AN EXAMINATION OF CLOTH WEAVING AND ITS SOCIO-ECONOMIC IMPACTS IN USHONGO LOCAL GOVERNMENT AREA OF BENUE STATE, NIGERIA

BY

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A DISSERTATION SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF MASTER OF ARTS DEGREE IN INDUSTRIAL DESIGN

DEPARTMENT OF INDUSTRIAL DESIGN,
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JUNE, 2017

DECLARATION

I hereby declare that this dissertation entitled **"An Examination of Cloth Weaving and its Socio-economic Impacts in Ushongo Local Government Area of Benue State, Nigeria"** has been written by me and it is recorded as my own research work. As far as I know, it has not been presented partially or wholly for award of another degree or diploma at this or in any other institution. All quotations are indicated and the sources of information have been acknowledged through appropriate citations and references.

Andrew Aondohemba LIGOM _____ _____

Signature **Date**

CERTIFICATION

This dissertation entitled **"An Examination of Cloth Weaving and its Socio-economic Impacts in Ushongo Local Government Area of Benue State, Nigeria"** written by Andrew Aondohemba LIGOM, meets the regulations governing the award of master of Arts degree in Industrial Design of Ahmadu Bello University Zaria and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This research work is dedicated to God Almighty, the source of all wisdom and knowledge. Without Him it would not have been possible to achieve this feat. To my Late father Mr. Ligom Daniel Afer, may his soul rest in peace. In the name of the Father, The Son and of The Holy Spirit. Amen.

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ABSTRACT

This study entitled "An Examination of Cloth Weaving and its Socio-economic Impacts of Weaving in Ushongo Local Government Area of Benue State, Nigeria," is an attempt to assess and document the socio-economic impacts of weaving in Ushongo Local Government Area of Benue State. The research is necessitated by the need to survey and asses the socio-economic impacts of weaving as well as documentation of some weaving techniques, materials and products before its total extinction. Objectives of the study include: survey and identify types of looms, materials, equipment, products, techniques and functions of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* cloth weaving system; asses and document the high level of socio-economic, historical and cultural impacts of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* weaving tradition; identify the constraints associated with cloth weaving in the study area; investigate on how *Anger, Agbende-a-Kurugh and Ivav-tyo,* cloth weaving can be developed, improved, encouraged and promoted. Appropriate literature of empirical and conceptual nature were reviewed in line with the research topic and objectives. The descriptive survey method was adopted using the cross-sectional survey method; a population of 191, 935 (entire Ushongo population) was used while the 10% sample size of 99, respondents comprising 22 traditional weavers, 22 marketers and 55 consumers. Research instruments used were questionnaire, interview and observation. Descriptive statistical analysis was used for analyzing data. The findings of the study included: the production of *Anger, Agbende-a-Kurugh and Ivav-tyo,* fabrics had positively impacted on the socio-economic, historical and cultural life of the people. Thus majority of them use the fabrics as source of sustainable livelihood and income generation, cultural identity, dress accessories, celebration of achievement and enthronement; despite the shift from local materials for the production of *Anger, Agbende-a-Kurugh and Ivav-tyo,* woven fabrics to industrial materials, the textile industry among the Ushongo people had maintained its doggedness in preservation of the weaving equipment (vertical, horizontal loom and accessories). Major constraints associated with cloth weaving were identified among others as: lack or high cost of raw materials; lack of funding and knowledge to adopt new ideas and modern materials. It has been concluded that, as much as the production of *Anger, Agbende-a-Kurugh and Ivav-tyo,* fabrics had impacted quite positively on the socio-economic, historical and cultural wellbeing of Ushongo people, there are major constraints associated with cloth weaving in the area. If not checked, they are capable of strangulating the industry in totality. Recommendations for the study include among others: association of Ushongo traditional weavers should be formed and duly registered with corporate affairs commission. This will enable them to acquire credit and loan facilities from government, individuals or non-governmental organizations. The practitioners should also embrace the use of modern materials and decorated ideas for better growth, encouragement and promotion of the products.

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LIST OF ABBREVIATION

AD:	After the Death of Christ
AHEA:	The American Home Economics Association
CM:	Consumers
LGEA:	Local Government Education Authority
MA:	Master of Arts
MK:	Marketers
NPC:	National Population Commission
PhD:	Doctor of Philosophy
TW:	Traditional Weavers

DEFINITION OF OPERATIONAL TERMS

Bast: Phloem of flexible fibre obtained from the bark of lime trees.

Cumulative Mean: Average of the individual mean in a table.

Decision Mean: Average number of the Likert Scale option against which the cumulative mean is compared.

Fabric: Any type of cloth formed through one of the various fabric construction methods.

Ginning: The process of separating seeds from raw cotton wool.

Heddles: A set of parallel cords on a rod placed across the loom with each cord having a loop through which a warp thread can be passed.

Harnesses: Foot operated levers attached to the heddles with strings for separating and opening the warp yarns on the two-beamed loom to create shed.

Impact: An immediate and positive effect.

Loom: A frame, apparatus or machine operated manually or driven by power for weaving threads into cloth.

Ranking: Indicating the position of each variable by responses.

Reed beater: A device on the loom for separating warp yarns and compacting the weft during weaving.

Shuttle: A boat-like device enclosing the bobbin that is passed through the shed to create weaving.

Socio-economic: Involves trade, industry and development of wealth.

Spindle: A thin cylindrical rod with a weighted base used for spinning fibres into yarns.

Spinning: A process of drawing out and twisting natural fibres into continuous yarns through the use of a spindle.

Warp yarns: Yarns arranged lengthwise on the loom, forming the shed through which the weft yarns are crossed during the weaving process.

Weaving: Process of making cloth by interlacing threads vertically and horizontally especially on a loom.

Weft yarns: The yarns passed through the shed while weaving.

Yarn: Continuous twisted strands of natural or synthetic fibres, used in weaving or knitting.

***Agbende-a-Kurugh*:** (Tortoise back): Black and yellow plain weave product of (Tiv) traditional cloth.

***Akusha*:** A boat-like device with a bobbin rotating round a shaft, used as a shuttle for passing weft yarns during weaving on the horizontal loom.

***Anger*:** Black and white (Tiv) traditional cloth.

Anyam: Tiger

Atsar: Strip of cloth produced on the narrow band loom.

Atsar Anieni: Eight stripes of cloth

***Chife*:** A harp-like device used for beating or compacting the weft yarns on the (two beamed) loom.

***Gbev-war, Godo, Mule-u-Tiv, Tugudu, Ishundan*:** Names of selected Tiv traditional cloths.

Igbe: Ailments characterized by constant stooling and lose of weight.

Ikya-beba: Indigo leaves

***Ivav-tyo,*:** Patterns dyed woven cloth of Tiv (mainly in indigo). A special cloth type for the women folk.

***Ngokem*:** Mother in-law

***Shagbaor*:** A person associated with a scenario of prestige, affluence and abundance.

***Terkem*:** Father in-law

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Weaving really portrays one of the nation's rich cultural heritages which need to be preserved, improved and passed on to the younger generation. Picton (1988), defines weaving as, "a simple process of interlacing a set of yarn (warp and weft) at right angles to form a web or fabric. These two sets of thread, which are interlaced together on the loom, create a structure that holds the cloth together". Weaving actually extends to cover mat, hat, bag and other raffia works. According to Hornby (2000), socio-economic is "the study of society connected with the trade, industry and development of wealth". The study however, is on 'An Examination of Cloth Weaving and its Socio-Economic Impacts in Ushongo Local Government Area of Benue State,' which has long history in Nigerian socio-cultural and economic importance. As pointed out by Ada and Nkom (2011) stated that,

> an adequate development and improvement of weaving, leads to better growth in the socio-cultural and economic empowerment of many individuals and communities by ways of job creation, self-reliance and promotion of creativity in textile design, as well as a spring board for the growth of indigenous small scale modern textile industries in Nigeria.

So as in the case of Ushongo Local Government Area. On a similar note, these cultures include: the Tiv *Anger* cloth weaving, *Aso-Oke* weaving of the Yoruba, the *Okene* cloth of the Ebira and *Akwete* weaving of the Igbo. It is in this light that, the researcher delves into the cloth weaving in Ushongo Local Government Area.

According to Igirgi (2007),

> the tradition of indigenous 'cloth making' is particularly strong in Ushongo Local Government Area of Benue State in Central Nigeria. The indigenous weaving apparatus such as looms, heddles, shuttles, weft sticks and related paraphernalia are as traditional as could have been from the earliest times. The main area of noticeable dilution of the tradition, is in the use of raw materials, especially the yarn, in which case modern factory spun threads have largely replaced locally spun cotton yarn.

Among the Mbayegh of Ushongo Local Government Area, knowledge of the indigenous weaving industry exists in almost every family, but actual practice of the trade is limited to families who have chosen it as an occupation. Among such families, weaving production assumes the place of specialized trade with well – defined production sites, systems and processes put in place to achieve the desired output levels. In fact, cloth weaving is one of the main economic activities in the area today. Although Ushongo people have certain practices and ways of life in ancient times which, tacitly imply the production and use of woven cloths by the people. Some examples of these practices and ways of life include consummation of marriages, commemoration of events and occasions of major significance and non-commercial character.

Igirgi (2007) states that, Cloth weaving industry in Ushongo Local Government Area, has invented a vast array of clothing items not just for covering the body, but also for suitability to particular times, events and occasions. For gender differentiation for example, *Ivav-tyo*, is used exclusively by women, while *Tugudu* and *Godo* are used mainly by men. However, *Anger* is used by both men and women. Cloths used by men have a relatively higher cultural and commercial value. It is also curious that, the designations of cloths for male and female use, have no practical bearing on the physical anatomical features of either sex as they are all plain, untailored cloths. The

underlying reasons for such designation may therefore, be culturally abstract rather than practically functional. Apart from cloths which depict high social status such as *Tugudu, Gbagir* and *Godo*, there are those that reflect middle and low social statuses. The *Anger* (by far the most popular Tiv cloth) for example, is an average cloth for both men and women where status is being assessed on the basis of wealth. Cloth types for average status women are: *Ivav-tyo, Agbende-a-Kurugh, Kwashi* and so forth. In sum, it can be seen that, the Ushongo Local Government Area cloth weaving industry, invented various cloth types that have helped in the identification of social categories within the society. The correlation between clothing types and social status, has helped in no small way in determining and regulating social relations among members of the society over the years.

Although the weaving culture is at the stage of becoming extinct just as it is being experienced in most other ethnic and traditional hand crafted textiles in Nigeria, the failure to adopt new ideas and modern materials, made the socio-economic value of the weaving of Ushongo people to hit serious decline. Due to such decline, many authors such as; Akinwumi (1993) and Dzurgba (2012) have raised fears on the dwindling practice of the weaving craft in Nigeria which the Ushongo people are not an exception. They therefore, pointed out the need for documentation of these traditional weaving activities before the remaining information about them become extinct. It is in this light that, the researcher has carried out an examination of cloth weaving and its socio-economic impacts in Ushongo Local Government Area of Benue State.

1.2 Statement of the Problem

As mentioned earlier on, there exists various cloth weaving cultures in Nigeria, from traditional time to date, which serve as schemes for vocational and self-reliance. These cultures include: *Aso-oke* weaving of the Yoruba, *Okene* cloth of the Ebira and *Akwete* weaving of Igbo. As pointed out by Igirgi (2007), "the tradition of indigenous cloth making is particularly strong in Ushongo Local Government Area of Benue State in central Nigeria. Despite the famous weaving culture of *Anger, Agbende-a-Kurugh and Ivav-tyo,* cloth, however little have been documented viz-a-viz the socio-economic impact of this great weaving culture". The problem of the study therefore, is to document the socio-economic impacts of *Anger, Agbende-a-Kurugh and Ivav-tyo,* weaving in Ushongo Local Government Area of Benue State.

1.3 Aim

The aim of the study is to assess the existence and socio-economic impacts of weaving in Ushongo Local Government Area of Benue State.

1.4 Objectives of the Study

The objectives of the study are to:

i. survey and identify types of looms, materials, equipment, products, techniques and functions of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* cloth weaving system;
ii. assess and document the high level of socio-economic, historical and cultural impacts of *Anger, Agbende-a-Kurugh and Ivav-tyo,* weaving tradition;
iii. identify the constraints associated with cloth weaving in the study area, and
iv. investigate how *Anger, Agbende-a-Kurugh and Ivav-tyo,* cloth weaving can be developed, improved, encouraged and promoted.

1.5 Research Questions

The following research questions were drawn in order to guide this study:

i. What are the types of looms, materials, equipment, products, techniques and functions of cloth weaving system that have been identified in Ushongo Local Government Area?
ii. What are the high level of socio-economic, historical, and cultural impacts of *Anger, Agbende-a-Kurugh and Ivav-tyo,* weaving tradition ?
iii. What are the constraints associated with cloth weaving in the study area?
iv. How can *Anger, Agbende-a-Kurugh and Ivav-tyo,* weaving be developed, improved, encouraged and promoted?

1.6 Justification of the Study

Inspiration for embarking on this study came from the need to survey and assesses the socio-economic impacts of *Anger, Agbende-a-Kurugh and Ivav-tyo,* weaving in Ushongo Local Government Area in order to assess their level of development. Another motivating factor, is the need for documentation of methods or techniques, production process, materials, equipment and products of Ushongo weaving tradition before its total extinction. Dutsenwai (2009), the traditional hand crafted textile industries should be properly assisted or developed through research on local materials, equipment and other dyeing tools, so as to change their status from traditional to a commercially based contemporary small-scale industry with modern machinery and change attitude to face new challenges of the market and the economy.

1.7 Significance of the Study

The significance of this study covers many aspects including culture, education, economy and technology.

Culturally: The study contributes to the preservation of Nigerian cultural heritage by exposing and documenting the socio-economic, historical, cultural, unique methods and production processes of *Anger, Agbende-a-Kurugh and Ivav-tyo,* weaving, and their impacts as one of the surviving craft industries in Nigeria. It also serves as a medium of promoting interactive relationship and tourist attraction.

Educationally: It serves as an additional source of literature relating to the subject area of study, thereby improving the scanty literature on the socio-economic impacts of *Anger, Agbende-a-Kurugh and Ivav-tyo,* weaving activities in Ushongo Local Government Area and Benue State at large. Furthermore, it serves as a reference purposes for further research on socio-economic impacts of cloth weaving especially that of Ushongo Local Government Area.

Economically: The economic significance of this study, shall be seen in the areas of commerce and revenue generation. If cloth weaving is developed, it will create job opportunities for many people in Ushongo Local Government Area. It will also generate more income to the economy of the area, and becomes a source of livelihood to many people.

Technologically: The study can be as one of the main goals of the industrial benefits for use in contemporary production. It focuses on the use of contemporary and traditional weaving techniques, equipment and materials of international standard. It also ensures greater and variety of new designs, materials, even fabrication of machines or looms, as well as other tools for the development of weaving in Nigeria and Ushongo Local Government Area in particular.

1.8 Scope and Delimitation of the Study

The scope of this study was Ushongo Local Government Area of Benue State. Ushongo comprises of eleven districts: Ikov, Utange, Mbayegh, Mbagwaza, Mbagba, Atirkyese, Mbaagir, Mbakuha, Mbaivende, Mbaaka and Mbaawe with many weaving centres. It was delimited to *Anger, Agbende-a-Kurugh and Ivav-tyo*, weaving as well as the weavers, sellers, and buyers in the districts. The study identified, x-rayed and documented the materials, tools, ideas, techniques and functions of cloth weaving in Ushongo Local Government Area.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

In order to make this research acceptable and authentic, it is of paramount importance to review what other experts, researchers and professionals have written and documented on the subject of this particular research and related areas. Relevant issues and information which are directly or indirectly related to this research are highlighted under Sub-headings namely; concepts of weaving, Historical Development of cloth weaving, *Anger*, *Agbende-a-Kurugh and Ivav-tyo*, woven fabrics, Types of looms used by Ushongo Hand cloth weavers, weaving centres in Nigeria, functions of Hand crafted woven fabrics, socio-economic, historical and cultural impacts of weaving.

2.2 Concepts of Weaving

Clothing forms one of the most important and fundamental needs of man, and food is rated next to it in the hierarchy of human needs. Igirgi, (2007) agrees that, this factor is so important to man and his existence that, even in the divine order, food is rated next to it, that is clothing, food and shelter. By extension, the clothing needs of man have been satisfied over time through a variety of fabrics ranging from woven to knitted fabrics, crocheted to braided fabrics, bonded to felted fabrics and so forth. Other authors such as Lamb and Holmes (1980), Kureave and Audu (2005) all agreed that, weaving is the most important and commonly used textiles by man and the world over. Based on the above facts, it is worthwhile to say that the concept of weaving, forms the bedrock of this study unto which the study could be built.

The word weaving is derived from the term weave, which means to generally pull together component and parts to form a whole. The Encarta Dictionary (2009) defines

weave as to spin something such as a spider's web; to introduce separate parts into something larger; or to make something by interlacing stripes or stands of any material. Therefore, weaving can be said to be the process of achieving a weave. The application of weaving as a word, ranges from fabric instruction to basketry and from mat weaving to horse weaving. However, for the purpose of this study, weaving will be considered in the subjective context of fabric construction.

Clothing fabrics have, for centuries, been hand-woven on hand looms. Oguntona (1986) states that, weaving "consists of interlacing two separate sets of threads, the warp which runs lengthwise in the cloths and weft which runs at right angles of the warp. The process can be carried out practically with all fibres." Cloth weaving is widely practised in Africa and Nigeria in particular, which has a long outstanding history and practised by both sexes using either vertical or horizontal looms. Banjoko (2000), Kureave and Audu (2005) and Anyakoha and Eluwa (2008) view weaving as the process of interlacing two or more sets of yarns to each other at right angles in many different designs, depending on the type of loom used. They all agree that, the yarns that run lengthwise are referred to as warp, while those that run crosswise are called weft, woof or fillings. Hollen, Saddler and Langford, (1979) state that, the right angle arrangement of the yarns in weaving, gives the fabric more firmness and rigidity than the yarn arrangement of knits, braids or laces.

Most authorities posit that, the interlacing of yarns in weaving is always at right angles, but Whylly (2001) contests that it must not be so. According to the author, weaving is the systematic interlacing of two or more sets of elements, usually, but not always at right angles, to form a coherent structure. Be that as it may, based on the work of the various authors cited above, it can be established that weaving entails the interlacing of yarns (whether at right angles or otherwise), in repeated sequence to form a fabric. It is

worth nothing that most of the fabrics that are used by mankind are constructed by weaving. However, no one knows when or where the weaving process actually began, but can be traced to as far back as there are relics of civilized life. It is thought that, weaving was part of developing civilization, which confirms the definition of weaving.

2.2.1 Weaves

Weaves refer to the technique or particular way the patterns are achieved in the cloth through an interaction between the way the warp is threaded through the heddles on the harnesses or shafts and the order in which the harnesses or shafts are raised or lowered. Records have shown that there are many types of weaves. Examples of the weaves include, plain weave, satin weave, twill weave, leno, lace, laid in etc. Stout (1970) states that "weaves are classified according to the method of interlacing of the warp and filling yarns and the number of sets of warp or filling yarns required". Standstrom (1979), Thorpe and Larsen (1967) share the same view with Stout (1970) that plain, twill and satin weaves are often considered as the basic weaves. Stout however explained that other weaves are largely combinations or variations of the three basic weaves. Standstrom (1979) then states that weaves are simple in themselves, limited in variety and logical in formation. For the sake of the study however, plain, twill and satin weaves will be considered owning to their relevance to the study and are also most commonly used.

2.2.1.1 Plain Weave

According to Sandstrom (1979), "plain weave is the simplest and universally known to weavers everywhere and that very high proportion of all weaving is done in plain weave". The author further adds that, "plain weave could either be warp faced, weft faced or balanced". Hollen, Saddler and Langford (1979) report that, "given the nature of interlacing in plain weave, it requires only a two harness loom for construction (one

harness up and one harness down). As a result, there is no right or wrong side. Plain weave variations include; balanced plain weave, unbalanced plain weave and basket weave":

Balanced Plain Weave: This is the type of plain weave with equal number of warp and weft yarns, same size and same distance apart. These are the largest group of woven fabrics and also have a wide range of end use. Examples of balanced plain weave are: crepe, organdie, shantung, taffeta and muslin.

Unbalanced Plain Weave: Unbalanced weave is sometimes referred to as rib weave, and has to do with lopsidedness in the number or size of yarns, either in the warp or weft directions. If the number of warp yarns is increased until the number of counts is about twice that of the weft yarns, the pattern created will be cross-wise rib, otherwise called filling rib. In the case of colour unbalance, the colour of the warp yarns is always the colour that appears on the surface of the fabric. Examples of the rib weave according to Ahea, (1974) include: Broad cloth, Ottoman, Grosgrain, Poplin, Bengaline, and Faille.

Basket Weave: Basket weave refers to weaves made with two or more warp yarns used as one, and with two or more fillings yarns used as one, placed in the same shed (Hollen, Sadder and Langford, 1979). The most common basket weaves, according to the authors, are: 2 x 2 and 4 x 4. Other combinations include 2 x 1, 2x 3, and so forth. Characteristically, basket weaves are flexible and wrinkle resistant because, they have few interlacing per square inch. Examples include: Hopsacking, monks, basket weave coating and so forth.

