no evidence

that the users' (learners) experience or expectations was explored or consulted during the process of producing the respective instructional packages (Schuler and Namioka, 1993).

Nonetheless, all the above investigations though in related topics, were mostly conducted using quantitative research approaches. A major gap identified in the previous studies include the fact that most of the researchers approached hitherto social phenomena from mainly positivist standpoints, using numerical data to measure and report upon human interactions and behaviour (Adeyanju, 2005). Secondly, the above studies were mainly concerned with distance learning objectives, and none was about producing instructional videos to facilitate indigenous craft skills learning for a craftsman's apprentice.

Scope of the Study

The research was conducted at Isale-Oyo situated in Ibarapa East Local Government Area in Oyo State, Nigeria. It is bounded by the limits of Akesan market, the Alaafin (King of Oyo) palace walls, Lagbondoko, Aatan, and Oroki, as depicted in Figure 2 below. Its Google satellite map coordinates are 7.8614641082888745, 3.930039737127997.

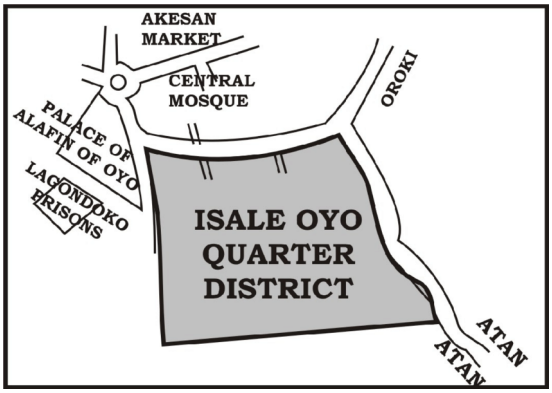

Figure 2: Map of Isale Oyo. Source: googlephotos/22.06.2023

The Conceptual Framework Underpinning the Instructional Video Production

An instructional tool's primary goal is to assist the expert to visually demonstrate practical activities to the apprentice in training. Originally based on Vygotsky's (1978) concept of the 'More Knowledgeable Other' (MKO), the instructional tool is seen here more like an empowering tool, and an archiving repository. The process of developing the instructional video is also underpinned by the "Learning by Doing" theory and the structure for teaching and learning termed the "Goal-Based Scenarios" (GBS) of Schank et al. (1999). The instructional tool can also serve as a re-enforcement tool to be used after the training session, to help learners remember the demonstrations earlier done by the expert. The

expert's practical activities are often done to introduce a skill, but for the apprentice to become proficient in such skills, they are expected to have sufficient opportunities of doing it several times over, so it becomes expedient to have a tool that will continue the practical demonstration long after the expert had disengaged.

RESEARCH METHODOLOGY

Based on the previous studies reviewed, the researcher adopted a mixed-method research strategy for this study because of the nature of the subject. The mixed method research design used in this study include the observational design, descriptive design, and exploratory design. The study's two main objectives were to ascertain if there is a lack of interest in learning basket weaving among the youths of Isale Oyo, Nigeria and the production of an expert instructional video to assist novices learn to weave baskets. The Criterion sampling technique was utilized for this research. Criterion sampling involves the identification, studying, and selection of "all cases that meet some predetermined criterion of importance" (Patton, 2002, p. 238). Criteria for choosing a basket weaving craftsperson were: knowledge and expertise in the craft of basket weaving, currently practicing the craft, a person interested in getting interviewed and would allow his crafts' production process to be recorded. The population involved: a basket weaver (#1) and two (2) youths (participants #2 & #3) in the locality. All the participants were interviewed and the interview data were coded and identified by themes which are: craft (basketry), apprenticeship, and technology.

OBJECTIVE ONE: Is there is a lack of interest in learning basket weaving among the youths of Isale Oyo?

The research findings and analysis of data collected from the various interactions (interviews and observation) conducted on the design and development of the instructional learning resource are discussed under these headings:

INTERVIEW: Two (2) youths (participant #2 & #3) in the locality of participant #1 (basket weaver) were interviewed and the interview data were coded and identified by themes which are craft (basketry), apprenticeship, and technology.

CRAFT (BASKETRY): Participant #2 a youth in the locality of the basket weaver stated that he knows about basket weaving but does not have the skill and is not even considering learning it because it is not that lucrative a craft. Participant #3 also a youth expressed that he also knows what basket weaving is but does not have the skill and would not be interested in learning because he already has an online business.

APPRENTICESHIP: Participant #2 stated that he doesn't think that apprenticeship programmes affect young peoples' learning because most handicraft requires that the learner be subservient to the expert throughout the duration of the learning process. While Participant #3 posited that some trainers abuse and make trainees do more than is required of them like doing house chores for them.

TECHNOLOGY: Participant #2, stated that technology is the future and has too many advantages over traditional ways of doing things with precision and mass production for example. He also stated that he will be willing to learn basketry at his own pace if it were accessible online. Participant #3 was of the opinion that technology has some advantages over the traditional ways of doing things but the old ways trumps technology when it comes to culture and values imbued in traditionally produced objects. He further stated that he could learn basketry if the process were accessible online.

OBSERVATION: The researcher observed that even though both participants wouldn't want to take up basket making, they would like to learn in their spare time with online instructional materials without the need for apprenticeship.

Producing the instructional video:

Instructional materials are any item or element which a tutor uses to deliver the best teaching experience. They can be human or non-human resources like lectures, readings, textbooks, multimedia components, and other resources. Wood (2006) observed that, at an early stage of learning, it is difficult for a novice craft practitioner to observe and imitate successfully without additional instruction. The research adapted an instructional design model called ADDIE (Analysis, Design, Development, Implementation and Evaluation). The ADDIE model is the most straight forward and user-friendly model to use because it provides a systematic approach for designing and creating a learning experience (Khalil and Elkhider, 2016).

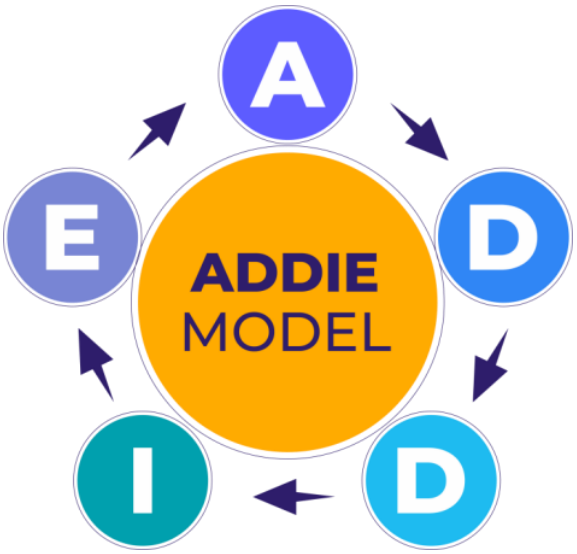

Figure 3: ADDIE Model of Instructional Systems Design

ANALYSIS: This phase was devoted to creating instructional goals and identifying the characteristics of the target learner (e.g., existing knowledge, prior experience, etc.). The focus of the video was of people with little or no experience with basket making with the goal being to be able to produce a basket after previewing the instructional resource (video).

DESIGN: This phase focused on the planning elements needed to produce the video. Matters concerning the pre-production were gathered here and they go as follows:

i. *Scripting*: The researcher developed the structure, shoot list and plot points for the video production.

ii. *Storyboarding*: A visual sequence was created that represents the shots planned to be taken when the video production is being done.

iii. *Creative Planning*: The researcher took into consideration things like location where the video production was going to take place, project timeline, sourcing for equipment etc.

DEVELOPMENT: This phase focused on instructional strategies, media and methods, production of the learning product and quality evaluation. The development of this instructional video was executed in two phases as shown in Figure 4. These phases are: (i) Production (ii) Post Production.