2.2.1.2 Twill Weave

Kureave and Audu (2005), twill weave is the type of weave in which the weft crosses two or more warp yarns before going under one or more warp yarns. This definition is

rather simplistic in nature. Hollen, Saddler and Langford (1979) seem to be more elaborate and implicit in their definition of twill weave. According to them, twill weave is one in which each warp or filling yarn floats across two or more fillings or warp yarns with a progression of interlacing by one to the right or left to form a distinct diagonal line or wale. Joseph (1980) and Lyle (1976) look at twill as the second basic weave used in the production of woven fabric, characterized by a diagonal line achieved on the front and back of the fabric. Joseph (1980), Hollen, Saddler, and Langford (1979) indicate that, twill variations are in the number of harnesses used. The simplest twill requires three or four harnesses. The more complex twills may have as many as eighteen (18) picks inserted before repeating, and are woven on a loom with a dobby attachment. They include; even slided twills and warp faced twills.

2.2.1.3 Satin Weave

Satin weave, according to Joseph (1980), is characterized by long floats on the surface. These threads are caught under cross threads at intersections as far apart as possible for particular constructions. The author posits that, adjacent parallel yarns do not interlace in a position of contact. In satin weave, it is warp yarns that float on the surface of the fabric, however, there is opposite that has weft yarns floating on the surface and it is called sateen. Joseph added that, satin weave is produced based on five or more harnesses. Hollen, Saddler and Langford (1979) have it that, satin fabrics are characterized by lustre because of the long floats that cover the surface. When warp yarns cover the surface, the fabric is a warp-faced satin and the warp count is high. Similarly, when filling floats cover the surface, the fabric is a filling and the filling count is high. The above have been reviewed based on their relevance to the study. However, there exist many other types of weaves like Laces, Leno, Jacquard, Crepe and so on and so forth, which are also very important in their own rights.

2.2.2 Designs or Patterns

Design, according to Buoye (1984), is composition of drawings (technically calculated or freely drawn) made up of lines, shapes or forms whose combination is appealing to the visual sense. It is described also, as a means of expression, which must be pleasing to the eye and satisfying the sense of beauty. Design in weaving, according to Thorpe and Larsen (1967), comprises three main parts: texture, pattern and colour. The authors explained that, the basis of texture in the cloth lies first in the fibre, the construction and size of yarns, (this could be fine, coarse, thick, smooth and so forth). It is followed by the weaves which include the manipulation of sett, grouping of yarns and combination of weaves, and thirdly in the finishing of the fabrics.

Patterns can be characterized through a specific technique or interlacing, manipulation of threading or sett, and the use of colour or values. This can be produced by particular yarn sequences, colour and weave effect. The simplest technique involves warp strips, which are set up during the process or warping up. Warp stripping can become extremely complex, particularly in the case of traditional cloths used for important ceremonies, and the cloths may be identified by name. Traditional fabrics produced were initially plain without any pattern, design or colour. Later, man was able to get other colours, apart from the plain white or beige colour of the yarns, and was then able to create designs, with coloured yarns.

The stripes, according to Eicher (1976), may be symmetrical or asymmetrical, or may be a design with a series of repeats. The author however, reports that, symmetrical (balanced or regularly arranged on opposite sides of a line or central point) patterns are slightly more prevalent, while weft-striped patterns are occasionally woven, but neither of these is as popular as the strips with warp patterns. There are also patterns which combine both warp and weft stripes forming plaids. An elaborate use of warp strip, is

the employment of Ikat, which can produce dramatic results on both the vertical and horizontal looms. The Ikat technique or method of patterning involves tie and dying the warp yarn before weaving. Patterning, by means of holes, could be achieved in two ways, by separating the weft yarns with an object (metal rod) that forces the threads apart and leaves holes called '*aso eleya'* in Yoruba. Another method is by separating parts of the warp into rows of bunched threads so woven as to leave spaces in between. The holes are accompanied by carrying over the warp threads.

The inlay and inlay floats provide the most common form of pattern, next to warp stripping woven today. The technique involves the use of supplementary weft threads, which lie on the top of the web such that reveals the pattern on the surface only. Lamb and Holmes (1980) report that, some kinds of inlay patterning are found among most Nigerian weavers using the vertical loom, but the most elaborate forms come from Akwete, Okene and Owo. Murnane (1976) classifies vertical loom patterns into four major groups. These include: plain weave consisting of a solid colour of warp and weft; striped weave consisting vertical and horizontal strips; plain or checked designs, were combination of strips warp and multi-coloured weft; patterns created by adding extra heddles sticks to create shed openings, allowing a weft to float over the warp.

The very texture of the web can be used for patterning by either decreasing or increasing the density of weft. A variety of the technique is used for this purpose, some involving the use of supplementary heddles. Some *Okene* cloths usually white, with very delicate raised warp patterns, are particularly interesting in this context. The use of pile weft is an ultimate in weave texturing where the weft arrangement is such that is to turn, and when cut into rows, the tufts give the cloth appearance of thick pile rug.

Finally, the use of weft band decoration, though partly obscured, is one of the techniques of patterning which the vertical loom permits much warp strips. Such examples are found in the production of Hausa *luru* patterns where weft band decoration and tapestry are employed. Fashion is constantly calling into existence new patterns and patterns, both old and new are covered by an elaborate system of names.

Most fabrics produced on the horizontal loom (except for the *luru* blankets) in the northern parts of Nigeria, are mainly strips not more than ten point sixteen centimetres (10.16cm) in width and are mainly of one plain colour or warp strip colours. The inlay technique, rather belongs to the southern weavers.

2.2.3 Colours and weave effects

The use of colour in weaving, is radically different from most other applications of colour, according to (Thorpe and Larsen, 1967). The authors explain that, the interlacing of warp and weft in weaving, creates contiguous colours in qualities so remote that they appear as broken colour. Aspects of colour, which are of first importance to the weaver, are chroma, hue and value, of which value is the paramount. Chroma is the relative intensity or brightness of colour. Pure saturated colours of non-gray colours, are referred to as high chroma, while grayed by neutral or earth colours are said to be of low chroma.

Hue is a shade or graduation within a colour family, while value for the weaver is the most important property of colour, that is its dark-light aspect. Different colours have specific meanings to users of traditional textiles. Lamb (1980) speculates that, “the use of certain dominant colours in cloth weaving, may reflect the mood of aspirations of the weaver. The author explains that the use of gold, for instance, is presumably associated with warmth, long life and prosperity. White is worn to symbolize deities or the spirits

of the ancestors. Green on the other hand, suggests newness and puberty, usually worn by young girls, while black stands for melancholy, devils, old age, death and the like. Red is worn commonly for loss, sadness, death and it indicates anger".

According to Picton and Mack (1988) in sharing Lamb's view, traditional rulers in Benin, Ebira and other parts of Nigeria wear red robes as part of their ceremonial dress to display power as well as protect themselves and their people from evil, witchcraft and enemies, as red is regarded as threatening. The basic colours spectrum of Africa, the authors emphasize, are red, black and white, which are rarely without specific meaning, although the precise nature of the meaning varies from people to people. Woven fabrics were initially of white and those colours obtained from the use of indigenous dyes. With imported dyes and variety of dye stuff increased, factory or machine spun yarns are available in different colours consisting of cotton, lurex, wool, silk, synthetic and even metallic yarns. With fashion however, colours are loosing those significant values attached to them.

The author further adds that African textile is rich in colours, and textile made from the hands of weavers, spinners and dyers, is related to ancient pre-colonial traditions. Particular colours, shapes and decorations may have political and ritual significance. The meaning of colour varies from place to place. In Benin for instance, the colour red is part of their ceremonial court dress, among the Ebira red colour is associated with success. Indigo is the most common dye, obtained from various plants of *genus indigofera*. It gives various shades from pale blue to deep black. Other colours like red, yellow, blue, green, brown and black are available from local vegetable and mineral sources.

Specific colours for woven cloths are preferred by certain communities, which they become identified with. For instance, the preference of red and black colours by the Idoma, black and white by the Tiv, Indigo blue and white by Bachama, white by the Waja and so forth. It is however, difficult to identify particular colours to the Hausa and Yoruba, which could probably be due to their large spectrum in the use of colour and design. Some of their major weaves are the *Sanyan* (Yoruba) or *tsamiya* (Hausa), the *ala ari* (Yoruba) or *barrage* (Hausa), *saki* and *sakakke* (Hausa) or *aso oke* (Yoruba). It could also be that, the weaves' names provide their identities. The Idoma, Tiv and many others, may have weaves in other colours but are rather identified with these particular or specific ones.

2.3 Historical Development of Cloth Weaving

The word textile, is derived from a Latin word '*Texere'* (textilis) which literally means to weave, (Igirgi, 2007; Kureave and Audu, 2005). According to the author, this is because fabrics (cloths) were produced in the past only by weaving, consequently, the word textile may be used here interchangeably with weaving without incidences of ambiguities.

As much as weaving is so central to the existence of man and indeed the society itself, its history still remains hazzy. Ada (2006) and Ali (2010) all agree that the origin of loom weaving (in any African society) is as old as the society itself, but the exact origin is difficult to establish till date. They further posit that, it is evident that most cultures of the world practise weaving in its crude form until the point that man started choosing flexible materials for warp ends. Wylly (2001) also reports that, "no one knows when or where weaving process actually began, but as far back as there are relics of civilized life, it is thought that weaving was a part of developing civilizations. According to the

author, the perishable nature of textile goods, makes it a difficult task to trace its origin and actually poses a tremendous challenge. As a result, much of what is written about textile is based on speculation. However, the survival of remnants of early fabrics under certain circumstances (sealed tombs, extremely cold areas, bog lands and arid regions), have provided a real way into their history".

As Wylly (2001) delves deeper into the recesses of history, the author reveals that, the everyday needs (challenges) of the prehistoric man, led to the creation of objects using fibres as a medium. Weaving was one of such creations, and is believed to have been instinctively used as an aid in the quest for basic needs of clothing, food and shelter. Most likely this came about as people observed spider webs, bird's nests, beaver's dams, and so forth. According to the author, "basket making and weaving were the first crafts developed by man. Once the ancient people learned how to weave structure, the possibilities became endless".

2.3.1 The Prehistoric Origin of Weaving

According to Igirgi (2007), "weaving of cloths evolved from basketry and mat making. The earliest evidence of both weaving and basketry comes from the Neolithic cultures about 5000BC, although there are indications of the existence of yet more ancient techniques from which these may have derived. Early examples of basketry and matting, and those of weaving indicate that strands or threads were interlaced by hand. With the passage of time however, textiles have changed considerably, while basketry and matting have witnessed minimal changes of transformation". The author also indicates that, "the most important and very revealing examples of the early manifestation of textiles (weaving) development come from Egypt, where textiles of the periods from the Neolithic to the Medieval times have been found in large quantities. Other sites include: Peru and dry caves in Andahisian, Spain. The discovery

of spinning, which its origin again shrouded in uncertainty, formed the most important step on the road to modern textiles. This was initially done with the use of body parts (legs and hands), but was soon to be augmented by the invention of the spindle (before 3000BC). This ensured the spinning of longer lengths of yarns". Barber (1994) opines on, "the early development of textiles that, women must have invented textiles because, they primarily worked with food and clothing". The author seems to assume that, textile productions necessarily must have developed around a home base by a more domestic segment of the population. The reasons for this assumption, according to the author's critics, "are not convincing, no consideration is given to the highly complex nature of the skills and technologies involved in textile production, hence the unfounded ascription of its invention to female gender. Moreover, there is no concrete or documented evidence to support this claim".

The invention of the loom actually revolutionized textiles production, paving way for standardization, 'patternisation' and specialization. Basically, any apparatus that can be used for stretching a warp can be referred to as a loom. The earliest loom recorded in history, according to Igirgi, was the horizontal ground loom which was in use in pre-dynastic Egypt around 3000BC. The vertical framed loom with two beams appeared in Egypt around 1400BC. The author also opines that, these were evidence in use from pictorial representations in Egyptian tombs. Wylly (2001) agrees with this position, stating that, "since fabric remnants are difficult to find, some historians use other sources as guide in piecing out together textile heritage. One valued artifact is the funerary model of a weaver's workshop, which was found in an Egyptian tomb". The model, Wylly further posits, "contains a horizontal loom warping devices and other tools and weavers in action". A third type of loom, is the warp weighted loom, the oldest known example of which was recorded in Try (Greece), dating to 2500BC. This

type of loom was used in Greece and Palestine, but unlike the first two that still exist and remain in use in the original or modified form, the warp weighted loom has gone into extinct." (Crowfoot, 1975).

From the foregoing, it is clear that textile production progressed steadily from rudimentary to advanced stages long before the modern times. As reported by Igirgi (2007), the industrial revolution of the 18^{th} and 19^{th} centuries, completely revolutionized textiles production, as it did virtually all the areas of economic production. It meant that, new machines replaced human hands on most of the function and operations, thus increasing output many times over. Indeed, modern textile production is a major industry in the world today. It does not take care of the basic human needs of clothing and shelter alone, but also a variety of other socio-cultural and economic concerns.

2.3.2 The Art of Weaving in Nigeria

According to Eicher (1976) Lamb and Holmes (1980) Babalola (1998) and Igirgi (2007), weaving is the most ancient and fundamental craft which developed independently in many different parts of the world, the history of its origin though remains generally absurd. According to the Federal Ministry of Information, Youth and Culture, Lagos (1970), "the production of art and crafts (cloth weaving inclusive) has been one of the major occupations in traditional Nigerian society, which was practised in almost every town, hamlet and family". In the same view, Sigo (2001) opines that, "there are two hundred and fifty distinct groups that enriched Nigeria culturally, and distinguished themselves in designs and crafts. One of these cultural groups are the Hausa".

Eicher (1976), observes that "Nigeria has always produced diversified crafts". According to Adetoro (1986) and Ahuwan (1981), "some of these crafts include: weaving, pottery, dyeing, cotton spinning, embroidery, wood carving, leather work and blacksmithing which are consumed mostly in villages and cities". Leclerc (1977) reports that, "the evolution of weaving in Nigeria can be traced through archeological discoveries in eastern Nigeria. Dated back to over a thousand years, these early textiles were supposedly woven from bast and leaf fibres". Whether strips were woven individually or the entire cloth woven simultaneously, is however difficult to ascertain, since no further evidence was available to substantiate this. Kparevzua (1983) equally reports that, archeological evidence has shown that it is possible to believe that the history of cloth weaving in Nigeria could be traced back to more than a thousand years. Since one cannot pin point the exact date or time when weaving started, it is however obvious to say that weaving is as old as man's existence.

According to Diogu (1989), "weaving is one of the ancient crafts of Nigeria which are still carried on vigorously with little direct foreign influence." Andah (1972) states that, archaeological findings have proved that fibres other than cotton, were employed for weaving around C700 to C1050 AD. These fibres include raffia, bast, bark, and so forth. A good number of weaving cultures employed the use of such fibres in recent times. These cultures include among others; the Mbube, Benin, Igbo, Ekajuk, Bekwarra, Bokyi, Tiv, Bahumuno,Ebira and parts of northern Nigeria. The use of bark fibres, persisted in Nigeria until the introduction of the cotton fibres, more than 100years ago, especially after the contact with European. Since the introduction of cotton fibres, it has become the most important fibres in use. By the 14th century, according to archaeological evidence, weaving had reached an advanced technical stage in Nigeria. Although cloth weaving technology existed long ago in Nigeria, it is also a

fact that many literature now exist on the traditional cloth weaving of greater number of other Nigerian communities, but this study is not aware of such document on Ushongo cloth weaving culture. For example Aremu (1983) studied the Yoruba cloth weaving, covering Oyo and Ogun states, with emphasis on the town of Oyo, Ogbomosho, Iseyin, Owu and Ijebu in which the *Kijipa* motifs, colour and symbols of Yoruba traditional hand woven were seriously considered. Okeke (1982) surveyed the Igbo hand crafted woven cloth design techniques for Nigerian markets in which the *Akwete* and *Akwocha* designs were extensively considered. Saliu (1984) studied "Okene cloth, its position in the contemporary cloth weaving in Nigeria." The study was carried out to assess, among other things the aesthetic characteristics, the functions, and the learning level of the cloth. It was found that Okene cloth is one of the best hand woven cloths in Nigeria. The aesthetics, functions, and durability of the cloth enable it to feature well among its kinds in the contemporary art expression in Nigeria. Saliu (2010) also examined what decorative art (that is cloth, body, wall, mat, furniture, wood and metal decorations) is to people of Ebira and different ethnic backgrounds in African in relation to types, motifs and functions of the decorative arts. The types of decorative art that exist among the Ebira, and the relationship between the arts and the people in their social, religious, political and technological set up were examined. This was done with a view to developing the arts to meet both utilitarian and aesthetic needs of contemporary clients.

2.3.3 The Origins and Early textile (Weaving) Production among the Tiv

The word Tiv has interrelated meanings; the first being the name of the patriarchal ancestor believed to be the progenitor of the Tiv people. The second meaning is a collection of persons who trace their origin and descent from Tiv. While the third is the most obvious cultural expression, that is the language of the people. This means that Tiv can be understood as referring to a person, a people, and a culture. The word Tiv

can also be prefixed to features and items identified or associated with the ethnic group. These can be Tiv land, Tiv dance, Tiv architecture, Tiv yam, and Tiv cloth among others.

The origin of the Tiv as a Bantu people and speakers of a Bantu related language was argued in "The Tiv People" by Abraham (1935). The author lists a large number of words showing similarities between Tiv language and the language of "Bantu Nyanza" in the present day Malawi. Additional evidence of the "Bantoid origin" of the Tiv was provided by Abraham (1993) in the form of shared traits in dance, physique and worship with other central groups. The Tiv and Bantu connection which has also been popularized by an indigenous author, Gbor (1978) and other linguist studies are inadequate in establishing Tiv origin. Apart from the Bantu theory, another theory upon which the Tiv origin is based is the family theory. This oral tradition has been documented by Rubingh (1969) and Ihembeato (1987). The theory traces all Tiv to one man, thus members of a single family. The mainstream historical tradition, asserts that the man named Tiv was the ancestor of the Tiv ethnic group who was identified as father of all. The genealogy of the group is hinged on two of his children, "Ipusu (uncircumcised) and Ichongo (circumcised)." All Tiv today are believed to descend from these two sons of Tiv through who are linked to the Tiv family tree. They are said to have originally come from Cameroon, and settled in the Benue region in Nigeria in the 17th century, affected, as most people, by the intrusive and violent Muslim Fulani horsemen (Anon, 2009). Another version of the oral tradition has it that the Tiv migrated eastwards of Africa and crossed the river congo on a mysterious bridge formed by a snake called emerald tree boa (green snake) (*Ikyarem* in Tiv) to their present abode.

Information on textile production among the Tiv exists in two main forms: oral and written. The oral form consists largely of testimonies given by current practitioners as well as other informants who possess some knowledge of the history and development of the industry. Generally, the trends picked from the myriad of narrations from this source, indicate a knowledge of textile production as early as the beginnings of the people's remembered history. Key points concerning the origin, evolutionary stages and metamorphosis of the industry, and possible sources of influence are also contained in these oral testimonies.

The question of the origins of textile production among the Tiv, in both the spatial and temporal contexts, is difficult to address with a satisfactory measure of certainty. Literature on early Tiv history, which is itself quite scanty is compared to literature on the textile traditions of other Nigerian ethnicities like the Igbo, Hausa and Yoruba, therefore it is silent on this subject matter. Akiga (1965), the earliest written insider account of Tiv history and ways of life, acknowledges that the Tiv produced their own clothing right from their days at *Swem* Hills, before their descent and spread over the middle Benue valley at a date not later than the beginning of the 17th century. Besides this direct averment, Akiga, (1965) further describes certain practices and ways of life of the Tiv in ancient times, which tacitly imply the production and use of textiles by the people. Some examples include consummation of marriages, commemoration of events and occasions of major significance, and exchange procedures of both commercial and non-commercial character.

The issue of cloth production among the Tiv is undebatable. According to Anon (2009);

> The Tiv possess a rich and diverse cultural heritage which finds expression in colourful cloths, exotic masquerades, sophisticated music and dances. Traditional dances of the Tiv have won acclaim at national and international cultural festivals. These dances include *Ingough, Ange, Anchanakupa* and *Swange.* The Tiv *Kwagh-hir*

> theatre provides memorable entertainment in its dramatization of the Tiv folklore and social commentary.

In as much as the Tiv were known to produce a lot of cloths as early as recorded history, this category of evidence is characterized by temporal and spatial vacuums that nearly mar its historical authenticity. On the whole, in spite of the myriad of problems associated with oral historical and ethnographic accounts, which sometimes put their reliability into question, serious investigation of this subject matter would not make much progress without their use. Thus, to get at the roots of the matter, the researcher had undertaken extensive collection of oral historical accounts and ethnographic evidence from Ushongo, the work of Igirgi (2007) is the first insider account on the Tiv textile industry that is most detailed. Hence, much reference is made to his work. Also of much essence is the work of Diogu,(1989).

In this regard, Southeastern Tivland, in which the cloth making tradition is still very strong, and where the textile industry is largely extant, incidentally has been identified archaelolgically and historically as the corridor for the descent of the Tiv. The indigenous weaving apparatus such as looms, heddles, shuttles, weft sticks and related paraphernalia, are as traditional as could have been from the earliest times. The main area of noticeable dilution of the tradition, is the use of raw materials, especially the yarn, in which case modern factory spun threads have largely replaced locally spun cotton yarn. It may be useful at this juncture to point out that, although manifestations of the indigenous textile industry are basically the same in character all over the land, the details of content and expression seem to conform to a pattern of locational or regional variation.