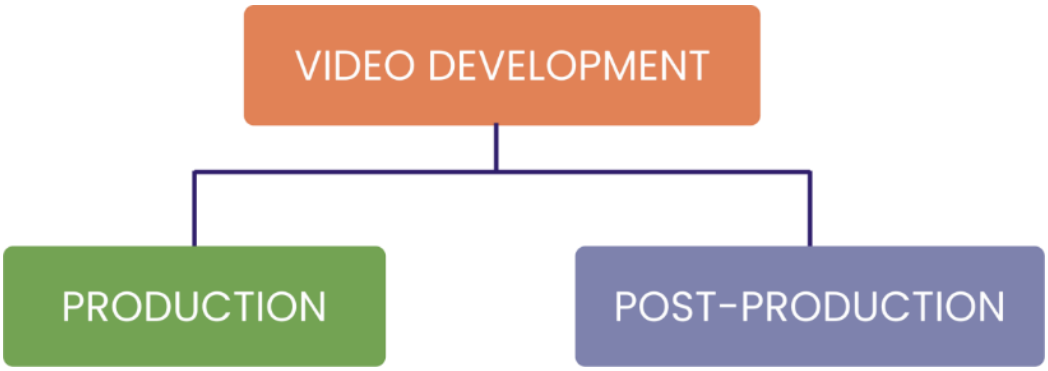

Figure 4: Instructional resource development phases of the research (source: Author, 2023)

Production Phase

The actual filming of the instructional video occurred during this step, which includes setting up equipment (sound, lighting, and video), recording audio narration, and capturing the video. The researcher created a basket using the process earlier described by the expert. The filming was done using iPhone 11 with a video frame size of 1920 by 1080 (Full HD). Some of the recommendations by Chick and Etsename (2019) concerning the creation of instructional videos used for video production included:

i. ensuring the video communicated the intended message;
ii. ensuring images are clear and large enough to be viewed on small-screen mobile phones;
iii. ensuring the filming will focus on close-ups and extreme close-up shots. The backdrops will likewise be of great contrast to offset the objects and images being recorded;
iv. ensuring the images and material are free of distracting elements such as visual effects and complex distractions; and
v. ensuring the language used in the video (if any) should be local.

Describing the traditional process of basket making in Isale Oyo

An indigenous basket weaver (participant #1), was interviewed at Isale Oyo Street in Oyo West Local Government Area of Oyo State. He stated that the traditional process of basket making in Isale Oyo can be split into 3 processes; raw materials sourcing, raw material processing, and basket making.

a. RAW MATERIALS SOURCING: Fronds are sourced from the oil palm tree (Plate 2) locally called *Igi Ope* which literally means tree of palm. It is also sometimes called

African oil palm tree or macaw-fat. It is a monoecious tree because it bears both male and female flowers on the same tree. According to Participant #1, the palm frond is cut from the oil palm tree, and the cutting of the palm frond has no effect on the tree's fruit yield because the tree requires trimming from time to time to yield better. He also mentioned that because of the tree's height, it is easier to trim fronds from less grown palms than matured ones. Palm fronds being cut as shown in Figure 5.

Figure 5: Oil palm tree and cutting palm fronds. Source: Author's field work, 2023

b. RAW MATERIALS PROCESSING: Step 1: The palm leaflets are removed from the frond's petiole so that only the petiole is remaining. An image of a petiole is presented in Figure 6 and Figure 7 shows leaflets being removed from a frond.