However, with reference to operational processes, utilitarian practices, equipment, materials and products of the industry, the oral information has been very useful,

especially as it has been mainly complementary because, these variables have not changed fundamentally in form or essence through the years. Be that as it may, the oral historical and ethnographic accounts, remain the most useful source for fundamental and detailed information about the history of the textile industry among the Tiv.

As can be observed, Sargent (1975) mentions the use of textiles by the Tiv in the reference period of mid-19th century. The most useful information that can be derived from the author's work is that, by the mid-19th century, the Tiv had the knowledge and use of textiles and perhaps, an insight of some purposes for which textiles were used. The best clue so far, is the averment by Akiga (1965) that, the Tiv made and used their cloth since their days at *Swem* before their descent and spread over the Benue Valley. Viewing this side by side with the chronological computations of developments in Tiv history which puts the spread of Tiv over the Benue valley not later than the beginning of 17th century AD, it can be suggested that by the 17th century AD, the Tiv were making and using their cloth.

Corroborative nature of various oral narrations suggests that, the earliest cloth type produced by the Tiv, were made from bark of trees or other plants. Igirgi (2007) states that, "the first cloth produced by the Tiv from tree bark was the *Nyagba*. The author further asserts that *Nyagba* (or *Anyagba*) was non-woven cloth-like material obtained from the bark of bast of certain local trees. The commonly used trees were *Vambe* (Ceiba pentandra), *Kumenduur* (Chlorophora excela), *Nibiligh* (Lannea schimperi), *Akinde Atsewe* (Ficus thoningii), *Mua* (Ficus sycomorus) and *Tur* (Ficus capsicum)".

All these tree types have barks that are fibrous and continuous, and used as clothing material, that is production of clothing types like the *Nyagba*, *Fiesegh-Ki-Bar* and *Icha* was done using tree bark and other bast fibres. According to Igirgi (2007),

advancement in textile production among the Tiv continued on this note for a long time. However, with the discovery of cotton (plants) fibres, clothing types among the Tiv was becoming refined. The first refined cloth type that was produced from cotton spun yarns was the *Tsar-Ikyondo*. It is also known as *Atsar*, comprised of two distinct strips of cloth. To wear it, one of the pieces was passed between the legs, with one end terminating at the front around the navel, and the other end at the back of the waist. The second piece was tied like a belt around the waist so that it held both ends of the first piece in place. Perhaps, it was because of its mode of wearing that was given the name *Ibor* which translates as pant in English. *Tsar-Ikyondo* was made on the narrow band (vertical two-beamed) loom, and it was a narrow band of cloth, probably not more than 15cm wide. This clothing type was used to cover the pubic area and the buttocks of the wearer.

The *Tsar-Ikyondo* was replaced with another cloth type known as *Bendeh*, a small piece of cloth configured with three arms. It was worn with the first two arms tied around the waist and knotted at the back, while the third arm was passed in front of the pubic area, between the legs, to be joined with the other arms at the back. By virtue of its three-arm configuration, it is most likely that the production of *Bendeh* involved stitching with the use of needle and thread. In this connection, the production of *Bendeh* can be seen to have marked an increase in the complexity of Tiv textile technology and dress design. This development could have led to the acquisition of the ability and skill to produce larger pieces of cloths. It should be noted that, the art of weaving on looms was the most important single innovation that launched the textile industry on the path of an irreversible advance towards unfettered development. This led to the production of both narrow and large woven cloth types among the Tiv.

Many cloth types started emerging among the Tiv because of availability of hand spun cotton yarns at the initial stage and later, machine spun yarns. Today cloth type like *Anger, Agbende-a-Kurugh, Ivav-tyo, Swem Karagbe, mule-u-Tiv, Godo, Gbev-war, Ishundan* and *Tugudu* are produced in large quantities. Both the vertical and horizontal looms, are utilized in cloth production in Tiv land. It is also important to note that, the broad loom facilitated the production of more expensive cloths, while the narrow band loom encouraged the development of sewing skills and the alternation of patterns. Other innovations in textile production in Tiv land include the use of readymade (industrial) yarns and imported dye stuff.

2.4 *Anger, Agbende-a-Kurugh and Ivav-tyo,* Woven Fabrics.

"Chronological computation of evolutions of the Tiv, historically puts the migration and spread of the Tiv over the Benue valley at a date not later than the 17th century A.D. Lamb and Holmes (1980) report that, Nigeria has a tradition in the weaving and dyeing of textiles which was of international importance long before the first Europeans reached the shores of West Africa in the fifteenth century. By then the relationship between the Kano region where cloth was woven, dyed, embroidered and tailored, and the nomads of the Sahara who greatly appreciated this cloth, had been well established. By this time, moreover, we know that there was an active complex of textile industries based upon the Niger Delta and the costal lagoons of southwestern Nigeria. "It was around that time, that the Tiv were producing their early clothing prototypes like *Nyagba, Bendeh, Fiesegh-Ki-Bar, Ibya, Icha, Tsar-Ikyondo* and *Bendeh*. All these clothing photo-types, usually came in the natural colour of the fibres used in their production" (Igirgi, 2007). The introduction of cloth dyeing, following the discovery of the indigo plant by the Tiv, gave rise to designed patterns on Tiv cloth types, notably

Ivav-tyo,, Gbev-war and *Anger*. In order to achieve some level of design on fabrics, the indigo dyed yarns could only be manipulated with the existing natural white cotton yarns in the warp and weft directions as the case may be. At this time, the only colour that was available was the indigo. With invention, some significant cloth types such as *Agbende-a-Kurugh*, *Anger*, *mule-u-Tiv*, *Tugudu*, *Ishundan* and *Godo* were produced on the narrow band loom.

2.4.1 *Anger* Woven Cloth (Plate I)

Anger is a black and white striped plain weave cloth that is produced on the narrow band loom by the Tiv of the Benue valley (Central Nigeria). The *Anger* woven fabric since its invention has become the most important woven fabric of the Tiv. Hence its adaption as the cultural symbol of the Tiv (Tyorumun, 2008). Akiga (1965) and Atagher (2006) also identify the *Anger* as one of the most important legal tender in Tiv land before the introduction of money. Thus, the importance of *Anger* woven fabric in the history and development of Tiv culture and economy cannot be over emphasized. This position further lends credence to the study. Oral tradition has divergent reasons for the patterns of *Anger* which seem to conflict with each other. According to *Ingyur*[26], the pattern is derived from the striped pattern of the body of the tiger (*Anyam*). The bravery exhibited by the Tiv during their wars of conquests as they migrated from the Cameroons, is equal to the strength of the Tiger. Therefore, the strip pattern is adapted on *Anger*. *Ikpa*[27] on the other hand posits that the strip pattern is derived from the body of the Zebra. The author disagrees with the notion in some quarters that, the black and white colours of *Anger* fabrics are symbolic. According to *Ikpa*[27], the colours are chosen for the mere beauty. Saaka (2010) points out that, in an interview at the village compound of *Tse-Dzurgba*, the most reputable Tiv textile industrial site, Ifam submitted that the progenitor of the Tiv race died in a mysterious fire accident in the

bush. For this reason, the cloth is produced by his children depicting a combination of black and white, representing the ashes obtained as a result of the burnt body of their ancestor, whose burnt body was said to be black and white. The issue of the strip patterns of *Anger* fabric from logical thinking, archaeological and anthropological activities on the Tiv, cannot be said to be of any particular significance, but a happenstance.



Plate I: A Sample of *Anger*
Source: Snapped Photograph by Ligom, (2015).

2.4.2 *Agbende-a-Kurugh* Woven Fabric (Plate II)

Agbende-a-Kurugh is a black and yellow striped plain weave products of the narrow band loom. The weave is balanced in agreement with Sandstrom (1979) who states that, "plain weave could either be warp faced, weft faced or balanced". "The strips are sewn together to achieve any width or length of cloth desired. The fabric is aesthetically outstanding, usable by both sexes, but preferred by women, and suitable for a variety of occasions" (Igirgi, 2007). It is worthy of note here that, the warp and weft yarns used for the production of *Agbende-a-Kurugh* fabric, are a combination of black and yellow colours. Woven on the narrow band horizontal loom, the size of each strip (*tsar*) of

cloth is about twelve centimetres (12cm) in width, and two hundred and thirteen point thirty-six centimetres (213.36cm) in length. The strips are stitched together to form a complete *Agbende-a-Kurugh* cloth. The number of strips (*atsar*) sown together, determine the size of the fabric. Example of *Agbende-a-Kurugh* of 12 or 14 strips (*Atsar pue kar ahar* or *pue kar Anyiin*), can also be sown together to determine the size.



Plate II: A Sample of *Agbende-a-Kurugh*
Source: Snapped Photograph by Ligom, (2015).

2.4.3 *Ivav-tyo* Woven Cloth (Plate III)

The cloth named *Ivav-tyo*, which can literary be translated as (wound-on-the-buttocks). Igirgi (2007) states that, is a special cloth type for the women folk which is suitable for ceremonial and special occasions, is designed in a vertical navy blue pattern at the right and left edges, two semi-circles at the top and bottom edges and a big navy blue circle at the buttocks area. The white pattern at other areas distinguishes the portion of the cloth that covers the buttocks area (see plate III).

The two smaller semi-circles in navy blue at the two top and down edges of the cloth are arranged in such a manner that the white area of the cloth forms another beautiful design that gives the cloth a unique appearance. The colour combination of this cloth

type is complementary and it gives the wearer a unique, substantive and distinguished outlook both by the young and old. The head-tie of the cloth is also designed in the same form. The cloth is most preferred when woven with local Tiv cotton wool. This is because it is thicker and coarse, as such it looks more traditional than that which is woven with factory made thread. It can be produced on vertical or horizontal loom. Colour of the fabric depends on the natural colour of the yarn, which in the case of cotton is usually white. The colour patterns of *Ivav-tyo,* results from the use of dyes (mainly the Indigo) and could be determined by the particular method employed to dye the cloth. If woven on narrow band loom, the strips of cloth *(Atsar-a-Ikondo)* measuring about 12cm are sewn together to produce a complete *Ivav-tyo,* fabric. The size used by women as wrapper usually measure eight strips (*Atsar Anieni*).

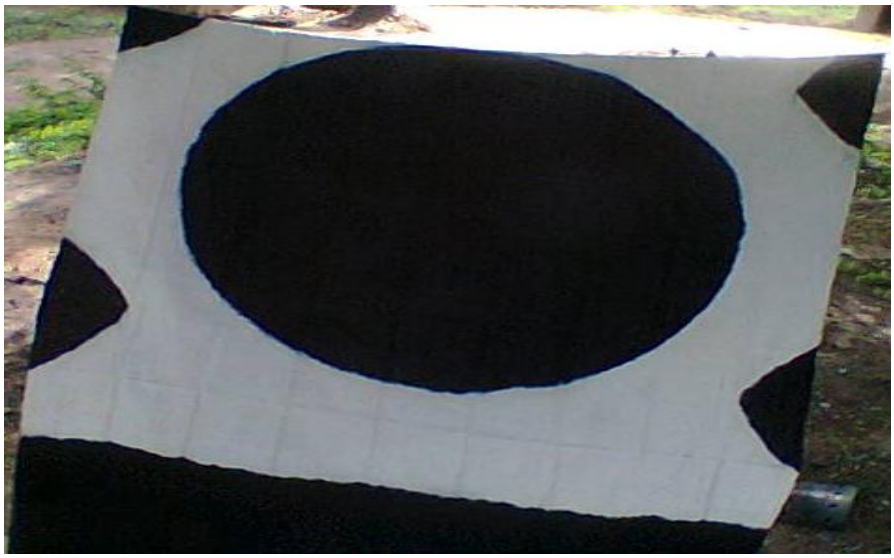


Plate III: A Sample of *Ivav-tyo*
Source: Snapped Photograph by Ligom, (2015).

2.5 Types of Looms Used by Ushongo Hand Cloth Weavers

According to Igirgi (2007), "basically, any apparatus that can be used for stretching a warp can be referred to as a loom." It is not quite clear when looms made their first appearance in the Tiv textile industry. However, Lamb and Holmes, (1980) state that, the use of the vertical loom by men in some parts of the country for the weaving of

raffia or cotton, and the use, also by men, of horizontal ground looms in certain rather remote corners of eastern Nigeria was by the beginning of 16th century if not considerably earlier. Therefore one can say that, the Tiv probably acquired the knowledge and practice of the use of the loom around that time. Elsewhere in the Nigeria region, the weaving of cloth on looms has been documented among the Hausa of Zaria, Katsina and Kano as early as the 12th century AD. Similar documentations have been made of the Yoruba, Benin, Ebira, Nupe and Kanuri, all of who have textile traditions predating 15th century AD. Lamb and Holmes (1980) and Igirgi (2007) opine that the two main types of manual looms being used by hand cloth weavers include: the vertical and the horizontal looms. These are similar to the types found in other parts of the world, Nigeria and Ushongo Local Government Area in particular.

2.5.1 The Vertical Loom (Figure 1)

Several authors have reported on the vertical loom as seen from Nigerian traditional perspective, few of which include; Ali (1986), Clarke (2003) and Ada (2006). Their reports agree that, the vertical loom is complex in construction when compared to the horizontal loom, and is operated traditionally among the weaving cultures of Nigeria. Ali (1986) describes vertical loom as a rectangular wooden frame either learned against the wall of a house or a tree trunk, or dug into the ground in a room or outside the compound or a house. In agreement with the general observations about its structure, the author states that this type of loom, is rectangular in nature with two horizontal cross beams, one at the upper and other at the base of the frame respectively. Ali further explains that, the vertical bars are either cut from locally available wood or simply from tree trunk.

As can be observed, Lamb and Holmes (1980) as well as Ali (1986) remark that the smooth surface of the palm bamboo straw is ideal for warp laying on the horizontal

cross beams of traditional vertical loom. Usually, two long sticks (wood) of about 1.3 meters each, may be chosen with a diameter of about 6cm for the vertical bars. Other material required is rope or twine to tie the horizontal cross beams to their respective vertical bar positions which have been marked.

Ada (2006) states that, "other accessories of the vertical loom include: two sword - like cross sticks, the temple, sword - like beater, long flat shuttle, hecking sticks and twine or yarns". Diogu (1989), in agreement avers that, "this type of loom, is the oldest type of loom used by the Tiv (Ushongo) of Benue state". In the author's views clothing types like *Gbagir, Chado* and *Bendeh* to mention a few, are produced on this type of loom. Diogu (1989) further lists the loom accessories to include: A loom frame made of two wooden poles (bars), two wooden poles of about six centimeters in diameter which serve as warping frames, yarns, shuttles, the beater, two flat sticks which serve as the heddle and shed sticks. Others are some heavy cords for lashing the loom bars to the frame, several meters of fine cord for making the heddles, and two smooth and round sticks of about ninety centimeters long which serve as loom bars.

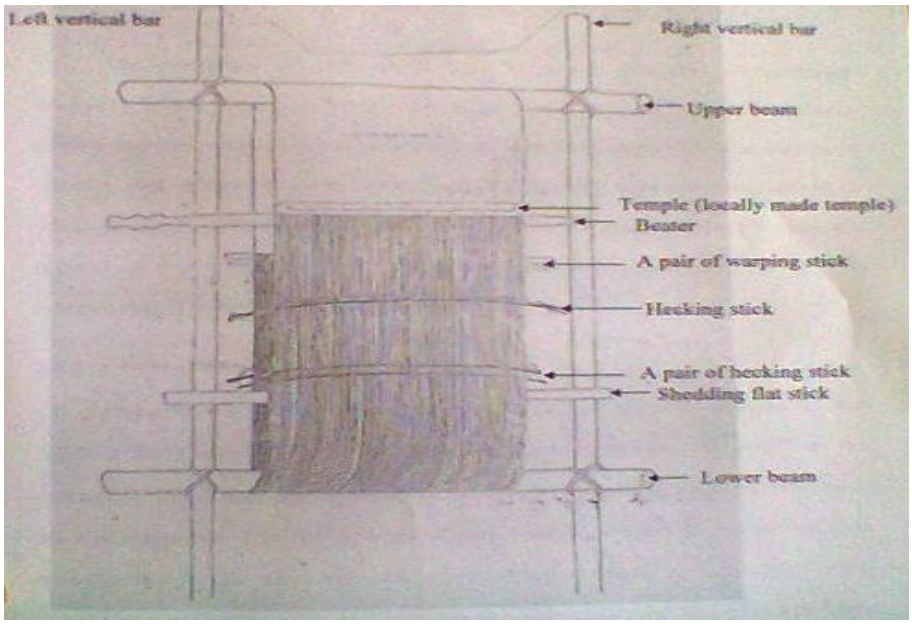


Figure I: Vertical Loom
Source: Ada (2006).

2.5.2 The Horizontal Loom (Figure 2)

The description of a horizontal loom by several authors among whom are Lamb and Holmes (1980), Adeniran (1983), Kparevzua (1983), and Adetero (1986,) is similar to almost all traditional horizontal looms commonly found with many communities in Nigeria. Kparevzua (1983) and Ada (2006), describe a horizontal loom as the loom with basic shapes of the narrow band structure that often varies only in relatively minor details from one ethnic group to other. These variations can be observed in the size of their reed, construction materials and type of cloth woven on them. The important point about the size of a reed in this loom is that, it determines the width of the cloth. Eicher (1976), Lamb and Holmes (1980) remark that, "horizontal loom produces long strips of cloth with varying widths. The strip when measured to a desired length, is cut and sewn together to form a big piece".

The origin of the narrow band horizontal loom, like that of the vertical loom among the Ushongo people could not be ascertained. However, Igirgi (2007) reveals that, "reconstructions based on oral historical accounts indicate that the looms were of rectangular wooden framework (*daar*) which supported the reed, and two heddles (*Atumba-a-Ikyondo*). Other components include two treadles (*Ikpande*) controlled with the feet, a beater (*chife*) and a bobbin shuttle (*Akusha*)". Igirgi (2007) and Dzurgba (2007) also reveal that, "the narrow band horizontal loom is at present the most popular loom used by Tiv people". The loom is used for production of narrow band clothing types like *Agbende-a-Kurugh*, *Ivav-tyo,*, *Anger* and others.

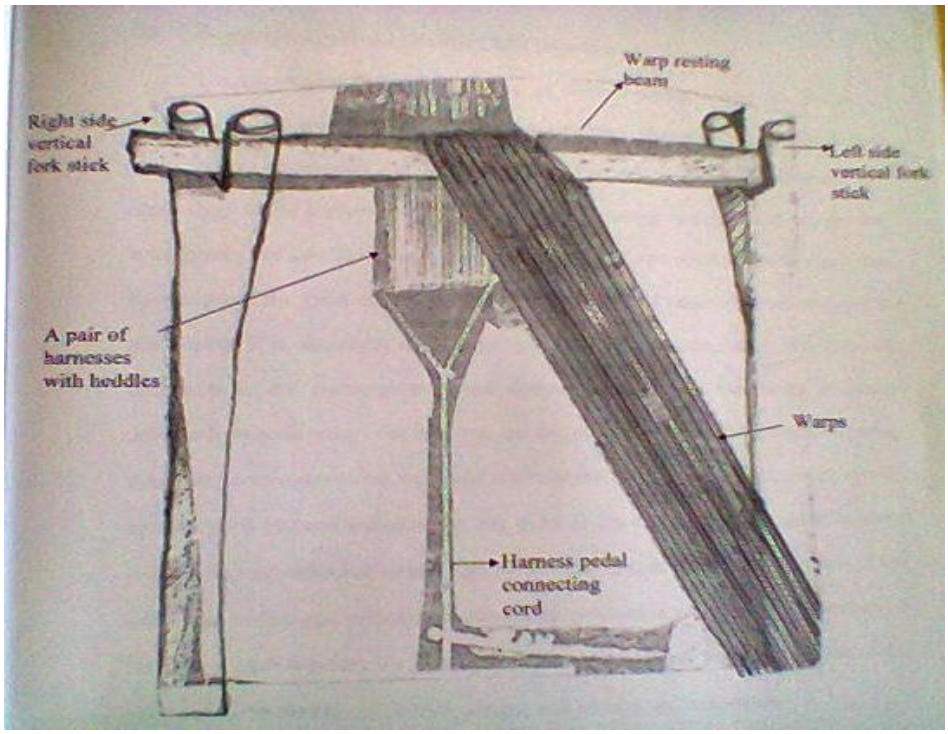


Figure II: Horizontal Loom
Source: Ada (2006).

2.6 Weaving Centres in Nigeria

There are numerous weaving centres in Nigeria. Some of the weaving centres can be found in Igbo land producing *Akwete* cloths. The *Akwete* cloth, according to Anicho "is a native of Akwa Division of present Abia State. *Akwete* cloth was introduced by a woman known as 'dada Nwakata' who was famous for producing the finest *Akwete* cloth of her own time."

According to Lamb and Holmes (1980), there are women weaving centres throughout Yorubaland. They are found in Ogun, Oyo and Kwara states. The southwest confluence area, stretching from eastern Kwara state into northern Edo state, which is one of the richest of all Nigerian weaving areas both in the number of its weavers and in the diversity of the cloth which they produce. The main weaving centres in this area, are in and around Okene, Amure, Igara, Ososo and Kabba. Also, to Lamb and Holmes (1980),

some of the ethnic weaving zones in Nigeria include; the Angas, Nupe, Eloi and Gobari, Chadic group, Kanuri, Waja, Kilba, Bata, Margal, Nzagi, Hausa, Tiv, Bumu, Jukum, Mumuye and Aworo. As reported by Dzurgba (2012), Dzurgba village is one of the largest weaving centres for Tiv traditional textile, while some of the weaving centres can be found in Mbayegh, Mbagwaza, Mbagbe and Atirkyese in Ushongo Local Government Area.

2.7 Functions of Hand Crafted Woven Fabrics

There is a general belief in the African art and crafts production practice that art works are produced to meet the various needs of the society such as socio-economic, historical, cultural and technological development. Therefore, *Anger, Agbende-a-Kurugh and Ivav-tyo*, woven cloths are not left out. Nasir (1995), believes that, "the functions of art generally in any society are tailored towards providing socio-cultural and economic needs of the society". According to Polakoff (1994) and Ada (2010), textiles from their traditional times to the modern age, have played major roles in the socio-cultural, economic and technological wellbeing of many parts of this country.

Generally in Nigeria, apart from ceremonies, woven textiles were and are still articles of trade. Lamb and Holmes (1980) report that, "it was found out that *Turkudu* type of Nigerian hand woven narrow strip cloth was found on sales as wholesale and retail stock in Niamey, Capital of Niger Republic as far back as 1977." The authors further state that, "in the fourteenth century we know that rolls of strips of cotton cloth were being used as currency in Borno; and by that time the trade links between the weavers and dyers of the Kano region and the Tuareg and other nomads of the Sahara had been well established." Kparevzua (1983) observes the role of Nigerian traditional cloth. The author notes that, "hand woven fabrics serve as articles of clothing, trade and

cultural heritage of the people". The author however, observes that, "it would be difficult to adequately estimate the importance, and role of traditional crafts in the domestic, social, economic and religious aspects of the people's lives in West Africa". Some hand crafted woven fabric also serve as a source of fabric design inspiration both woven and printed fabric production. Babalola (1998) reveals that, "Kwara textile mills in Ilorin, utilize and emulate design from hand crafted woven fabric, produces a variety of Yoruba *Aso-Oke* cloth for the contemporary local and international markets using industrial looms".

These assertions are applicable to Ushongo people who are the case study here. Apart from protecting the body, textiles evolved over time to gain importance in the satisfaction of man's aesthetic need of body adornment. Chilver (1961) and Igirgi (2007) agree that, even textiles, especially *Anger*, *Agbende-a-Kurugh*, *Ivav-tyo*, were initially used in Tiv land as a symbol of social stratification. It is on the basis of the above that, the Tiv textiles industry provides a means of social identification through the production of cloth types such as *Anger*, *Agbende-a-Kurugh*, *Ivav-tyo,*, *Gbagir*, *Kwashi, Gbev-war* and *Ashira*, which indicates the status of the wearer. For instance, *Shagba-Kwase* (woman of abundance) would normally be dressed in expensive cloths like *Ivav-tyo, Ishundan, Agbende-a-Kurugh* and *Kwashi*. Most Tiv clothings are gender sensitive, but the *Anger* fabric which is by far the most popular Tiv cloth is gender friendly. It is an average cloth for both men and women, and volumes of the fabric can be freely seen at social gatherings.

2.8 Socio-economic Impacts of Weaving

According to Igirgi (2007), "economy generally refers to the complex of human activities that concern the production, distribution and consumption of wealth, and the

use of nature's resources to satisfy the needs and desires of man". In specific reference to economic functions of *Anger, Agbende-a-Kurugh and Ivav-tyo,* fabrics considered in this study, Igirgi (2007) asserts that, "the Tiv textile industry, the assessment of its impact on the economy has focused on five main activity areas: industrial and entrepreneurship development; economic diversification, establishment of a commercial network and trade relations, creation of opportunities for sustainable livelihood and income generation as well as wealth accumulation".

2.8.1 Industrial and Entrepreneurship Development

Anger, Agbende-a-Kurugh and Ivav-tyo, woven cloths are popular and most important cultural cloth type of Tiv as attested to by Tyorumun (2008). Their production have played a central role in shaping the industrial entrperneurship capability of the Tiv society in general. The activities of the early textile producers provided the basis upon which later achievements in the industry were founded. For example, though the production of clothing began with the use of naturally occuring configurations which required only minimal modification to meet utilitarian needs, the evolutionary sequence of the industry later led to relatively more complex process such as the preparation of yarn from plant fibres; fabrication of machinery based on sound scientific knowledge and principles as well as the acquisition of highly cloth weaving (Igirgi, 2007). This shows that the spirit of enterprise is alive and active in the society.

2.8.2 Economic Diversification

The economy of the Tiv, according to Ahire (1993), Gbor (1993) and Atagher (2006), is predominantly agrarian in nature. No wonder then, that the early industrial capabilities of the Tiv were shaped by agricultural challenges. Other traditional artisanal skills like ceramic production, wood and raffia works, basketry or textiles all played supplementary economic roles to agriculture. Although textile production

featured later, its multi varied socio-economic ramifications portended a greater propensity of leading in the area of economic diversifications. In fact, Bohannan (1968) among other scholars on Tiv economy, indicate that, "before money economy was introduced in Tiv land, cloth served as a valuable medium of exchange (cloth money) with clothing types like the *Anger* and *Tugudu* playing leading roles".

According to Hir (2009), the textile industry has blossomed dramatically among the Tiv, especially nowadays when many occasions demanding traditional attires are on the increase, thus increasing its market share. The author further states that, "the *Anger* fabric is the most notable of the clothing types that have created a local economy for the people." Hir (2009) notes that, "though these textiles are now marketed in urban centres like Makurdi, the Benue State capital (probably for easy accessibility) by lovers of the native fabrics, the traditional Tiv settlements remain important places where the trade takes place". This is not far from the belief of most of these patrons that, quality comes from such quarters. This is applicable to Ushongo people as the textile industry has become one of the major sources of income generation in the area.

2.8.3 Commercial Network and Trade Relations

The production of the indigenous clothing types of the Tiv has since facilitated the establishment of commercial networks and trade relations that have gone beyond local boundaries. Textiles along with other local products played a crucial role in the establishment of major markets in Ushongo. As reported by Atagher (2006), "old market centres like Adikpo, Tsar, Aga (Jato-Aka), Zaki-Baim, Ugba, Annune, Buruku, lessel and a host of others, emerged as a result of trade in local commodities".

On a more elaborate note, Atagher (2006) identifies the following as important early trade routes:

i. Adikpo – Buruku – Gbajimba – Keana

ii. Makurdi – Abinsi – Ihyugh – Ogoja

iii. Obudu – Adikpo – Katsina-Ala

iv. Akpagher – Buruku – Katsina-Ala

The author notes that, "all these trade routes served as supply channels for Tiv products (textiles inclusive), as well as to obtain goods that were not locally available like iron, billets and items of high utilitarian value (salt, palm oil and spices). Apart from serving as commercial network, these trade routes also availed an opportunity for the Tiv to acquire knowledge and skills from other societies, which contributed significantly towards the enrichment of the economy and culture of the Tiv". In the case of textiles in particular, the contact with the Hausa and the Jukun on the northern axis of the Tiv country, influenced (enriched) the fabrication of machinery and configuration of clothing types in no small measure.

2.8.4 Opportunities for Sustainable Livelihood and Income Generation

The economy of the Ushongo people, though largely agrarian in nature like any other Tiv society, has the traditional textile industry as a viable supplement. Talking about the factors of sustainable livelihood and income generation via indigenous textiles among the Tiv, Hir (2009) reports that, "it is one of the most noticeable areas of the impact of the industry on the economy of the Tiv society".

2.9 Historical Significance and Socio-Cultural Importance of Weaving Tradition to the People in Ushongo Local Government Area

Textiles industry of most societies often assumes phenomenal dimensions. Besides the fundamental function of protecting the body against the elements, textiles evolved over time to gain importance in the satisfaction of man's aesthetic need of body adornment.

Igirgi (2005), "historically beautiful fabrics and elegant attires have always been venerated. They are regarded with respect by people of most varied cultural backgrounds; they bring pleasure through beauty and craftsmanship and their historical and social significance. Persons of esteem everywhere, honour each other with gifts of intricately fashioned textiles and national dress as non-verbal attributes of the highest order. In addition, fabrics are a direct way people could relate to cultures".

It is, therefore, not surprising that the textile industry has invented a vast array of clothing items not just for covering the body but also for suitability of particular times, events and occasions. It is in this light that the researcher has delved into the historical significance and social-cultural importance of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* fabrics to the people of Ushongo Local Government Area, such as social stratification, gender differentiation and commemoration.

2.9.1 Social Stratification

Igirgi (2007) states that, "*Anger, Agbende-a-Kurugh* and *Ivav-tyo,* woven cloths as those of other societies, served and still serve as a useful parameter of social stratification which often implies various dimensions of inequality. The condition of belonging to a particular class therefore, gives one a social identity. Usually, the social identity of a person is known by the indices that define his position such as wealth and material possessions, skill, power and achievement or practice". Based on these, Tiv (Ushongo) textile industry provides a dependable means of social identification through the production of cloth types that indicate the status of the wearer. In the case of status conferred by excellence in a particular field like traditional medicine, there are particular cloth types that depict the status of the wearer. For example, in the past, one of the most common ailments afflicting Tiv people was *Igbe*, which was usually symptomized by continuous stooling and loss of weight. A person who specialized in

the treatment of *Igbe (Orsoron Igbe)* was therefore highly rated in the society. The symbol of this specialty, was for the *Orsoron Igbe* to dress in the cloth type known as *Anger u chenge Igbee*. No other person no matter how rich or adept in another field, could wear this cloth type without undesirable consequences. Although the *Orsoron Igbe* could wear cloths used by other persons.

The author further states that, "apart from cloths which depict high social status, there are those that reflect middle and low social statuses. The *Anger* (by far the most popular Tiv cloth) for example, is an average cloth for both men and women, where status is being assessed on the basis of wealth. Cloth types for average status women are *Ivav-tyo,, Agbende-a-Kurugh* and others". It can be seen that the Ushongo Textile industry invented various cloth types that have helped in the identification of social categories within the Ushongo society. The correlation between cloth type and social status has helped in no small way in determining and regulating social relations among members of the society over the years.

2.9.2 Gender Differentiation

According to Igirgi (2007), tradition right from the early evolutionary stages of the Tiv textile industry, cloth types tended to be specialized according to sex or gender. The earliest recognized cloth in Tiv textile history, *Nyagba*, appears to have been used mainly by men. Another early clothing known as *Fiesegh-Ki-Bar* was also specialized for male use because structurally, it was a pouch designed to sheath the male private parts. For the female folk, the earliest specialized clothing was *Icha* which was also the first dress item, which was made completely from spun cotton yarn.

The author further states that, even in modern times, cloth types used exclusively by women are *Ivav-tyo, Kumaashe, Pendaityo* and others. Yet there are cloths that are

unspecialized and therefore, used by both sexes example *Anger*. The *Anger* fabric as utilized by the Tiv or Ushongo people though gender friendly has a slight bias. The *Anger* used by men, is always longer and wider in size than that of the female gender. This is because, the male gender normally use the *Anger* to strap it on the torso allowing it to drape far below the knees while the female only use their type as a wrapper on a blouse with head gear to match. Hence, the disparity in the size ratio of the *Anger* fabric as utilized by the male and female gender is there.

2.9.3 Commemoration

Situations always arise which require commemoration of times, events and occasions in Ushongo cultural life. Such activities as celebration of achievements, binding of marriages, observation of cultural phenomena and enthronement to rulership positions. At these commemorative occasions, *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* fabrics feature prominently in almost all of such occasions.

(i) Celebration of achievement

From available information Gbor (2006), reports that, "celebration of individual achievement has been part and parcel of the Tiv cultural environment. Tiv celebrated achievement elaborately through activities which culminated in memorable social outings that were noted by the entire community". One most important of such activities was the '*Amar a mirin*' (feast convention). Here, an accomplished individual in terms of wealth and material accumulation assumed to status of '*Shagbaor'* (meaning man of abundance). The desire for social recognition would also spur him to convene and host an arena of his in the community to perform at an area of his choice where food and drink will be lavishly used to entertain his guests. All the activities will be rounded up by the outing of the '*Shagbaor*' (the celebrity). The celebrity will be clad in prestigious traditional *Anger* with a cap to match. A decorated skin bag (*Ikpa I*

abolough) hung over his shoulder and a long shafted lance held in the right hand helped to give an air of accomplishment to his appearance.

Though the practice of '*Amar a mirin*' is almost extinct in Ushongo culture, however, it has been replaced with the practice of receptions that are periodically organized by groups to celebrate their son or daughter who have achieved politically, educationally and other wise. At such forums, cultural dances are prominently featured, with elaborate entertainments with food and drinks. Most significantly, the celebrity is always clad in the same prestigious attire as the *Shagbaor* of the yesteryears.

(ii) Binding of Marriages

According to Igirgi (2007), "marriage as a social institution was one of the earliest avenues where the socio-cultural relevance of Tiv indigenous textile industry found expression. Long before money economy was introduced in Tiv land, exchange of substance for substance (trade by barter) was the order of the day and woven fabrics played a key role". The author further states that, "before standard (minted) currencies became common in the 19th and 20th centuries, clothes featured as the measure of value for many socio-economic transactions including the payment of bride price." Apart from the payment of bride price, gift by the bride groom to key members (mother and father-in-laws) of the bride's family were used to cement the relationship. These gifts included clothing items such as "*Ikyondo I Terkem*" (father-in-law's cloth) and "*Ikyondo I Ngokem*" (mother-in-law's cloth)". Furthermore, according to Tiv tradition, it was the responsibility of a man to cloth his wife to prove his capability. In all these transactions and provisions, cloth types such as *Anger* and *Agbende-a-Kurugh* featured prominently. This practice has persisted in traditional Tiv setting up to date.

(iii) Observation of Cultural Phenomena

Beyond body adornment for the purpose of gender differentiation, social stratification and commemoration, Ushongo indigenous textile products are also of great relevance in other aspects of Ushongo socio-cultural life such as initiation ceremonies and burial rites.

(a) Initiation

Admission into particular societies, organizations or social categories often requires going through an initiations process which then confers full membership on the person initiated. Though the Tiv do not have many secret societies with restrict membership. Significantly, all the initiation processes were symbolized by the use of specific textile materials. The most prominent cult that existed among the Tiv is the '*Girinya*' cult (which is a borrowed culture from the '*udam*' of Cross River State). Although the affairs of the '*Girinya*' cult are quite secret, information available reveals that a person who satisfied certain stipulated requirements was usually initiated, dressed in a traditional cloth which varied from *Anger*, *Godo, Gbagir* or *Tugudu*, with amulets and a sheathed cutlass as complementary items. It seems like the activities of '*Girinya*' cultists are nowadays dwindling in frequency and importance especially as they often precipitate grave repercussions on the peaceful co-existence and inter-group relations of the respective communities. Other lesser cults like *Veekombo*, *Akombo dam* and *Gberkpugh* which feature manifestations of various mystic and supernatural powers all had textile materials as prominent features of their initiation processes.

(b) Burial Rites

According to Torkula (2004) and Ushe (2007), human burial is the most solemn cultural event among the Tiv. In Tiv worldview, the death of a human being is much more a spiritual than a physical happening. As such, the Tiv observed burial with

absolute solemnity, reverence and dignity. This may explain why final interment was always preceded by a period of mourning. The significance of textiles materials, especially the *Anger* in the burial of human beings in the Tiv society therefore, is not a difficult phenomena to explain. Among the Tiv, an individual's status follows him to his grave. Thus, if an individual had a status that distinguished him while he was alive, it was customary that he should also be treated differently in death. Before the advent of coffins and constructed graves, it was the shroud more than anything else that determined the dignity of a burial. The *Anger* fabric played a prominent role in distinguishing the death. In modern times, apart from expensively constructed graves and coffins for burial in Tiv land, textiles of no mean value which are referred to by Torkula (2004) as "grave goods," are prominent features. *Anger* more than any other cloth type, is utilized for such purposes. The corpse is shrouded in the "grave goods" before laying in the coffin for final interment.

Apart from the use of textiles as "grave goods" in Tivland, it is used by the relatives of the dead as the '*Nyagba'* (a piece of cloth strapped around the belly to show dejection and despondency).Igirgi (2007) observes that, "as an indication of mourning a beloved one, *Nyagba* also depicted defiance of hunger and misery as eating or any kind of body nourishment was reduced to the barest minimum. The '*Nyagba'* reflected the status of the deceased but more particularly, that of the mourner". It can be clearly seen that among all Tiv, textile materials carried specific connotations of death at the pre-burial, actual burial and post-burial stages. The use of textile items helped to tell not just who died, but also who his close relatives were, his status in the society as well as the social standing of those who he left behind. This practice has persisted among the Tiv or Ushongo people up to date.

(iv) Enthronement to Leadership Positions

According to Makar (1994), "before the 19th century, the Tiv society did not have celebrated rulers in whom political authority was vested. By the beginning of the 19th century or perhaps earlier, clearly defined and more centralized leadership positions began to emerge. The position of *Tor-Agbande* (drum chief) is particularly note-worthy". The *Tor-Agbande* was chosen by his own clansmen who also inaugurated him into office. The occasion for the inauguration was usually grand and festive with drumming, dance, food, and drinks featuring prominently. In any case, the inauguration include dressing of the *Tor-Agbande* in the attire such as *Anger*, *Mule*-u-*Tiv*, *Gbagir* or other related cloth types, with complementary items like decorated skin bag, a cap, a long-shafted lance or a walking stick. Since then, leadership structures have continued to emerge in the Tiv society up to the present structure with the Tor Tiv as the Chairman of the Tiv traditional council. In line with these, Makar (1994) and Gbor (2006) report that, "the inauguration of chiefs in Tiv land is characterized by dressing the "*Tor*" (chief) in attire which symbolized his new status and authority. Interestingly, all these rulers were inaugurated and celebrated with the symbolic and strategic use of textile materials especially the *Anger*".

Other socio-cultural importance of the *Anger, Agbende-a-Kurugh and Ivav-tyo,* fabrics include displays by different cultural troupes in Benue state and at wedding reception ceremonies as gifts for the couples.

The literature has been relevant to this work by directing the work, but some findings are in agreement with the researcher's findings while others are not. The discrepancy is that the researcher has discovered what other literature have not discover such as designs, styles and some functions. These also add to knowledge or filling the gaps in knowledge.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

Every research must have a design in order to enable the researcher manage all the subsidiaries and integral components of the research variables. Gwari (2008) points out that, Adetoro (1986) gave a list of research variables to include: the type of research, the type of data to be collected, the scope and the research questions. This research is 'An Examination of Cloth Weaving and its Socio-economic Impacts in Ushongo Local Government Area of Benue State.' This chapter presents the methods and procedures used in carrying out the entire research work. The research strategy of this study dwells on such aspects as research design, pilot study, field work, population of the study, sample and sampling techniques, description of instrument, administration of the instrument as well as the procedures for data collection and analysis.

3.2 Design of the Study

This study has adopted the descriptive research design method. Adetoro (1986) postulates that, "descriptive survey research is used to find the meaning and obtain understanding of present conditions, beliefs, attitudes and uses." Similarly, Kparevzua (1983) and Abdulrahman (2010) consider descriptive survey research as the type of research in which survey method is largely employed as a method of discussing the data collected in a study as to how the problems of the study would be solved by relying on certain information that has been obtained. The choice of descriptive survey research, was informed by the fact that, 'An Examination of Cloth Weaving and its Socio-economic Impacts in Ushongo Local Government Area of Benue State,' seeks to understand present conditions, beliefs, attitudes and uses, as it has to do with

production and propagation of the *Anger*, *Agbende-a-Kurugh* and *Ivav-tyo*, woven fabrics.

3.3 Study Area

This study has been conducted in Ushongo Local Government Area of Benue State. It has a total number of eleven districts namely: Ikov, Utange, Mbayegh, Mbakuha, Mbaivende, Mbaaka, Mbaawe, Mbagwaza, Mbagba, Atirkyese and Mbaagir, with the population of 191,935 (2006 National Population Census).