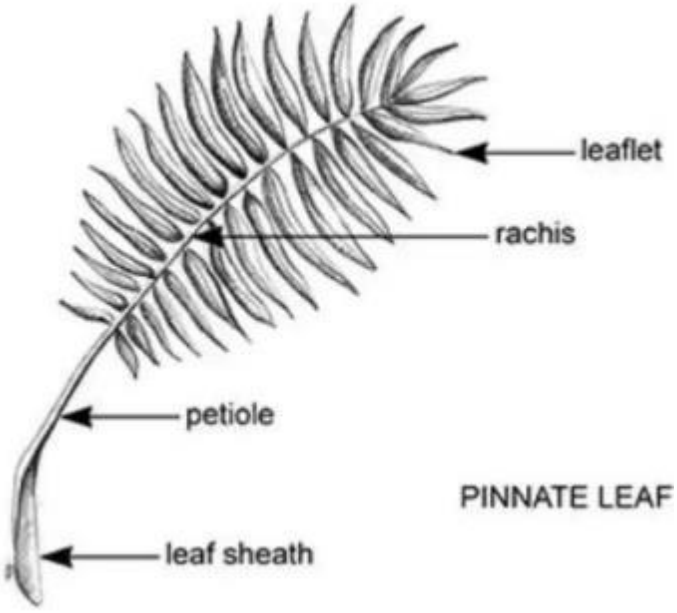

Figure 6: Parts of a palm frond. Source: https://gardenine.com/palm-frond/ 22.06.2023

Figure 7: Removing leaflets from a palm frond. Source: Author's field work, 2023

Step 2: To obtain fibres for weaving, the petiole is split with a knife, and the white pith from each stripe is scraped with a knife. The knife doesn't have to be anything special, just sharp enough to cut and scrape with. The smooth part of the petiole is locally called *abonu* as shown in Figure 8, the opposite side called *efonyi i*s shown in Figure 9, and the hard part (rachis where the leaflets are attached) is called *papa* or *esingbon i*s shown in Figure 10.

Figure 8: Parts of the petiole (abonu). Source: Author's field work, 2023.

Figure 9: Parts of the petiole (efonyi). Source: Author's field work, 2023.

Figure 10: Parts of the petiole (esingbon). Source: Author's field work, 2023.

Figure 11: Scraping white pith from the petiole. Source: Author's field work, 2023.

Step 3: The weaver (*efonyi*), the light weaver (*abonu*), and the struts (*esingbon*) are all scraped of their white piths as shown in Figure 11. The struts are scraped with some of the white piths remaining on them because it will be used as the base of the basket

because of its tensile strength, the weaver is scraped much longer and narrower than the struts as they will be used as the warp for the side walls of the basket while the light weaver is scraped with little or no white pith remaining. The light weaver is the most flexible of the three parts of the petiole and is used for the wrapping of the inner coils and the rim of the basket.

The struts were cut into suitable lengths as shown in Figure 12. Each is ample in length to go beyond the base and up to the basket's two sides. The weaver and light weaver were cut much longer as shown in Figure 13.

Figure 12: Processed struts. Source: Author's field work, 2023.

Figure 13: Processed weaver. Source: Author's field work, 2023.

c. BASKET MAKING: Step 1: Arrange six (6) struts in pairs with the white sides facing down with near equal spaces between them (see Figure 14 below). Another alternative is to arrange twelve (12) struts separated evenly from the start (see Figure 15 below). The former requires you to separate the struts manually after the light weaver has been weaved to the struts while the latter is separated from the start. The first method is

usually used by experts while the second is favoured for beginners. The process of the first method will be discussed going forward.

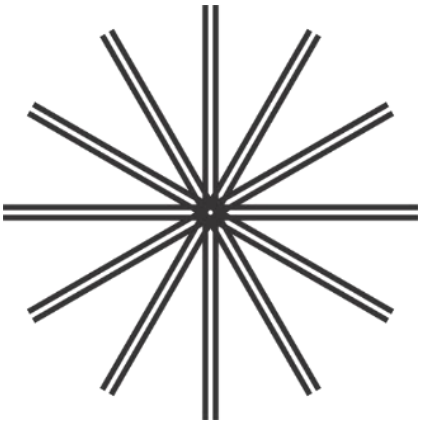

Figure 14: Paired struts. *Processed weaver. Source: Author's field work, 2023.*

Figure 15: Separated struts. *Processed weaver. Source: Author's field work, 2023.*

Figure 16: Colour coding of the paired arrangement. Processed weaver. Source: Author's field work, 2023.

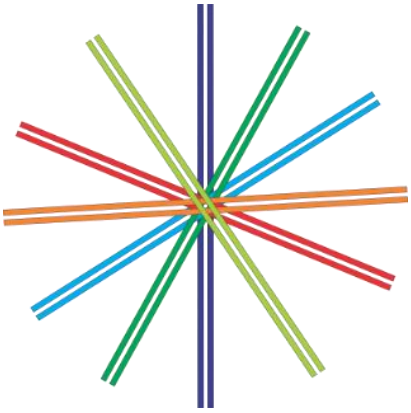

Figure 17: Colour coding of the separated arrangement. Processed weaver. Source: Author's field work, 2023.