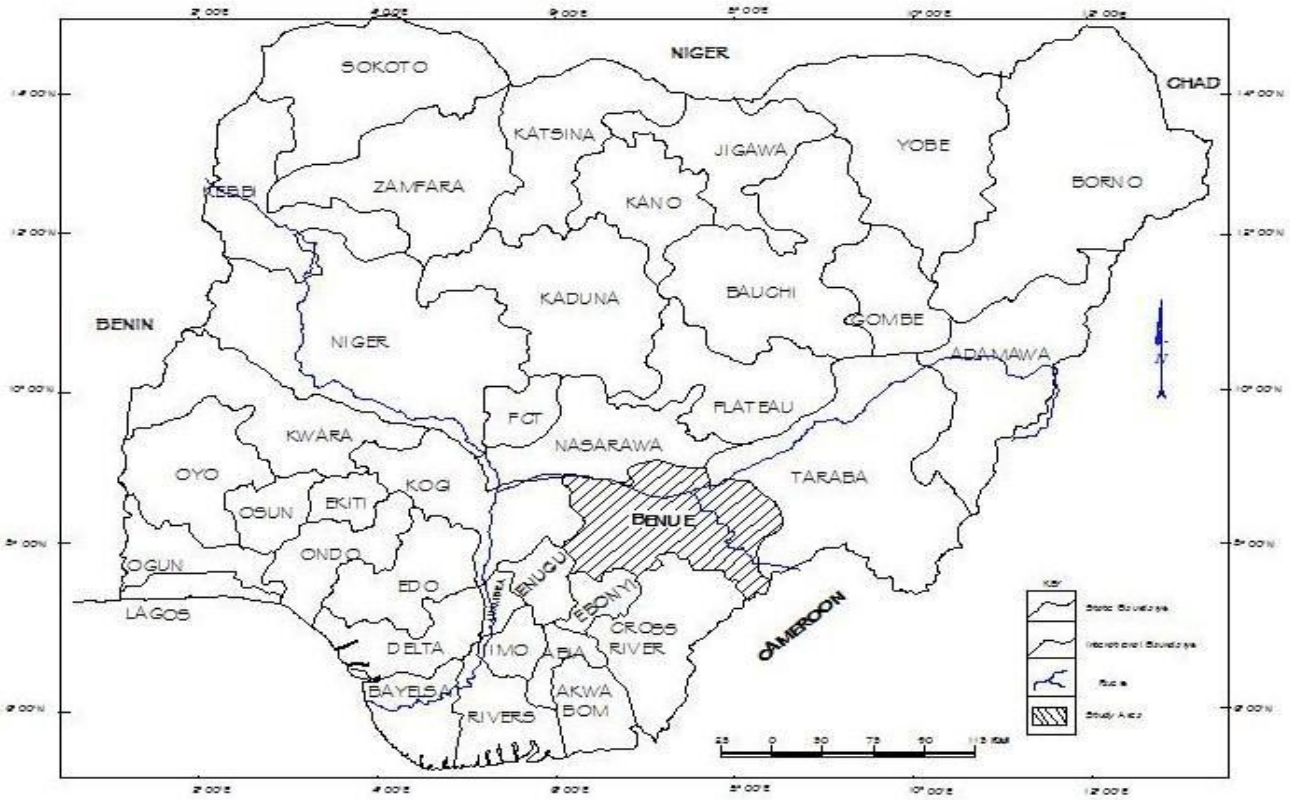


Figure III: Map of Nigeria Showing Benue State
Source: Ministry of Lands and Survey, Makurdi, (2015).

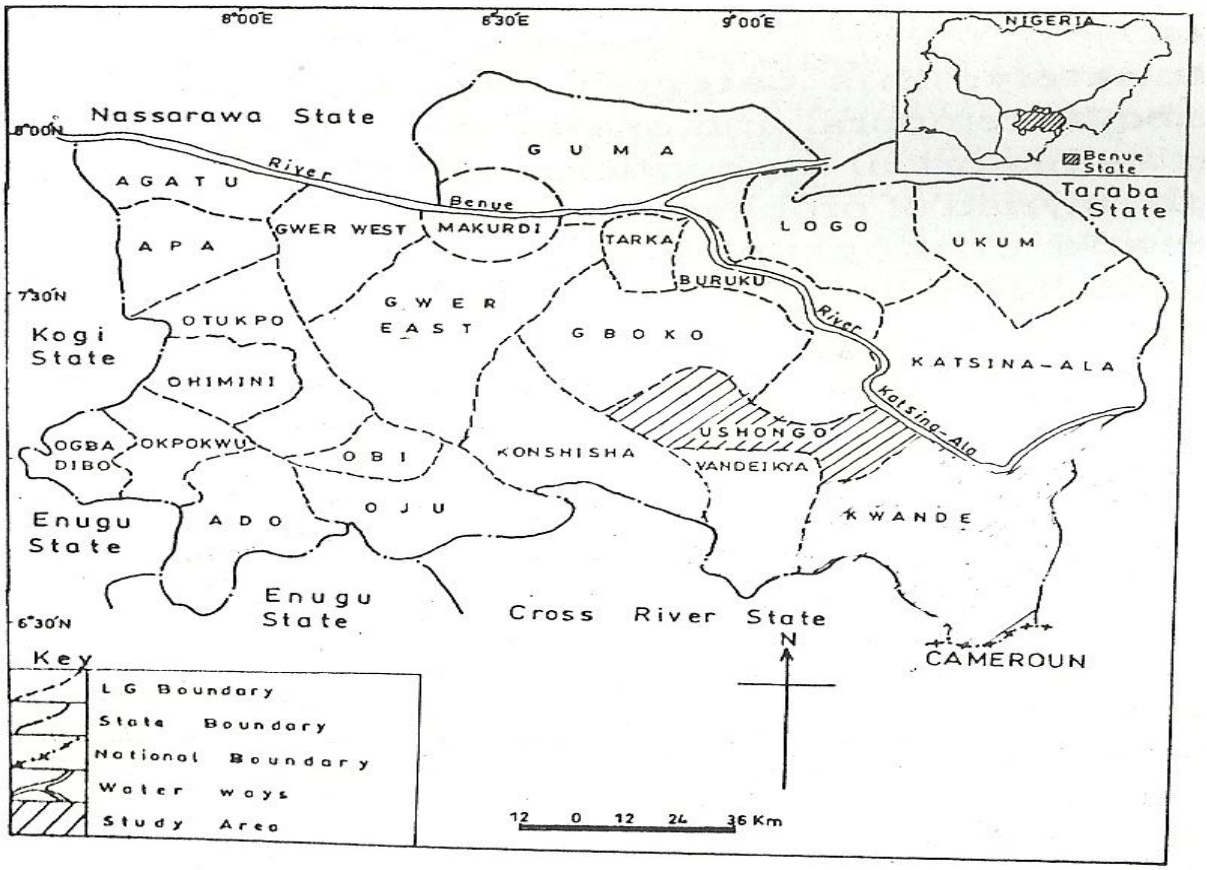


Figure IV: Map of Benue Showing Ushongo Local Government Area.
Source: Ministry of Lands and Survey, Makurdi, (2015).

Ushongo Local Government Area is located between latitude 6^0 55' to 7^0 15N' and longitude 8^0 45 to 9^0 25E'. This gives it a total area of 1316 km^2 (Triple 'E' systems Associates) having a great east west stretch. The Local Government can be found in the northern part of Benue state and is one of the twenty three Local Governments Areas that constitute the State. The Local Government Area shares boundaries with Gboko Local Government Area on the North, Vandeikya Local Government Area on the South, Konshisha and Kwande Local Government Areas on the West and East respectively.

Iorfa (2011) states that, the Local Government Area was created out of Kwande Local Government Area of Benue State by Late Dr. Aper Aku. In 1984, the military regime that toppled the elected government of the second republic, proscribed the Local

Government and merged with Kwande. In 1989 the people and geographical entity referred to as Ushongo, was once again elevated to the status of Local Government Area. Physical features include Ushongo hills from which the Local Government derives her name and sizeable stream *Lessel*, which is similarly the name of the Headquarters of the Local Government Area. Ushongo people are predominantly producers of hand crafted woven fabrics, Rice, Cassava, Yam, Citrus fruits, Soyabeans and Cotton. The Local Government generates her revenue in two perspectives: internal generated revenue such as paying of taxes, selling of farm produce animals and hand crafted woven fabrics. External revenue is from monthly statutory allocation from Federal Government.

3.4 Population of the Study

A research population is generally a large collection of individuals or objects that are the major focus of a scientific query. It is for the benefit of the population that researches are done. Razaq and Ajayi (2000) state that, "population of a research is a collection of elements about what we wish to make an inference, this refers to set of all possible cases of interest in a given research activity. It could be finite or infinite population". The population of this study was made up of all traditional weavers, marketers (sellers) and consumers (buyers) of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* weaving tradition in Ushongo Local Government Area. Respondents for this study were randomly selected from Ushongo Local Government Area. The reason for selecting this local government was because, the tradition of indigenous 'cloth making' is particularly strong in Ushongo Local Government Area of Benue State.

3.4.1 Population Listing

(i) Traditional weavers of woven fabric: a total of 220 traditional weavers and their weaving locations were identified in the research area.

(ii) The marketers of woven fabric: a total number of 220 marketers were identified in various textile shops, boutiques and open markets.

(iii) The consumers (buyers) of woven fabric: 550 consumers (buyers) were identified, scattered all over the study area. Total population was 220 + 220 + 550 = 990

3.5 Sampling and Sampling Technique

Sampling is employed as a scientific method of getting at the population in research. Therefore, this study employed the use of stratified sampling technique because the population was made up of three groups: the traditional weavers, marketers (sellers) and consumers (buyers), each group requiring a separate instrument. Based on these groupings, stratified sampling technique was used. The procedure is such that each stratum is allocated percentages for the distribution of the instrument. Based on the view of Sambo (2008) who say that for a descriptive survey, a sample of up to 10% is good representation. The location was informed by the numerical strength of each stratum: where weavers and marketers are fewer than the consumers.

3.5.1 Sample

A study sample is referred to as the proportion of population of the elements that produce the problem of the study being investigated. Osuala (1993) states that, since it is not practically possible for a researcher to study every member of the population, (especially when it is too large), sampling is employed as a scientific method of getting at the entire population in research. Random sample taken from the area was selected

based on 10% sample size as recommended by Adetoro (1986) and Olaofe (2010). Since the researcher intended to cover the whole Local Government Area for the research work, it was impossible to visit each traditional weaver, marketer (seller) and consumer (buyer) within the area of study for the purpose of data collection. For this reason, simple random sampling technique was adopted in this study.

3.5.2 Sample Size

(i) Traditional weavers: The population of this group after listing exercise discovered to be two hundred and twenty (220). Therefore, using the adopted ten percent (10%) formula as recommended, the sample size of the study was found to be:

$$\frac{10}{100} \times 220 = 22$$

(ii) Marketers (sellers): The population of this group after listing exercise discovered to be two hundred and twenty (220). Therefore using the adopted ten percent (10%) formula as recommended, the size of the sample of this study is found to be:

$$\frac{10}{100} \times 220 = 22$$

(iii) Consumers (buyers): The population of this group after listing exercise discovered to be five hundred and fifty (550) both males and females. Therefore, using the adopted ten percent (10%) formula as recommended, the sample size of the study was found to be:

$$\frac{10}{100} \times 550 = 55$$

Total population is 22 + 22 + 55 = 99

3.6 Pilot Study and Survey

The pilot study was done in the area of the study, which involved few respondents. The items in the validated instruments were well understood by the respondents thus making the exercise easy. This is done in agreement with Adetoro, (1986) and Dutsenwai, (2009) who viewed pilot study as an extremely important step in moving from theory to practise as well as providing the tools and procedures through which the large scale undertaking can take place.

3.6.1 Field Study

A survey was carried out to identify the major areas where *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* weaving tradition is practised in Ushongo Local Government Area. After identifying the areas of study, visits were made to the traditional weavers, marketers and consumers in order to cultivate good relationship with them, and were also briefed on the aim of the study.

3.7 Instrument for Data Collection

Many instruments were used in collecting materials for this study. A number of factors like the geographical set up of some areas, locations of some materials and the differences in educational levels of various subjects, necessitated for the use of several strategies. The instruments used include interviews, observation, questionnaire and photography. The choice of multiple instruments for the study was informed by the cross-sectional nature of data collection that was needed for the study as expressed by (Creswell, 2002).

3.7.1 Validation of Research Instruments

The instruments for the study has been validated by the researcher's supervisory committee who are all from the Department of Industrial Design, Ahmadu Bello

University, Zaria. They have scrutinized the instruments proffering valuable suggestions that made the instruments valid for the research in the final analysis.

3.7.2 Administration of the Instruments

The administration of the instrument was done with the help of a research assistant that was trained by the researcher to successfully administer the questionnaire and collect other information that was necessary for the study. Total number of twenty-two (22) questionnaires were administered on the traditional weavers (producers) and a total of twenty-two (22) questionnaires representing 100% were returned. This means that the questionnaires were returned without any waste. Similarly, twenty two (22) questionnaires were administered on the marketers (sellers) and eleven (11) were collected back, while eleven (11) were not returned. This implies that, eleven (11) were collected back representing 50%, while eleven (11) of the questionnaire were not returned representing 50%. The consumers (buyers) of this study who constituted the largest part of the population were administered with fifty-five (55) questionnaires and forty-four (44) were collected back representing 80%. Eleven (11) of the questionnaires were not returned representing 20%. Therefore, a total of ninety-nine (99) questionnaires were administered by random sampling in Ushongo Local Government Area. However seventy-seven (77) were returned and twenty-two (22) were not returned.

3.8 Data Collection and Analysis

In the course of the field work, collection of data is very crucial in the research process. A preliminary survey was carried out to determine the major areas where *Anger, Agbende-a-Kurugh and Ivav-tyo,* weaving tradition is practised. After identifying the

areas of study, a visit was paid to the traditional weavers (producers), marketers (sellers) and consumers (buyers) in order to cultivate good relationship with them.

After establishing good rapport with the traditional weavers, marketers and consumers of *Anger, Agbende-a-Kurugh and Ivav-tyo,* the researcher then made appointement with them for interviews about their works. Interview questions were: what are the types of techniques, looms and materials use for cloth weaving? What are the types and functions of cloth weavng system that are produce in Ushongo Local Government Area? What are the Socio-economic, historical and cultural impacts of cloth weaving? What are the constraints associated with cloth weaving in the area? How can cloth weaving be developed, improved and promoted? Information was recorded in a note book for compilation. Facts were collected about the types of techniques, looms, materials and products. Others include functions, socio-economic impacts, historical and cultural importance of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* weaving tradition to the people, the constraints and strategies for development, improvement and promotion.

Five methods were used to collect data fot this study (i) questionnaires, (ii) interviews, (iii) direct observations, (iv) photography and (v) documentary data.

(i) Questionnaires: Structured set of questionnaire were adopted in this study. The advantages of structured questionnaire are that they are easy to administer and answer, help the respondent's mind, rivet on the subjects, and facilitate the process of tabulation and analysis. This type of questionnaire allows little comment and a few additions from respondents (Mbahi, 2001). Direct contact with most of the respondents were made when administering the questionnaire for this study. Some respondents gave only partial responses while others refused to answer them totally because they did not know what was expected of them. Others demanded for money. The purpose of the study was

made known to them. The qustionnnaires were answered later by respondents. Some questions were distributed to some respondents by the research assistant who is an indigene of the study area. After administering the questionnaire, they were collected and returned to the researcher through the same sources. The descriptive survey questionnaires entitled 'An Examination of Cloth Weaving and its Socio-economic Impacts in Ushongo Local Government Area of Benue State, Nigeria' consisted of twenty-one (21) items each developed and presented to the supervisors for scrutiny and correction. Statement found to be identical in meaning and contents were eliminated. The final measures administered to randomly selected respondents was composed of twenty-five (25) Likert type items each (that is one for the weavers and marketers while the other was for the consumers), which provide responses to some factors most relevant to attitude of the respondents towards cloth weaving and its socio-economic impacts to Ushongo Local Government of Benue State.

Based on the research problem, objectves and questions, the questionnaire was basically divided into five (5) sections each. Section 1 deals with personal data of the respondents. While section 2 investigates the general perception of respondents on types of looms, materials, equipment, production techniques, products and functions of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* cloth weaving system. This section had five (5) declarative statements (in item 1 – 5) that tries to find out all that has to do with the main sub-heading that form the basis for the formulation of mean or result in this study. Section 3 investigated the socio-economic, historical and cultural impacts of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* weaving tradition. There were four (4) statements (in item 1 – 4) that were drawn under the above heading. Section 4 sought to find out the constraints associated with cloth weaving in the study area. There were five (5) statements (in items 1 – 5) that were drawn from this section. Section 5 attempted to

investigate on how *Anger*, *Agbende-a-Kurugh* and *Ivav-tyo*, weaving system can be developed, improved, encouraged and promoted. There were five (5) declarative statements (in item 1- 5) that were drawn under this sub-heading.

It is worth noting that the questionnaire format was used in order to obtain the respondents' ideas on the research topic and to gather a broad range of opinion on the research problems under examination. The use of questionnaire according to Mbahi (2001), "apart from keeping the respondent's mind on the subject as well as facilitating the process of tabulation, analysis and scientific generalization, questionnaire provides the easiest known way of assembling mass information. According to him, questionnaire make it possible to measure what a person likes or dislikes, what a person thinks or what a person knows. He added that the information obtained could be transformed into quantitative data by use of attitude scaling or rating scaling techniques. This technique was used and Likert scaling for data gathering processing was employed".

Best (1970) notes that Likert – scale type takes much less time to construct, and offers an interesting possibility for the study of opinion on research. The first step in constructing the Likert – scale type consists of collecting a number of statements about a subject or object. The correctness of the subject is not important and could be used so far as they expressed opinions held by a substantial number of people. Best however suggested that it is important they express definite favourableness or unfavourableness to a particular point of view. He noted that an opinion scale may be analyzed in several ways. The simple way is to indicate percentage response for each statement. For this type, analysis by item, three responses are preferable to the usual five such as – agree, fairly agree and disagree. He added that if a Likert – type is used, it is possible to report

percentage responses by combining two outside categories such as strongly agree and agree; disagree and strongly disagree.

The Likert techniques assigned a five scale value to each item to indicate respondents' judgment for the value of each item as follows:

S A = Strongly agree (score – 5) A = Agree (score – 4)

FA = Fairly agree (score – 3) D = Disagree (score – 2)

S D = Strongly Disagree (score – 1).

For the statement opposing this point of view, the items are scored in opposite direction. In this study, the Likert method was used. Responses were analyzed by indicating in percentage or average (mean). In order to answer each research question or the objectives, the cumulative in each table is computed and compared with the decision mean of 3.0000. The decision mean is based on the five (5) Likert scale options formula (value) as stated above. Where the sum of the numbers is divided by five gives the average as (5+4+3+2+1)/5 = 3.0000 as the decision mean. If the cumulative mean is higher than the decision mean, then it is concluded that the respondents are in agreement with the objective, but if otherwise, then they are in disagreement.

(ii) Interviews

A formal interview consists of a series of well – chosen questions (and often a set of tasks or problems) which are designed to elicit a portrait of a students or person's understanding about a scientific concept or set of related concepts (Southerland, Smith and Cummins, 2000). As a result of that, two methods of interview were employed in obtaining data for this study. There are structured and unstructured interview.

(a) Structural Interview**:** In its simplest form is one person asking another person a series of question about a carefully selected concept/topic or asking her to perform a

task (Southerland, smith and Cummins, 2000). Many people were willing to communicate orally than in writing and therefore, this method provided data more readily and fully than a questionnaire. Some advantages of interviewing include: retrieving large amount of expensive and contextual data quickly from a respondent, collecting data on a natural setting and face to face encounter with the informant. The researcher was able to encourage the respondents to express themselves freely and that helped in probing into the problem much easier than questionnaire. Mbahi (2001) asserted that these auditory and visual clues help to key the tempo and time of the private conversation so as to elicit personal and confidential information. He further pointed out that presenting questions orally is particularly appropriate means of gathering information from illiterates. The structured interview was designed and used here but because of its rigidity, it prevented probing into sufficient depth of the problem. Since this is a structured interview, the pattern of questions remained the same throughout the interviews. And because of its rigidity therefore, unstructured interviews was adopted to provide flexibility for respondents to express themselves as freely as possible.

(b) Unstructured Interview: Unstructured interview was conducted orally and conversation continued rather than asking a number of direct or predetermined questions to obtain specific information. The respondent was permitted to talk freely and fully concerning the issue. And because of the flexibility of unstructured interviews, elderly respondents, some of who are weavers, expressed their views clearly. Most of the discussions were dominated by the respondents and only some few questions were asked.

(iii) Observation

Observational method was employed in order to obtain information on weaving procedures, materials, equipment, and products of Ushongo people. Observation means "looking at something without influencing it and simultaneously recording it for later analysis" (Yount, 2006). In observational research, we do not deal with what people want us to know (self-report measures) or with what some test writer believes he knows (test and scales). Rather, we deal with actual people in real situations; people are seen in action. This is an agreement with Osuala, (1993), observation is the act of recognizing and noting facts or occurrences. He added that it can be fairly called the classic method of scientific enquiry, because the method helps in recording events as they occur. Therefore the Direct non-participant observation method was employed because the researcher had an earlier advantage of weaving on the traditional horizontal loom at home and was acquainted with the technical aspects of weaving on the horizontal loom.

(a) Direct Non – Participant Observation: The researcher was involved in the first hand experiences of the happenings on the field. During the field study, the researcher personally visited various communities and centres where *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* weaving tradition is practiced in Ushongo Local Government Area. He interacted with the subjects ad discussed a number of important issues concerning the research topic. This involved taking records for what he asked, saw and recording the responses he got from the informants without participating directly in the weaving process. A variety of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* woven fabrics were brought for practical observation. This helped in comparing the various works and provided an opportunity for on-the spot assessment of the works. During the observation process, firsthand information was obtained and various photographs of the

works were taken. At the end of the interview, the researcher then drew inferences on the basis of observational reports supplied by some of the informants.

(iv) Photography: Photographs were used as means of triggering responses, which might not be touched upon by verbal interview alone. This is in agreement with Oguntona (1981) states that, photography is a means of triggering responses, which might not be touched upon by verbal interview alone. Photographs of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* woven fabrics were taken and used for illustrations in the course of data collection. Also pictures of materials, equipments, weavers and weaving centres, marketers' shops and some consumers (buyers) in their traditional attire (*Anger, Agbende-a-Kurugh* and *Ivav-tyo,*) were taken and used for illustrations as well.

(v) Documentary Data: Platt (1981) and Scott (1990) believe that documents can be treated as a source of data in their own right. Books, journals, website pages and the internet, newspapers and magazines, records, letters and memos, diaries, government publications and official statistics were used as documentary sources of data collection in the course of this study.

3.8.1 Procedure for Analysing Data

Descriptive statistical analysis was used for analysing data. This system of data analysis was used because it deals with the distribution of variables and the responses of the population. Therefore, the researcher used the descriptive statistical analysis for its peculiarity and application, suitability and reliability.