Participant #1 noted that there is a pattern to the arrangement of the struts and should not be arranged anyhow. Below, as shown in Figure 16 is the colour-coded arrangement for paired struts with Blue at the bottom and Chartreuse at the top. The colour from the bottom

is in this order: Blue, Cyan, Green, Red, Orange, Chartreuse. See Figure 17 for the colour-coded arrangement for separated arrangement.

Step 2: The light weaver is passed underneath the last pair of struts, passed over the next pair of struts, and underneath the next pair in this order to make sure the struts are held firmly in place. When the first pair is reached, cut an extra strut roughly about half the length of the other struts and insert it into the group immediately after the last strut. This is done to make an odd number of struts to make an "over and under" plaiting pattern.
Step 3: The struts are then separated and arranged to create an equal space between them. A new weaver is then used to continue the plaiting pattern. When a weaver has been completely used and a new weaver is being introduced, the weaver is started with the end inside the basket and this process is repeated until the base is large enough for the basket. Figure 18 presents an image of a completed base of a basket.

Figure 18: Completed base of a basket. Source: Author's field work, 2023.

Step 4: After the base is completed, the struts were bent gently to form the side walls of the basket as shown in Figure 19 while a weaver is continued to be added simultaneously until the basket is high enough for its purpose.

Figure 19: The struts being bent. Source: Author's field work, 2023.

Step 5: When the desired height was reached, three or four light weavers were added and according to Participant #1, the light weavers added is entirely up to the basket weaver. The first light weaver is put behind a starter strut, the second light weaver behind a strut immediately in front of the starter strut and the third light weaver is put behind two consecutive struts after the starter strut. When the three (or four) struts are set, the first light weaver is put in front of two consecutive struts and behind the next strut. The second light weaver is put in front of two consecutive struts and put behind the next strut and the third light weaver is put in front of two consecutive struts and behind the next strut. This process is repeated until the weavers are completely used. If a new weaver is introduced, this process is followed strictly. Figure 20 illustrates the process of the rim twining.

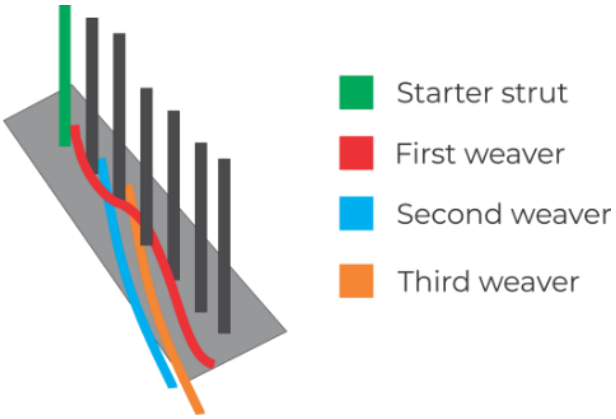

Figure 20: An illustration for the rim twining.

Step 6: After twining is done to the rim, the struts were sharpened as shown in Figure 21, bent, and tucked into the body of the basket as shown in Figure 22. While excess or extruding weavers were also trimmed to make a neat finish as shown in Figure 22. The picture shows the weaver adding finishing touches to a basket.

Figure 21: Sharpening the struts and tucking the struts into the basket Source: Author's field work, 2023.

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Figure 22: Adding finishing touches to the basket. Source: Author's field work, 2023.

Post-Production Phase

In this phase, the recorded video was edited. Editing at this stage involved the cutting off of unwanted footage, the addition of text and illustration in synchronization with the video, addition of background music to serve as filler, adjustment of sound and colour, add titles and credits, etc. The editing was done with Adobe After Effects CC 2015 using a HP Folio, 8gb RAM and a 4th generation Core i7 processor. 23.976 fps (frames per seconds) was used with a frame size of 1980 by 1080. Adobe Media Encoder CC 2015 was used to encode the edited sequence to a video file format. A H.264 format with a custom pre-set of bitrate setting of VBR, 2 pass was used while exporting.

Assessment of the instructional video produced

The instructional video produced by the author is 14: 40 minutes in duration, and can be found on YouTube, (see Table 1. for details of the videos' URL and evaluation results). The following assessment framework was adopted to give a brief analysis of the research's instructional video. Carliner's theoretical framework on information design is defined as any movement within the frame of instruction intended to illustrate a step, which is, accompanied by explanation i.e., action and talk (Morain and Swarts, 2012). The framework evaluates the area of the screen where the action of instruction is taking place:

a. Accessibility: Video allows the viewer to focus on areas of the screen that are relevant to the instruction at hand;
b. Viewability: Production quality (audio, video, text)., and

c. Timing: Video is paced to make it easy for viewers to follow content (Morain and Swarts, 2012, 8-9).

Table 1. A summary description of the video titled "Basket Weaving in Isale Oyo".

	Mtech project video
Video Title	Traditional Basket weaving in Isale Oyo
YouTube link	https://youtu.be/69UZDERZOtY?si=I5TFPls7nspd5i9B
Video length	14:40 mins
file size,	210 MB
file format	.mp4
App. used	Adobe Premiere / After Effects
Data rate	2977kbps
Total bitrate	3294kbps
Frame rate	23.98 frames /sec
Resolution	1920x1080 pixels
Video composition	Video, voice-over, text captions
Quality of video on YouTube	144p, 360p, 720p,1080p
Video clear & explicit?	Yes
Audio Bit rate	317kbps
Audio channels	2 (stereo)
Audio sample rate	48.000 kHz
''Frame of instruction"	Video action described as a 'Demonstration' scene
	Adopted Carliner's (2000) model to assess video (over 5*)
Accessibility	*****
Viewability	****
Timing	***

FINDINGS AND CONCLUSION

An indigenous craft technique will overtime evolve and get refined; however, they do not enjoy a linear trajectory in their evolution cum refinement, hence the reason to document the original method that informed the production ab initio. After the development and production of this instructional video, findings reveal that instructional materials are not just media materials one would produce off the cuff but are well thought-out premeditated processes, and that there are Instruction System Designs (ISD) that provide guidelines on how to go about instructional material creation. The results of the study reaffirm some of

the findings in earlier researches (Chick & Etsename 2019; Wood 2006) associated with instructional materials. Notably are:

a. that the convenience of deploying these craft techniques can also be influenced by technology, materials, socio-cultural conditions and stakeholders' wellbeing (passion, necessity);
b. It was identified that an instructional resource can facilitate and increase knowledge exchange and the effectiveness of independent learning, particularly in the area of acquiring creative craft skills;
c. It is important that instructional videos produced reflect the indigenous (local) methods of rendering the practical skills to be learned in the environment (venue) where such production takes place or where the video is to be used.
d. Language and accent used in the voice-over recordings should be made to reflect the standard manner of speaking used by the experts and apprentices, while motifs used should also reflect the social reality of where video is to be used.
e. That repetition of practical demonstrations and stress of teaching would reduce as soon as an instructional resource is deployed; and
f. There would be less friction, better expert / novice relations.

Consequently, that instructional materials should be localised tools created to archive, train and popularised certain phenomena. As it will strengthen the potential and relevance of instructional videos in documenting and preserving such, particularly traditional arts and crafts.

Recommendation

Based on the findings of the study, the following recommendations are made:

1. To keep traditional art and crafts relevant and alive, the researcher recommends that appropriate committees be set up to enlighten the general public on these traditional crafts.
2. Researchers involving traditional crafts should document their process for preservation and replicability for future generations.
3. Traditional craftsmen and graphics designer needs to work together to make available instructional learning resources on these traditional crafts.

4. Government should initiate tourism and indigenous technology policies that will oversee the creation and preservation of indigenous technological production processes, most particularly in the areas of arts and crafts.

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