CHAPTER FOUR

DATA ANALYSIS, FINDINGS AND DISCUSSION

4.1 Introduction

This chapter contains data presentation, analysis, findings and discussion from the interview, observation and questionnaires administered in the delimited areas of the study. Results obtained are tabulated, analysed and discussed in line with the objectives of the study with greater emphasis on An Examination of Cloth Weaving and its socio-economic impacts in Ushongo Local Government Area of Benue State. The analysis on the six tables reflect or focused on the respondents sex, age, marital status, ethnicity, educational level and professional status. These parameters were examined with the view to simply find out the overall or general response of people regardless of profession, creed or gender with respect to their general perception towards the socio-economic impact of *Anger*, *Agbende-a-Kurugh* and *Ivav-tyo*, weaving in Ushongo Local Government Area of Benue State, in order to document and bringing recommendations for the use of modern materials and ideas (design) into the system for greater development, encouragement and promotion.

The stratum was grouped into three, the traditional weavers, marketers (sellers) and consumers (buyers) all from Ushongo Local Government Area of Benue State. Therefore, for easy identification and recognition of the population in the tables below, the three groups are represented as follows:

Traditional weavers as; TW

Marketers as; MK

Consumers as; CM

4.2 Presentation of Analysis of Data on Traditional Weavers (TW). Variable: Total 22

Table 4.2.1: Sex distribution of the respondents

Sex	Frequency	Percentage
Male	20	91
Female	2	9
Total	**22**	**100**

The table above shows that 20 traditional weavers, representing 91% were men while the rest 2, representing 9% were women. In this case, it was found that this occupation belongs mostly to men, while the female gender is restricted to child rearing and other domestic engagements that take much of their time. Therefore, the practice of weaving is considered too tedious for them.

Table 4.2.2: Age distribution of the respondents

Age	Frequency	Percentage
under 20	3	14
21-40	15	68
41-60	4	18
60 and above	0	0
Total	**22**	**100**

The table shows the age variation of those who practise the weaving craft. Three (3) traditional weavers, representing 14% were under 20 years of age, 15 traditional weavers representing 68% were between the ages of 21 to 40, 4 of the traditional weavers representing 18% were between the age of 41 and 60, while none of the traditional weavers fall between the ages of 60 and above. This table indicates that, the production of *Anger*, *Agbende-a-Kurugh* and *Ivav-tyo*, fabric and, indeed, the indigenous weaving industry among the Ushongo people is dominated by those who fall between the ages of 21 to 40 years.

Table 4.2.3: Marital status of the respondents

Marital status	Frequency	Percentage
Single	4	18
Married	18	82
Total	**22**	**100**

The table above indicates that among the 22 traditional weavers visited, 4 representing 18% were unmarried while 18 traditional weavers, representing 82% were married. This implies that the craft is mostly practised by married couples.

Table 4.2.4: Ethnicity of the respondents

Ethnicity	Frequency	Percentage
Tiv	22	100
Non-Tiv	0	0
Total	**22**	**100**

The table above reveals that 22 of the respondents representing 100% of the weaving craft workers were Tiv. None of the traditional weavers were found to be non-Tiv therefore, they have 0 respondent representing 0%. In this case, it was found that craft is practised in Ushongo Local Government Area by Tiv people only.

Table 4.2.5: Educational level of the respondents

Educational level	Frequency	Percentage
None	3	14
Primary	9	41
Secondary	8	36
Tertiary	2	9
Total	**22**	**100**

Details of the above table shows that 3 of the respondents representing 14% had no formal education, while 9 of the respondents, representing 41% were primary school leavers, 8 others representing 36% had secondary education, while the remaining 2 representing 9% had tertiary education. This indicates that most of the respondents had one form of education or the other.

Table 4.2.6: Professional status of the respondents

Professional status	Frequency	Percentage
Full-time	11	50
Part-time	11	50
Student/apprentice	0	0
Others	0	0
Total	**22**	**100**

The table above reveals that among the 22 weavers visited, 11 weavers representing 50% indicates that they are full-time weavers, while 11 others representing 50% said are part-time weavers. None of the respondents were found to be student or apprentice or others, therefore representing 0%. It means that, 11 of the weavers do not have other engagements than weaving, while 11 others have farming, civil service and trading as their other engagements apart from weaving. This shows that, as many of the respondents have *Anger*, *Agbende-a-Kurugh* and *Ivav-tyo,* production as their only engagement, many others have one engagement or the other to supplement *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* production.

In order to answer each research questions or the objectives, the cumulative mean in each table is computed and compared with the decision mean of 3.0000. The decision mean is based on the 5 – Likert Scale options formula as follows; SA = 5, A = 4, FA = 3, D = 2, SD = 1 where the sum of the numbers is divided by five gives the average as (5 + 4 + 3 + 2 + 1)/5 = 3.0000 as the decision mean. If the cumulative mean is higher than the decision mean, then it is concluded that the respondents are in agreement with the objective, but if otherwise, then they are in disagreement. There are three groups of the population. The first sample is 22, the second sample is 11 and the third sample is 44 respectively.

Table 4.2.7 Objective 1: To survey and identify the types of looms, materials, equipment, products, techniques and functions of *Anger , Agbende-a-Kurugh* as well as *Ivav-tyo,* cloth weaving system.

Variable: Total 22	Response Categories							
	SA	A	FA	D	SD	WM	WMS	%
Local looms, yarns and dyes are the major equipment and materials used in the production of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* cloth.	22	0	0	0	0	110	5.0000	100
The people of Ushongo local government may have started practicing the art of weaving since 19th century.	22	0	0	0	0	110	5.0000	100
Ginning and spinning are processes often undertaken in *Anger, Agbende-a-Kurugh and Ivav-tyo,* production processes before the actual weaving.	22	0	0	0	0	110	5.0000	100
These products (woven) have been featured in exhibitions and fairs at Local, State or National levels.	0	2	20	0	0	68	3.0909	62
The product functions as cultural identity, clothing, trade and ceremonial occasions.	22	0	0	0	0	110	5.0000	100
Cumulative Mean							**4.618**	

Decision Mean=3.0000

According to the table above, it can be concluded that the respondents were in agreement with the fact that, there were types of looms, materials, equipment, products, techniques and functions of *Anger*, *Agbende-a-Kurugh* as well as *Ivav-tyo,* cloth weaving system in Ushongo Local Government Area. This was because the overall cumulative mean response on all the five variables was 4.618, which was found to be higher than the decision mean of 3.0000. Specifically, variables 1, 2, 3 and 5 which were ranked as the first, attracted the highest weighted mean score (response) of 5.0000 each with details showing that all the 22 (100%) each were in strong agreement. Therefore it was clear that, local looms, yarns, dyes and other imputs were used in the production of *Anger*, *Agbende-a-Kurugh* and *Ivav-tyo,* fabrics among the Ushongo people.

4.2.1 *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* Production Processes

The processes of production of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* in Ushongo Local Government Area were treated under the following subheadings: cotton growing,

ginning and spinning; setting and warping on the broad (horizontal ground) loom; finally cloth weaving.

4.2.2 Cotton Growing, Ginning and Spinning

Evidence bounds that the cotton used for producing cloth by Ushongo weavers had been locally grown, particularly after cotton became the major raw material for the textile industry. Igirgi (2007), "cultivation was done by men while women and children did the planting. At the initial stages of cultivation, cotton was intercropped with other cultigens until its increasing importance led to the designation of separate fields for it". Harvesting of mature cotton bolls was by hand-picking and this was also done by women and children. Anyakoha and Eluwa, (2008) posit that, "the duration for a full life cycle of the cotton plant is between four to five months. It is an annual plant and is harvested before the onset of the harmattan (November to December)".

The first stage of preparing cotton thread was ginning which primarily involved processing the cotton bolls. Among the Ushongo people, this was traditionally done by manually picking out the seeds, or by rolling an iron rod over the cotton bolls to squeeze out the seeds. After the seeds had been removed, the cotton wool was then combed to align it in the same direction for spinning. Lamb and Holmes (1980), Diogu (1989) and Ada (2006) all agreed with that process of loosening the fibres to align them for spinning.

The spinning of cotton yarn was highly time consuming as yarn spun for ten days could be completely used up for weaving in only two days. As observed by Ada (2006), that spinning is usually carried out manually in other Nigerian traditional societies. After the seeds have been removed, the raw cotton fibres were pulled out from the rest and placed on top of broom which is held in one hand or slanting position, while the other hand is used to hit the lower part of the broom enough to allow the unwanted short

fibres fly away, leaving behind the long fibres for spinning. Brown (1979) stated that, "the processes from ginning to actual spinning are referred to in modern textile terms as carding". The author further describes carding as "the process of separating, removing and cleaning of the fibres before carrying out spinning".

4.2.3 Setting and Warping on the Broad (Horizontal Ground) Loom

The broad loom is a simple machine, a rectangular wooden frame that replaced the four pegs or posts driven into the ground. This frame determines the width of the cloth. On this loom, the warp thread was wound above and below the cross-bars of the rectangular frame. When the loom had been warped, the heddle stick (*Atumba-a-Ikyondo*) was fixed. The heddle of this loom was a stick, as long as the width of the loom. The stick was placed across the loom and twine was used to loop the warp threads to it in an alternating arrangement (for example, warps 1, 3, 5, 7, 9 and so forth would be looped, while warps 2, 4, 6, 8, 10 and so forth would be left unlooped. The main function of the heddle stick was to raise alternate warps during weaving. The second alternate group of warps, which were not looped to the heddle stick were controlled by the wooden flat probes (*avaar*). The weft thread was wound on a slender stick which acts as the shuttle. All cloths woven on the broadloom were warp-faced, that is, the weft was not easily visible on the surface of the cloth. Designs were created by using different colours of thread for the warping, or by creating patterns with the use of dyes (Igirgi, 2007).

4.2.4 Setting the narrow Band (Two-Beamed) Loom

In assembling the narrow band (two-beamed) loom, the forked sticks of about two meters long are drilled into the ground with a distance of about one meter between them and the forked ends facing up. Lamb and Holmes (1980), and Ada (2006), stated that a stick which serves as warp support, was crossed on the two forked sticks. They

all agreed that another pair of forked stick which were shorter than the first pair were also pinned into the ground, the same distance apart, but at an interval of about three meters away from the first set. They were pillars that usually carry the cloth roller (cloth beam). A third pair of forked sticks that were taller than the first two was sunk beside the cloth roller and was used to suspend the heddle cords and the treadles. The drafted and dented weft yarns that had been tied to cloth roller (beam) were drawn from the drag stone (*Kpande*) into the warp beam. The heddles were then tied to the pulley (*Ishaa*) and finally to the heddle beam. At that stage, the loom was ready for weaving.

4.2.5 Cloth Weaving

For the actual weaving of cloths, the tasks involved at the various stages were handled mostly by men. First, the fabrication of loom related accessories and stretching of the warp threads. But the actual weaving on looms, which is highly technical in nature, was practised by both sexes although the greater percentage of practitioners was decisively male. Weaving was done mostly in the dry season which coincided with the harvest of cotton as the main raw materials. Nowadays, it can be done at anytime of the year, probably due to availability of industrial raw materials. Though not formally organized in guilds or associations, weavers occasionally converged to share knowledge on weaving techniques, practices, discuss market trends and determine prices for their products. Production of textiles was organized around the home or in the periphery (Igirgi, 2007).

As Diogu (1989) observes that, for the actual weaving, on the horizontal loom the weaver sits on a stool that was placed a little behind the cloth roller, the position of the cloth roller should be between the seat and the knees. Each of the weaver's foot controls a heddle that was tied to the treadle (pedal). When one treadle was pressed down a shed was created and the Akusha (shuttle) bearing the weft was passed (tossed)

between the shed from one side to the other. The pedal was then released and the warp returns to its position. The reed (*chife*) was then used to beat the weft yarn into position. When the other pedal was pressed down, the other heddle pulls down the alternative warp and a shed was created again for the passage of the shuttle. The shuttle with the weft yarn was passed and the weft was again pulled to the selvage. The pedal was again released and the beater reed (*chife*) was used to beat the weft yarn in position again. This continuous motion creates a reasonable length of cloth. The length of woven fabric was then wound on the roller (cloth beam) by releasing the cords which holds the roller to the vertical bar. The drag stone (*Kpande*) was removed and the warp was pulled towards the weaver. The length of woven fabric was finally wound on the cloth beam and the warp tensioned again by the drag stone. The woven selvages of the cloth were tied to the loom bars with cord in order to prevent the woven fabric from skewing towards the centre of the loom.



Plate IV: The Researcher demonstrating on a horizontal loom
Source: Snapped Photograph by Bem (Research Assistant), (2015).

4.2.6 Materials and Equipment

The survey of this research study was done in various weaving centres in the study area. The materials and equipment found and being used in the centres during the field study were; vertitcal and horizontal looms, locally spin cotton yarns, few brownish dyes, dye-pits and large earthenware pots. Other indigenous weaving apparatus include the drag stone, heddles, shuttles, weft sticks and related paraphernalia, were as traditional as could have been from the earliest times.



Plate V: A Shuttle *(Akusha)* with thread bobbin
Source: Snapped Photograph by Ligom, (2015).



Plate VI: The Heddles *(Atumba-a-Ikyondo)*
Source: Snapped Photograph by Ligom, (2015).



Plate VII: A Reed Comb Beater *(Chife)*
Source: Snapped Photograph by Ligom, (2015).

4.2.7 Production Techniques

The production techniques of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* as observed in the centres visited, were found to be similar and were treated under the following subheadings:

(a) Weaving on the horizontal loom.

(b) Dyeing technique

(c) Weaves

4.2.7.1 Weaving on the horizontal loom

According to the weavers, yarns were usually improvised and purchased at market. All the weavers interviewed claimed that industrial processed yarns were purchased in low quantity due to high cost of the material. Although the machine spin yarns make their work easier and faster, the locally spun cotton yarns are sized with either corn flour meal or cassava meal. The corn flour meal was always prepared in watery form while the cassava meal was later made watery by pouring some quantity of water on it when the yarns were to be sized. The yarns (still in hanks) were deeped into either the cassava meal solution or the corn flour meal for about 10 minutes. They were then removed, squeezed and hanged to dry on a bamboo stick. When dried, they were placed on the hank-winder. The production of cloths using the horizontal loom in Ushongo traditional society, requires the same raw materials as in vertical loom. Similar treatment of rewinding some hanks or spools was carried out to give the warps enough strength to withstand the tension pull during the weaving operation.

The first step in weaving was warping. The warping in horizontal loom was not done directly on the loom. The yarn for warping was first of all wound on bobbins with the aid of warping frame or creel. The bulk of warp is mounted on this accessory from where it is wound on the bobbins. The actual warping is done on the ground. Three well

cross sticks or pegs were sunk in the ground, and the distance between the first peg and the last one determines the length of the woven fabric. Two of the pegs were placed close (about 15cm) to each other and here, the shed was created, while the third one was placed at a good distance. After setting up the pegs for warping, the length of yarn was wound back and forth between the pegs, and was crossed where the two pegs were placed to each other, forming figure '8'. This intersection was referred to as the lease.



Plate VIII: The Researcher demonstrating the warping process
Source: Snapped Photograph by Bem (Research Assistant), (2015).

The traditional measurement of the width of cloth among the Ushongo people, was done in terms of strips (*Atsar*). One strip of cloth was called *Tsar Ikyondo*, and it measures about twelve centimeters wide. If hand spun yarns were utilized for weaving, it would require about eighty warp ends to produce one strip (*Tsar Ikyondo*). However, if it was factory spun yarns which are finer and relatively smoother, it has to be prepared in many folds to form a single yarn that is similar to the size of the hand spun yarn.

The second step, was threading. The crosssed end was placed towards the two harnesses for threading. With the help of a pair of flat crossing-sticks, the sticks were carefully pushed through the alternating cross and held to hang close to the harnesses. The end of the tied warps, facing the harnesses were then carefully cut and kept saved by tying together the ends. Each warp (or end), beginning from either left or right side of the harnesses, was passed (threaded) through the heddles in each harness, serially and alternatively(for example, warps 1, 3, 5, 7, 9, and so forth would be looped, while warps 2, 4, 6, 8, 10 and so forth. would be left unlooped. The total warps in this threading, were shared equally between the two harnesses in the order they were shown by the cross-sticks warping arrangement. Following this arrangement, the warps were threaded (passed) through each of the heddle eyes, from one harness to the other serially in the set of heddles within the harnesses.

When the threading was completed, the next stage was denting. Denting was a weaving technical term, used to describe the passing of the warp through each gap in the reed (or beater). For a plain weave, one warp to a dent. (A dent is a gap in the reed-beater). For a strip pattern weave, however two warps to a dent was used.

Lifting order was the next stage in weaving. This refers to the systematic manner in which the pedals were operated to create shedding for which the wefts (filler yarns) were passed that produce the weave. In this Ushongo traditional horizontal loom operation, two pedals were involved. They were regarded as pedals one and two. When pedal one was depressed, all the warps held in the heddles in harness one go down and those in harness two remain in their normal position, thus creating a shed for the weft to pass, after which the beater (or reed) was pushed backward to move the weft to proper compartment of the weave. The same operation was applied to pedal two and similar action takes place, and in this order the weaving progressed. According to *Mgbe pii*[3]

one of the weavers from Mbayegh district, "on the whole, the Ushongo traditional horizontal loom weaving technique has no elaborate weaving design other than the simple plain and strip pattern weaves". What used to happen, was that after *Ivav-tyo*, cloth had been woven, it would be dyed in indigo dyes locally, based on stoutly tied with strings and segmented in a pre-determined manner to allow and disallow the absorption of dyes. The resulting pattern would be determined by the tying and segmentation.



Plate IX: A Weaver in motion on the horizontal loom Weaving
Source: Snapped photograph by Ligom, (2015).

4.2.7.2 Dyeing Technique

The technique of preparation and process of dying throughout the areas of this study were found to be similar. The process of preparing indigo dyes in the past, was well preserved in oral historical accounts and clearly manifested in present day ethnographic practices. The main items involved were leaves of indigo plants (known in Tiv as *Ikya-beba*) and potash. The indigo leaves were pounded and the mash was moulded into

balls. The balls were sometimes placed over smoke for varying lengths of time to deepen the darkness. Thereafter, the indigo balls were dropped in the dye-pit together with lumps of potash and dissolved with water. The pit was then covered and the contents left to ferment for three to four days. When the mixture was properly cured, the cloth to be dyed was soaked for fifteen to thirty minutes, removed and spread out to dry. Most of the weavers like *Tile* Cosmas[9], *Mgbe pii*[3] and *Terfa Tughhemba*[4] said that, "In most cases, indigo dyes came out in deep blue colour, but considerable tempering, using smoke effect and other plant resins, could help to achieve black colour.

The colour patterns of cloths, resulting from the use of dyes, could be determined by the particular method employed to dye the cloth. For example, in the case of narrow strips of cloths, patterns could be achieved by dyeing the strips separately before they were sewn together, in which case the colour effect would depend on how the dyed strips were configured in the final assembling of the whole cloth. Thus, black and white strips could be alternated to achieve the "Zebra" effect on a cloth, as in the case of the *Anger*. On the otherhand, a whole cloth, whether sewn from strips or woven to size, could be soaked completely, to achieve uniform colouring. Yet, cloths of whatever configuration, could be stoutly tied with strings and segmented in a pre-determined manner to allow and disallow the absorption of dyes. The cloth would then be soaked in the dye pit. The resulting pattern would thus be a reflection of how effectively the dye was absorbed or not absorbed by the different portions of the cloth, as determined by the tying and segmentation.

Coming up to the modern times or influences, it was observed that colour application on cloths among the Ushongo people, especially the *Anger*, *Ivav-tyo,* and *Agbende-a-Kurugh* have been influenced a little by the use of coloured yarns that are produced industrially due to lack of finance, such cloths were not produced in large quantity.

4.2.7.3 Weaves

Weaves refer to the technique or particular way the patterns were achieved in the cloth through an interaction between the way the warp was threaded through the heddles on the harnesses or shafts, and the order in which the harnesses or shafts were raised or lowered. They were classified according to the method of interlacing the warp and filling yarns, and the number of sets of warp or filling yarns required. It is on record that, the three basic weaves are plain, twill and satin weaves. All other weaves were constructed through further development of the three basic weaves. However, during a visit to another weaving centre belonging to *Akighir*[10] and Sons in Mbagba district of Ushongo Local Government Area, the manager confirmed that, most Ushongo traditional hand woven fabrics were mainly of plain weaves types.

Plain weave is the simpliest of all the weaves and it is formed by passing the warp and weft yarns alternately over and under each other. Each warp yarn interlaces with each weft yarn to form the maximum number of interlacing required.

4.2.8 Weaving Centres Visited in Ushongo Local Government Area

In the course of this field study, the researcher was able to visit twenty-two (22) weaving centres in Ushongo Local Government Area of Benue State. In *Afanga Ali* weaving centre, the manager and proprietor Mr. *Afanga Ali*[2] disclosed that, there were more than ten (10) weaving centres in Mbayegh district, and also more than ten (10) weaving centres in Ikov district, but some were about to decline due to lack of patronage. In Mbagwaza district alone, there were more than five (5) weaving centres as confirmed by the Head and Chief executive of *Ternenge Iorfa*[11] weaving centre. The following weaving centres were also visited in Ushongo Local Government Area; *Mbge Pii* weaving centre, Mbayegh district; *Aondohemba Ter* weaving centre, Ikov district; *Tile* C.C. and *Dondo Jime* weaving centres all in Utange district; *Abua Ayu*

weaving centre, Mbagwaza district; *Terfa Tughhemba* weaving centre, Ikov district; *Terhile Uver* and *Akighir* and Sons weaving industries, Mbagba district; *Tse Jape* and *Tse Azenda* weaving centres all in Atirkyese district. In Mbaagir district, *Adaa* Akaazua and *Abashi Agir* weaving centres were visited. Also visited were: *Aper Abu* and *Dzungwenen uver* weaving centres in Mbakuha district, *Ihomnan Abigo* and *Kparev Afanga Ali* weaving centres all in Mbaivende district, Thaddeus *Akaahar* and *Ndera Ier* weaving centres in Mbaaka district. Lastly, Thomas *Tyokyase* and *Tule Yegh* weaving centres all in Mbaawe district were also visited. During the visits, the researcher found that the weaves produced were mostly plain. The patterns were achieved by different arrangement of coloured warps. To *Abashi Agir*[12], the plain weaves were faster and easier to weave. It took a weaver between one to two weeks to finish a complete piece of cloth.

Most weavers visited were found weaving *Anger* (Plate I). According to them, these were highly demanded by customers because they were used for so many purposes. Some of the weavers cliamed that they like using the industrial yarns because of its uniformity and minimized cutting during weaving. The industrial yarns come in assorted colours; but they cannot afford it due to high cost. A complete piece of *Anger* (Plate I), *Agbende-a-Kurugh* (Plate II) and *Ivav-tyo,* cloth (Plate III) of 2 meters size, cost from three thousand naira (₦3,000) and above based on the type of designs and yarns used. Most of the weavers weave on demand. Advance payment of at least half of the amount, is always paid before they can embark on customer's request. According to the weavers, this is done because, if some advance payment is not collected, some customers may not turn up again. As to the sale of the fabrics, they are sold in various ways. Some are sold directly to customers; through middlemen on request; at local markets and weavers' homes.

Table 4.2.8: Showing the twenty-two (22) weaving centres visited

S/N	Names of weaving centres visited	Locations of the weaving centres	No. of workers	Cloth type	Cost per piece (₦)	Production qunatity per week
1	*Aondohemba Ter* Weaving Centre	Ikov District	5	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
2	*Afanga Ali* Weaving Centre	Ushongo Market Mgbayegh District	10	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
3	*Mgbe pii* Weaving Centre	Mgbayegh District	8	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 week Per piece 2 weeks per piece
4	*Terfa Tughhemba* Weaving Centre	Ikov District	4	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
5	*Tile* Cosmas Weaving Centre	Utange District	3	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
6	*Dondo Jime* Weaving Centre	Utange District	4	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
7	*Ternenge Iorfa* Weaving Centre	Mbagwaza District	7	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 week per piece 1 week per piece 2 weeks per piece
8	*Abua Ayu* Weaving Centre	Mbagwaza District	4	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
9	*Terhile Uver* Weaving Centre	Mbagba District	3	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
10	*Akighir* and Sons Weaving Industry	Mbagba District	10	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 week per piece 6-7 days per piece 2 weeks per piece
11	*Tse Jape* Weaving Centre	Atirkyese District	7	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
12	*Tse Azenda* Weaving Centre	Atirkyese District	5	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
13	*Adaa Akaazua* Weaving Centre	Mbaagir District	3	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
14	*Abashi Agir* Weaving Centre	Mbaagir District	4	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
15	*Aper Abu*	*Mbakuha*	5	1. *Anger*	3,000 – 3,200	1 – 2

	Weaving Centre	District		2. Agbende-a-Kurugh 3. *Ivav-tyo*,	3,000 – 3,400 3,000 – 3,400	weeks per piece
16	*Dzungwenen* Uver Weaving Centre	Mbakuha District	2	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo*,	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
17	*Ihomnan Abigo* weaving centre	Mbaivende District	3	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo*,	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
18	*Kparev Afanga Ali* Weaving Centre	Mbaivende District	6	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo*,	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
19	Thaddeus *Akaahar* Textile Industry	Mbaaka District	12	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo*,	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	6-7 days per piece 1 week per piece 2 weeks per piece
20	*Ndera Ier* Weaving Centre	Mbaaka District	8	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo*,	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece
21	Thomas *Tyokyase* Weaving Centre	Mbaawe District	7	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo*,	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	6-7 days per piece 1 week per piece 2 weeks per piece
22	*Tule Yegh* Weaving Centre	Mbaawe District	4	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo*,	3,000 – 3,200 3,000 – 3,400 3,000 – 3,400	1 – 2 weeks per piece

Source: Findings From Field Research by Ligom, (2015).

Table 4.2.9 Objective 2: To assess and document the socio-economic, historical and cultural impacts of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* weaving tradition.

Variable: Total 22	Response Categories							
	SA	A	FA	D	SD	WM	WMS	%
The choice of becoming a weaver or seller is influenced by a desire to be self employed and to generate income.	22	0	0	0	0	110	5.0000	100
The production of *Anger Agbende-a-Kurugh* and *Ivav tyo* fabric preserves the cultural heritage of the people.	22	0	0	0	0	110	5.0000	100
Selling and buying of the products are done through the marketers as well as the customers at home or market.	20	2	0	0	0	108	4.9090	98
Anger, *Agbende-a-Kurugh* and *Ivav-tyo*, fabrics serve as cultural identity to the people of Ushongo local government.	22	0	0	0	0	110	5.0000	100
Cumulative Mean							4.977	

Decision mean=3.0000

The table above revealed that respondents were in agreement with the fact that, there were socio-economic, historical and cultural impacts of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* weaving tradition. This was because the overall cumulative mean response in all the four variables was 4.977, which was found to be higher than the decision mean of 3.0000. Specifically, variable 1, 2 and 4 which were ranked as the first, attracted the highest weighted mean score (response) of 5.0000 each with details showing that all the 22 (100%) each were in strong agreement. This indicates that, the products had positively impacted on the socio-economic, historical and cultural life of Ushongo people. It serves as source of sustainable livelihood and income generation, cultural identity, dress accessories, celebration of achievement and enthronement.

4.2.9 Weaving Existence and Practice (Areas visited)

Most of the weaving centres visited, the weavers said that it might be by the mid-19th century, when the Ushongo people had the knowledge and use of woven fabrics and perhaps, an insight of some purposes for which the products were used. In addition, a cultural officer in the area, Mr. *Uja Terlumun*[1] asserted that, one of the most important effects of the emergence of the substantial Tiv populations (in the Benue Valley) between 1840 – 1879 was on the salt trade. Tiv land, "the homeland" south of the River Benue, had shortage of salt, necessitating either the manufacture of a poor substitute (potash) or acquisition from external sources. The *Iharev* and *Nongo* (Tiv) lineages exploited the economic potential of this shortage, and established a southern distribution system which operated effectively from C.1850 onwards, the Tiv from the north of the Benue would bring livestock, metals and woven fabric, and purchase salt from *Iharev* and *Nongov* compounds.

Majority of the weavers in Ushongo Local Government Area inherited the craft. Hence, weaving in Ushongo Local Government Area was passed from parents to children.

Weaving in the study area was seen to be inherited, though there were some people who learnt the trade. Weaver's children were seen learning at the age of six. The apprentices were mostly boys. Only in some few areas, the girls were seen weaving with their brothers and fathers. The apprentice weavers start by watching how the master weavers weave. They were also sent on errands to bring one thing or the other on weaving. As time goes on, they learn to do some warping, winding yarns unto bobbins, studying the weaving materials and how they operate, threading through the headles and making some knots. On mastering the skill and instruments, the learners were then given a loom of their own where they learn gradually by using a colour for the warp and a contrasting coloured yarn for the weft. They learn how to do the pedaling, beating, maintaining of good selvedge, tying of yarns that were cut, and winding the cloth unto the beam. The master weavers check the young weavers occassionally and correct them where necessary. As the apprentices weave gradually, they acquire the skill. Some master weavers such as *Afanga Ali*[2], *Mgbe pii*[3], *Terfa Tughhemba*[4], *Aondohemba Ter*[5], *Dondo Jime*[6] *and Tse Jape*[7] were interviewed on how long it takes to graduate as a weaver, most of them said it takes between 3 – 4 years; though it takes the weavers' children lesser years to graduate since they are always around the shed or shops helping, watching and practising.

Closely related factor of entrepreneurship, is also very fundamental in economic production. *Anger, Agbende-a-Kurugh and Ivav-tyo,* woven fabrics have played an important role over time. Afanga Ali[2], Mgbe Pii[3] and Utsua Abaa[20] of Mbayegh said that, "they are reputed for their role in the organization of textile production. They also state that a particular family in Atirkyese district of Ushongo Local Government Area (named Tse Jape) has sustained the craft (industry) from the days of their forefathers till date." Though not the only industry where particular individuals have identified with

economic production, the case of textile production with particular preference to *Anger, Agbende-a-Kurugh* and *Ivav-tyo* clothings among the Tiv is unprecedented.

The District Head of Mbakuha District, Chief *Doka Nyikombu Anemba*[8], a weaver and also a marketer said that, all these works have neglected a purposeful documentation of the technologies involved, as well as technical processes and practises, just as there has been no analysis or documentation of the essence and relevance of the industry in the people's socio-cultural life.

Table 4.2.10 Objective 3: To identify the constraints associated with cloth weaving in the study area.

Variable: Total 22	Response Categories							
	SA	A	FA	D	SD	WM	WMS	%
High cost of raw materials.	22	0	0	0	0	110	5.0000	100
Lack of funding from government and non-governmental organizations.	16	6	0	0	0	104	4.7272	95
Lack of more awareness of the products.	16	6	0	0	0	104	4.7272	95
Inadequate knowledge to adopt new ideas and modern materials.	11	11	0	0	0	99	4.5000	90
Lack of electricity (power).	15	7	0	0	0	103	4.6818	94
Cumulative Mean							**4.727**	

Decision Mean=3.0000

The table above revealed that respondents have agreed that, there were constraints associated with cloth weaving in the study area. This was because the cumulative mean response on all the five variables was 4.727, which was found to be higher than the decision mean of 3.0000. In specific terms, variable 1 which was ranked as the first, attracted the highest weighted mean score (response) of 5.0000 with details revealing that all the 22 (100%) were in strong agreement. It has proved that, there were constraints associated with cloth weaving in the study area, especially on raw materials.

4.2.10 Constraints Associated with Cloth Weaving

Some constraints have been observed about the indigenous textile industry in Ushongo, but most of these were not peculiar to the Tiv. However, the major ones were discussed below:

4.2.10.1 Lack of Knowledge to Adopt New Ideas Purpose Range and Modern Materials

The Ushongo traditional textile industry appears to have experienced a general lack of technical innovation. This was with particular reference to lack of improvements on the technical equipment, as well as the basic techniques of weaving. Their vertical and horizontal loom, have not undergone any serious modification towards improved efficiency since they were developed probably some years ago. Similarly, the techniques of weaving, based on the manual use of heddles and the shuttle, have not been improved upon for greater efficiency. As such, the industry can be rightly described as thriving on a static technology.

On limited purpose range, most products of the Ushongo textile industry, by design, configuration and purpose, are dress materials. Even when they have been culturally indicated for other purposes, they cannot be used without some practical relationship with the human body. Thus, it is noticeable that the purposes for which the textile products was made was limited in range. The industry therefore, suffers a conceptual shallowness with no specialized products for requirements such as beddings, draperies, tapestries, tents or rugs.

Also the products were used mostly as secondary rather than primary dressing. It has been observed that in the current dispensation, Ushongo textile products were used mostly as secondary rather than primary dressing, except perhaps on ceremonial occasions. This is because, the total volume of cloth produce by the industry is

insufficient to cater for the clothing requirements of the Ushongo population. It could also be that the modern Ushongo population, by reasons of acculturative influences, convenience and affordability, have developed preferences for other modes of dressing for their basic clothing.

4.2.10.2 Lack of Electricity (Power)

Electricity is necessary for the growth and development of any place, this is because it facilitates the process of development and quickens its pace as well. In view of this, places that are unreliable to power supply are likely to be undeveloped in both social and economic activities. Some of the weavers and marketers disclosed that, Ushongo Local Government Area is a victim of this ugly situation. Electric power supply is absent in some of the districts in the area. The vast majority of the inhabitants in the study area, have no access to electricity. The implication of the absence, is low development especially in socio-economic activities. It also has adverse effect on indigenous textile industries in the area, which leads to low inputs or outputs. Example non use of electrical sewn (design) machines and so forth.

4.2.10.3 Low Patronage and Growth Inhibition by an Unfavourable Operating Environment

The growth and development of the Ushongo traditional industry have been affected by the unfavourable environment in which it operates. Beginning from the mid-19th century when the Ushongo first had contact with the Europeans, their traditional textile industry as well as other indigenous ways of life and values, have operated under consistently adverse circumstances. Even in the present dispensation, the Ushongo traditional textile industry has been exposed to unfavourable competition with products of the textiles industries of the advanced countries. The massive importation of foreign textile materials, has tended to affect the growth and development of the indigenous

textile industries because, the foreign textile products are cheaper, apparently more convenient and preference for them has definitely not been favourable to the traditional fabrics in effect.

The scenario of unfavourable exposure, had been further compounded with the establishment of modern textile factories within Nigeria. The implication was that, the indigenous textile industry had been forced into competition against relatively more sophisticated and efficient production systems.

4.2.10.4 Lack or High Cost of Raw Materials and Loss of Originality

Originality of the quality of products is being lost owing to several reasons. Primarily, there has been a dilution in the quality of raw materials. Initially, Tiv (Ushongo) textiles were made mainly from local hand spun cotton yarn which gave the fabrics a unique thick texture. The application of colour was achieved through the use of dyes derived from naturally occurring substances like indigo and cam wood resin. However, in recent and present times, advances in industrial technology have resulted into easy availability of factory spun yarns of both natural and synthetic sources, but exorbitant in price. In the same vein, progress in science has led to the invention of synthetic colouring agents, which are available in a wide range of colours. These developments have a relegating effect on the original sources of input, because these new raw materials do not have the same unique qualities of those produced by the Tiv in the past. Moreover, attention to the local cultivation and processing of cotton has been considerably reduced due to the rather tedious production processes involved. Therefore, expectedly, there has come to be a preference or even reliance on the non-traditional raw materials, which, by estimation now accounts for about 30% - 40% of total quantity utilized by the traditional textile industry.

Equally, the abundance of synthetic dyes has permitted an almost limitless application and combination of colours on fabrics. The overall effect of this development is that, there has been a progressive loss of originality in the quantity of Tiv textile products. Thus, much of the textiles produced no longer conform with the quality and standards of the Tiv textile products that were made from the natural local raw materials.

4.2.10.5 Lack of Systematized Production

Generally speaking, there are no established procedures which are followed regularly to ensure systematic production. The production environment is largely informal and quite often, tasks are performed by family members at their own convenience without the regulatory factors such as time specifications and scheduled work programmes. Division of labour is not strictly observed as tasks are hardly ever clearly assigned. As such, it is difficult to determine precisely the level of human inputs or the total duration of time required to complete the production cycle. Furthermore, as most of the persons involved in production are illiterate or semi-literate, reliable records regarding inputs, output, marketing and proceeds from sales are difficult to come by.

Other major constraints, include lack of funding from government and non-governmental organizations, inadequate publicity and lack of participation in exhibitions and fairs. The products of the Ushongo textile industry, are at present marketed mainly through traditional and conventional mediums whereby outreach trends to be limited.

Table 4.2.11 Objective 4: To investigate on how *Anger, Agbende-a-Kurugh and Ivav-tyo,* cloth weaving can be developed, improved, encouraged and promoted.

Variable: Total 22	Response Categories							
	SA	A	FA	D	SD	WM	WMS	%
The cost of production materials and equipment should be regulated by government in order to protect the weavers from undue exploitation by the marketers of such materials and equipment.	16	6	0	0	0	104	4.7272	95
Adequate funding such as credit/loan facilities from the government and non-governmental organization.	22	0	0	0	0	110	5.0000	100
There should be more awareness of the products.	16	6	0	0	0	104	4.7272	95
Introduction of modern materials and decorated ideas will leads to better growth, encouragement and promotion of the products.	22	0	0	0	0	110	5.0000	100
The Products can be promoted through exhibitions and fairs at Local, State or National levels.	22	0	0	0	0	110	5.0000	100
Cumulative Mean							**4.890**	

Decision Mean=3.0000

It is observed that, the respondents were in agreement with the fact on how *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* cloth weaving can be developed, improved, encouraged and promoted. This was because the cumulative mean response on all the five variables was 4.890, which was found to be higher than the decision mean of 3.0000. In specific terms, variable 2, 4 and 5 which were ranked as the first, attracted the highest weighted mean score (response) of 5.0000 each with details revealing that all the 22 (100%) each were in strong agreement. This indicates that, *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* cloth weaving can be developed, improved, encouraged and promoted beyond local boundaries.

4.3 Presentation and Analysis of Data on Marketers (MK). Variable: Total 11

Table 4.3.1: Sex distribution of the respondents

Sex	Frequency	Percentage
Male	7	64
Female	4	36
Total	**11**	**100**

The table above indicates that 7 marketers representing 64% were males, while 4 of the marketers representing 36% were females. This table had concluded that, the marketing of the *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* fabrics among the Ushongo people is dominated by the male gender.

Table 4.3.2: Age distribution of the respondents

Age	Frequency	Percentage
Under 20	1	9
21-40	7	64
41-60	3	27
60 and Above	0	0
Total	**11**	**100**

The table above shows that among the 11 marketers sampled, 1 of them representing 9% was under 20 years of age. 7 of the marketers representing 64% were between the ages of 21 and 40. Those who fall between the ages of 41 and 60 were 3 representing 27%. While none of the marketers fall between the ages of 60 and above. It was found in this table that, the average age group who sell the products falls between the ages of 21 and 40 respectively. This is a clear indication that the trade is more suitable for youth that are energetic enough.

Table 4.3.3: Marital status of the respondents

Marital status	Frequency	Percentage
Single	3	27
Married	8	73
Total	**11**	**100**

Details of the above table revealed that 3 marketers representing 27% were single, while 8 of them representing 73% were married. Based on this table, it was found that majority of those involved in marketing this products were married.

Table 4.3.4: Ethnicity of the respondents

Ethnicity	Frequency	Percentage
Tiv	9	82
Non-Tiv	2	18
Total	**11**	**100**

The table above revealed that 9 marketers representing 82% were Tiv. While 2 of the marketers representing 18% were non-Tiv. It was found that, majority of those involved in selling the products were Tiv people.

Table 4.3.5: Educational level of the respondents

Educational level	Frequency	Percentage
None	2	18
Primary	1	9
Secondary	7	64
Tertiary	1	9
Total	**11**	**100**

The table above shows that 2 of the marketers representing 18% had no formal education, while 1 of them representing 9% was a primary school leaver, 7 others representing 64% had secondary education and the remaining 1 representing 9% had attained tertiary education. This was an indication that almost all the marketers had attained a certain level of education. These level of education is enough to help them to understand the dynamics of marketing.

Table 4.3.6: Professional status of the respondents

Professional status	Frequency	Percentage
Full-time	7	64
Part-time	4	36
Student/apprentice	0	0
Others	0	0
Total	**11**	**100**

The table above indicates that 7 marketers representing 64% were full-time traders, while 4 of them representing 36% were part-time traders. None of the marketers were found to be student/apprentice or others therefore representing 0%. It was found in this

table that marketing of *Anger*, *Agbende-a-Kurugh* and *Ivav-tyo*, woven fabrics was a profitable venture that doesn't requires divided attention. Therefore majority of those involved in marketing the products were self employed.

Table 4.3.7 Objective 1: To survey and identify the types of looms, materials, equipment, products, techniques and functions of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* cloth weaving system.

Variable: Total 11	Response Categories							
	SA	A	FA	D	SD	WM	WMS	%
Local looms, yarns and dyes are the major equipment and materials used in the production of *Anger Agbende-a-Kurugh* and *Ivav-tyo,* cloth.	6	5	0	0	0	50	4.5454	91
The people of ushongo local government may have started practicing the art of weaving since 19th century.	2	4	0	5	0	36	3.2727	65
Ginning and spinning are processes often undertaken in *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* production processes before the actual weaving.	6	3	0	2	0	46	4.1818	84
These products (woven) have been featured in exhibitions and fairs at Local, State or National levels.	0	0	6	5	0	28	2.5454	51
The products function as cultural identity, clothing, trade, ceremonial and special occasions.	6	3	0	2	0	46	4.1818	84
Cumulative Mean							**3.745**	

Decision Mean=3.0000

It is observed that the respondents were in agreement with the fact, that there were types of looms, materials, equipment, products, techniques and functions of *Anger*, *Agbende-a-Kurugh* as well as *Ivav-tyo,* weaving system in Ushongo Local Government Area. This was because the overall cumulative mean response on all the five variables was 3.745, which was found to be higher than the decision mean of 3.0000. In specific terms, variable 1 which was ranked as the first, attracted the highest weighted mean score (response) of 4.5454 with details revealing that 6(55%) were in strong agreement and 5(36%) were in agreement. Therefore it was clear that, despite the shift from local materials for the production of the products to industrial materials, the textile industry

among Ushongo people had maintained its doggedness in preservation of weaving equipment (the horizontal and vertical loom and its accessories).

Table 4.3.8 objective 2: To asses and document the socio-economic, historical and cultural impacts of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* weaving tradition.

Variable: Total 11	Response Categories							
	SA	A	FA	D	SD	WM	WMS	%
The choice of becoming a weaver or seller is influenced by a desire to be self-employed and to generate income.	8	3	0	0	0	52	4.7272	95
The production of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* fabric preserves the cultural heritage of the people.	6	5	0	0	0	50	4.5454	91
Selling and buying of the products are done through the marketers as well as customers at home or market.	5	4	0	2	0	45	4.0909	82
Anger, Agbende-a-Kurugh and *Ivav-tyo,* fabric serve as cultural identity to the people of Ushongo local government.	6	5	0	0	0	50	4.5454	91
Cumulative Mean							**4.477**	

Decision Mean=3.0000

The table above revealed that respondents were in agreement with socio-economic, historical and cultural impacts of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* weaving tradition. This was because the cumulative mean response on all the four variables was 4.477, which was found to be higher than the decision mean of 3.0000. In specific terms, variable 1 which was ranked as first, attracted the highest weighted mean score (response) of 4.7272 with details showing that 8(73%) were in strong agreement and 3 (22%) were in agreement. This indicates that, *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* production serve most as a source of livelihood to many people of Ushongo in Benue State of Nigeria. This can actually be said to had a positive economic impact on the Ushongo people.

Among the Ushongo people, the production and marketing of traditional textile is so central in shaping the people's economy that, even those who have white collar jobs and other endeavours still engage in the production and marketing of the indigenous textiles on part time basis. A part from actual participation in the production process, there has emerged a group of traders, these traders are largely indigenous and they specialized in marketing the final products. They have actually taken up a sizable share of the textiles marketing business.

The foregoing has created a scenario where a sizeable portion of the population has depended entirely on the indigenous textiles for sustenance. Indeed, beyond mere sustenance, most of the practitioners have accumulated immeasurable wealth via the industry. As reported by Hir (2009), "the people have overtime manifested the accumulation of wealth through the indigenous textile industry. The indices most often used in the measurement of wealth are well-being and prosperity usually expressed by the possession of valuable things, especially property. It therefore, follows that, all goods and services with monetary, exchangeable and productive value are all indices of wealth. These and more have manifested in Ushongo area over the years".

To buttress the foregoing testimonies by practitioners, *Tule Yegh*[24] the oldest surviving traditional weaver in Ushongo averred that, "cloth makers throughout history, right from the time of our forefathers, have been in position to make money because of the demand for their products. Before the introduction of cash currencies, cloth could be used in exchange for valuable items such as cattle, ornaments and even women". Commenting on the same phenomenon, *Ndera Ier*[25] disposed that, "even in modern times, our products are in demand because they were used for so many purposes besides the basic need of covering nakedness. Although we do not make big money, but

were able to pay our children's school fees, build houses and buy motorcycles as a result of our earning from cloth production".

All these comments lend a lot of credence to the fact that, the indigenous textile industry among Ushongo people has served not just as a means of sustainable livelihood but also as a major source of income as well as wealth accumulation. Of course, of all the clothing types utilized for the trade in indigenous textiles, *Anger*, *Agbede-a-Kurugh* and *Ivav-tyo,* fabrics are clearly outstanding.



Plate X: *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* among other clothing types on display in an open textile shop at Ushongo Town (*Lessel* Market). Source: Snapped photograph by Ligom, (2015).

4.3.1 Weaving Shops and Stands Visited in Ushongo Local Government Area

During the field study, the researcher was able to visit eleven (11) weaving shops and stands in the area of study. The weaving shops and stands (in open market) visited include *Wantor Uza*[13] woven cloth shop, *Zaana Agbinde*[14] indigenous textiles shop and Tony[15] woven Cloth Store all in Mbakuha Mbaivende and Mbaaka districts respectively. The marketers disclosed that, the major source of their *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* fabrics was from the producers as well as open market. In Rebecca *Igirgi*[16] store and *Tyochir Agir*[17] textile shop, the marketers confirmed that, the cost of buying a piece of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* at home or from the producers is between ₦2,000.00 – ₦3,000.00, while those in *Ishi Tyo Akpotyo*[18] woven products store Mbayegh district, *Mbawuan Iorzua*[19] woven fabrics stand Ikov district and *Utsua Abaa*[20] woven products stand in Atirkyese district revealed the cost per piece of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* at open market was between ₦3,000 – ₦3,300.00. The reseracher also discovered that, most of the marketers spend substantial amounts on transportation, ranging between ₦30,000.00 – ₦35,000.00 per year. In *Zaki Ivambe Ikyo*[21] textiles shop, Mbaawe district, Wilson[22] Africult textiles shop in Mbaagir district, and *Mbazan Torough*[23] indigenous textiles shop, of *Lessel* Mbgagba district, all the marketers confirmed that they sell a piece of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* at between ₦3,000.00 – ₦4,000.00 and even above, depending on the type of design. On profit margin in a year, almost all the marketers agreed that, they made a profit of ₦70,000.00 – ₦80,000.00 yearly.

Table 4.3.9: Showing the Eleven (11) Weaving Shops and Stands Visited

S/N	Names of weaving shops/stores visited	Locations of the weaving shops/stores	No. of workers	Cloth type	Cost per piece (₦)
1	*Wantor Uza* Woven Fabrics Shop	Mbakuha District	3	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000.00 – 3,500.00 3,500.00 – 4,500.00 3,500.00 – 4,000.00
2	Tony Woven Cloth Store	Mbaaka District	2	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000.00 – 3,500.00 3,500.00 – 4,500.00 3,500.00 – 4,000.00
3	*Zaana Agbinde* Textile Store	Mbaivende District	1	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000.00 – 3,500.00 3,500.00 – 4,500.00 3,500.00 – 4,000.00
4	*Zaki Ivambe Ikyo* Textile Shop	Mbaawe District	3	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000.00 – 3,500.00 3,500.00 – 4,500.00 3,500.00 – 4,000.00
5	Wilson Afri-cut Textile Shop	Mbaagir District	2	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000.00 – 3,500.00 3,500.00 – 4,500.00 3,500.00 – 4,000.00
6	*Mbazan Torugh* Indigenous Textile Shop	*Lessel* Market Mbagba District	3	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000.00 – 3,500.00 3,500.00 – 4,500.00 3,500.00 – 4,000.00
7	*Mbawuan Iorzua* Woven Fabric Stand	Ikov District	1	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000.00 – 3,500.00 3,500.00 – 4,500.00 3,500.00 – 4,000.00
8	*Ishi Tyo Akpotyo* Woven Products Store	Mbayegh District	2	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000.00 – 3,500.00 3,500.00 – 4,500.00 3,500.00 – 4,000.00
9	*Tyochir Agir* Textile Store	Utange District	1	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000.00 – 3,500.00 3,500.00 – 4,500.00 3,500.00 – 4,000.00
10	Rebecca *Igirgi* Textile Store	Mbagwaza District	2	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000.00 – 3,500.00 3,500.00 – 4,500.00 3,500.00 – 4,000.00
11	*Utsua Abaa* Woven Products Stand	Atirkyese District	1	1. *Anger* 2. Agbende-a-Kurugh 3. *Ivav-tyo,*	3,000.00 – 3,500.00 3,500.00 – 4,500.00 3,500.00 – 4,000.00

Source: Findings from Field Research by Ligom, (2015).

Table 4.3.10 Objective 3: To identify the constraints associated with cloth weaving in the study area.

Variable: Total 11	Response Categories							
	SA	A	FA	SD	D	WM	WMS	%
High cost of raw materials.	5	6	0	0	0	49	4.4545	89
Lack of funding from government and non-governmental organizations.	8	3	0	0	0	52	4.7272	95
Lack of more awareness of the products.	5	4	2	0	0	47	4.2727	85
Inadequate knowledge to adopt new ideas and modern materials.	11	0	0	0	0	55	5.0000	100
Lack of electricity (power).	2	3	2	4	0	36	3.2727	65
Cumulative Mean							**4.345**	

Decision Mean=3.0000

According to the table above, it can be concluded that respondents were in agreement with the fact that there were constraints associated with cloth weaving in the study area. This was because the overall cumulative mean response on all the five variables was 4.345, which was found to be higher than the decision mean of 3.0000. Specifically, variable 4 which was ranked as the first, attracted the highest weighted mean score (response) of 5.0000 with details showing that all the 11 (100%) were in strong agreement. It has proved that, major constraints associated with cloth weaving in the study area had been identified.

Table 4.3.11: Objective 4: To investigate on how *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* cloth weaving can be developed, improved, encouraged and promoted.

Variable: Total 11	Response Categories							
	SA	A	FA	D	SD	WM	WMS	%
The cost of production materials and equipment should be regulated by government in order to protect the weavers from undue exploitation by the marketers of such materials and equipment.	7	4	0	0	0	51	4.6363	93
Adequate funding such as credit/loan facilities from the government and non-governmental organization.	6	5	0	0	0	50	4.5454	91
There should be more awareness of the products.	7	4	0	0	0	51	4.6363	93
Introduction of modern materials and decorated ideas will leads to better growth, encouragement and promotion of the products.	8	3	0	0	0	52	4.7272	95
The products can be promoted through exhibitions and fairs at Local, State or National levels.	6	5	0	0	0	50	4.5454	91
Cumulative Mean							4.618	

Decision Mean=3.0000

The table above revealed that respondents were in agreement with the objective on how *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* cloth weaving can be developed, improved, encouraged and promoted. This was because the cumulative mean response was 4.618, which was higher than the decision mean of 3.0000. Specifically, variable 4 which was ranked as the first, attracted the highest weighted mean score (response) of 4.7272 with details revealing that 8(73%) were in strong agreement and 3(22%) were in agreement. This suggests ways that, the products can be developed, improved, encouraged and promoted.

4.4 Presentation and Analysis of Data on Consumers (CM). Variable: Total 44

Table 4.4.1: Sex distribution of the respondents

Sex	Frequency	Percentage
Male	26	59
Female	18	41
Total	**44**	**100**

The table above indicates that 26 out of the total consumers representing 59% were males, while 18 consumers representing 41% were females. It was discovered that, majority of the consumers who buy and use the products are men.

Table 4.4.2: Age distribution of the respondents

Age	Frequency	Percentage
Under 20	3	7
21-40	10	23
41-60	30	68
60 and above	1	2
Total	**44**	**100**

The table above shows that among 44 consumers, 3 of them representing 7% were under 20years of age. 10 of the consumers representing 23% fall between the ages of 21 and 40. 30 consumers representing 68% were between the ages of 41 and 60 while 1 of the consumers representing 2% falls between the ages of 60 and above. Therefore, the

average group of those who buy the products falls between 41 and 60 years of age respectively.

Table 4.4.3: Marital status of the respondents

Marital status	Frequency	Percentage
Single	10	23
Married	34	77
Total	**44**	**100**

The table above shows that among the 44 consumers, 10 representing 23% were not married while 34 consumers representing 77% were married. This suggests that, those who buy the products were married people.

Table 4.4.4: Ethnicity of the respondents

Ethnicity	Frequency	Percentage
Tiv	40	91
Non-Tiv	4	9
Total	**44**	**100**

The table above indicates that 40 consumers representing 91% out of the 44 were Tiv by tribe and 4 of them representing 9% were Non-Tiv. This table shows that, the major tribe of those who purchase these products were Tiv.

Table 4.4.5: Educational level of the respondents

Educational level	Frequency	Percentage
None	8	18
Primary	11	25
Secondary	14	32
Tertiary	11	25
Total	**44**	**100**

The above table shows that 8 of the consumers representing 18% had no formal education, while 11 of them representing 25% are primary school leavers, 14 others representing 32% had secondary education and the remaining 11 representing 25% had attained tertiary education. This indicates that, majority of the consumers had attained a certain level of education.

Table 4.4.6: Professional status of the respondents

Professional status	Frequency	Percentage
Full-time	18	41
Part-time	18	41
Student/apprentice	8	18
Others	0	0
Total	**44**	**100**

The table above indicates that 18 consumers representing 41% out of the 44 were full-time workers. While another 18 of them representing 41% again were part-time workers. 8 consumers representing 18% were student/apprentice. This table shows that *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* woven fabrics were purchased and used by almost all levels in the community.

Table 4.4.7 Objective 1: To survey and identify the types of looms, materials, equipment, products, techniques and functions of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* cloth weaving system.

Variable: Total 44	Response Categories							
	SA	A	FA	D	SD	WM	WMS	%
The products function as cultural identity, dress accessories, marriage, celebration of achievement and enthronement	39	5	0	0	0	215	4.8863	98
Anger, Agbende-a-Kurugh and Ivav-tyo, cloth are long lasting materials	33	11	0	0	0	209	4.7500	95
The fabrics are comfortable and aesthetic materials.	28	15	1	0	0	203	4.6136	92
These woven products featured in exhibitions and fairs at Local, State and National levels.	34	10	0	0	0	210	4.7727	95
Anger, Agbende-a-Kurugh and Ivav-tyo, woven fabrics do not fade.	15	21	6	2	0	181	4.1136	82
Cumulative Mean							**4.627**	

Decision Mean=3.0000

The table above revealed that the respondents were in agreement with the objective that there were types of looms, materials, equipment, products, techniques and functions of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* cloth weaving system in Ushongo Local Government Area of Benue State, Nigeria. This was because the cumulative mean response was 4.627, which was found to be higher than the decision mean of 3.0000. Specifically, variable 1 which was ranked as the first, attracted the highest weighted mean score (response) of 4.8863 with details showing that 39 (89%) were in strong

agreement and 5 (9%) were in agreement. Therefore, their response concerning this objective was found to be positive.



Plate XI: Typical Dress of *Shagbaor*
Source: Snapped photograph by Ligom, (2015).



Plate XII: The Researcher in *Agbende-a-Kurugh Attire*
Source: Snapped photograph by Bem (Research Assistant), (2015).



Plate XIII: Display by Ushongo *Swange* Dance Group in *Anger* Fabric
Source: Snapped photograph by Ligom, (2015).

Table 4.4.8: Objective 2: To assess and document the socio-economic, historical and cultural impacts, of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* cloth weaving tradition.

Variable: Total 44	Response Categories							
	SA	A	FA	D	SD	WM	WMS	%
The customers buy their products at home, producers' gate and open market	36	8	0	0	0	212	4.8181	96
Anger, Agbende-a-Kurugh and Ivav-tyo, cloth piece of 2 metres size is bought from N3,000 and above	41	3	0	0	0	217	4.9318	99
The production of the fabrics preserves the cultural heritage of the people.	34	10	0	0	0	210	4.7727	95
Anger, Agbende-a-Kurugh and Ivav-tyo, fabrics serve as cultural identity to the people of Ushongo Local Government Area.	39	5	0	0	0	215	4.8863	98
Cumulative Mean							**4.852**	

Decision Mean=3.0000

It is observed that, respondents had agreed with the objective of socio-economic, historical and cultural impacts of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* cloth weaving tradition. This was because the cumulative mean response was 4.852, which was higher than the decision mean of 3.0000. In specific terms, variable 2 which was ranked as the first, attracted the highest weighted mean score (response) of 4.9318 with details showing that 41 (94%) were in strong agreement and 3 (5%) were in agreement. This suggests that, socio-economic impacted more positively on the people of the study area.

Table 4.4.9: Objective 3: To identify the constraints associated with cloth weaving in the study area.

Variable : Total 44	Response categories							
	SA	A	FA	D	SD	WM	WMS	%
High cost of raw materials	40	4	0	0	0	216	4.9090	98
Lack of funding from government and non-governmental organizations.	31	13	0	0	0	207	4.7045	94
Lack of more awareness of the products.	31	13	0	0	0	207	4.7045	94
Inadequate knowledge to adopt modern materials and decorated ideas into the weaving system.	1	6	35	2	0	138	3.1363	63
No regulation practise for the selling price of the products	42	2	0	0	0	218	4.9545	99
Cumulative Mean							**4.481**	

Decision Mean=3.0000

The table above revealed that, the respondents were in agreement with the objective that there were constraints associated with cloth weaving in the study area. This was because the overall cumulative mean response on all the five variables was 4.481, which was found to be higher than the decision mean of 3.0000. Specifically, variable 5 which was ranked as the first, attracted the highest weighted mean score (response) of 4.9545 with details showing that 42 (95%) were in strong agreement and the other 2 (4%) were in agreement. This shows that, there were constraints associated with cloth weaving in the study area, especially on non-regulation practise for the selling price of the products.

Table 4.4.10 Objective 4: To investigate on how *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* cloth weaving can be developed, improved, encouraged and promoted.

Variable : Total 44	Response Categories							
	SA	A	FA	D	SD	WM	WMS	%
The cost of production materials should be regulated by the government.	37	6	0	0	0	209	4.7500	95
Provision of loan and credit facilities from government and non-governmental organization.	35	9	0	0	0	211	4.7954	96
The practitioners should create more awareness of the products for more patronage.	21	23	0	0	0	197	4.4772	90
Introduction of more modern materials and decorated ideas will leads to better growth, encouragement and promotion of the products.	27	16	1	0	0	202	4.5909	92
The selling price of *Anger, Agbende-a-Kurugh and Ivav-tyo,* should be regulated by the practitioners.	41	3	0	0	0	217	4.9318	99
Cumulative Mean							**4.709**	

Decision Mean=3.0000

The table above revealed that, the respondents were in agreement on how *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* cloth weaving can be developed, improved, encouraged and promoted in the study area. This was because the cumulative mean response of 4.709 was higher than the decision mean of 3.0000. Among the five variables used to test this objective, only the fifth variable had a weighted mean score (response) of 4.9318 with details showing that 41 (94%) were in strong agreement and 3 (5%) were in agreement. This shows that the production of these products can be developed, Improved, encouraged and promoted.

4.5 Discussion

Finding on Tables 4.2.9, 4.3.8 and 4.4.8 reveals that 'An Examination of Cloth Weaving and its Socio-economic impacts in Ushongo Local Government Area of Benue State, Nigeria' has revealed that *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* fabrics production had a positive impact on the economic status of the Ushongo people, and

had shown to be a source of income generation. This was in agreement with the findings of Hir (2009) who stated that it is one of the most noticeable areas of the impact of the industry on the economy of the Tiv society. Ushongo people being predominantly an agrarian community, the people have over the years engaged in other economic activities like cloth weaving, wood carving, blacksmith, pottery among others to supplement agriculture. In fact, investigations revealed that textile industry superseded other economic activities due to their relevance in the society. It had been discovered that, weaving is a household craft in Ushongo Local Government Area of Benue State, since it is passed from parent to child. This is in congruence with the findings of Ahire (1993), Gbor (1993 and Atagher (2006) who found out that, the economy of the Tiv is predominantly agrarian in nature. No wonder then that the early industrial capabilities of the Tiv were shaped by agricultural challenges. That notwithstanding, other traditional artisanal skills like ceramic production, wood and raffia works, basketry or textiles, all played supplementary economic roles to agriculture. Although textile production featured later, its multi varied socio-economic ramifications portended a greater propensity of leading in the area of economic diversifications.

Table 4.2.9 stated that, the historical and cultural importance of *Anger, Agbende-a-Kurugh* and *Ivav-tyo*, cloth weaving tradition to the people in Ushongo Local Government Area, was that majority of them use the fabrics as symbol of cultural identity. For instance, the *Anger* fabric which incidentally is the symbol of the Tiv culture, is the most typical of all Tiv cloths, and the purpose for which it can be used are multiple. This was in agreement with the work of Tyorumun (2008) who found out that *Anger* woven fabric since it invention has become the most important woven fabric of the Tiv. Hence its adaption as the cultural symbol of the Tiv. *Agbende-a-Kurugh* is

aesthetically outstanding, usable by both sexes but preferred by women. *Ivav-tyo,* is a special cloth type for the women folk. This agrees with Igirgi (2007) who stated that *Agbende-a-Kurugh* woven fabric is aesthetically outstanding, usable by both sexes, but preferred by women, and suitable for a variety of occasions. While *Ivav*-tyo is a special cloth type for the woven folk which is suitable for ceremonial and special occasions. In addition, many of them use these products for dress accessories, burial, and celebration of achievements, marriages, cultural dance, initiation, medicine and enthronement. This finding was in agreement with Igirgi (2005) who stated that beautiful fabrics and elegant attires have always been venerated. They are regarded with respect by people of most varied cultural backgrounds; they bring pleasure through beauty and craftsmanship and their historical and social significance. The author further stated that, *Anger, Agbende-a-Kurugh* and *Ivav-tyo* woven cloths as those of other societies, served and still serve as a useful parameter of social stratification, gender differentiation and commemoration. It was found that, there are little changes, particularly in the production materials that are used for the production of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* fabrics. Unlike the indigenous locally spun yarns and dyes that were employed in the production of the *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* fabrics, there was a shift to the industrial raw materials due to their superior tenacity and ease of use. This is also accompanied by the near abandonment of dyeing of yarns before use by some traditional weavers, as the foreign or readymade yarns come in various shades and hues. Some original dye-pits normally dogged into the ground have been replaced by iron, aluminum or plastic containers. The use of bare hands with sticks for stirring dye stuff had been stopped by some of the weavers. Hand gloves were being used by those who can afford it. It has, however, been observed and agreed by respondents that, in spite of the shift from local materials for the production of the *Anger, Agbende-a-*

Kurugh and *Ivav-tyo,* fabrics to the industrial materials, the indigenous textile industry among the Ushongo people has maintained its doggedness in preservation of the weaving equipment (vertical and horizontal loom and accessories). Though the floor loom which is faster, neater and more efficient has been introduced to enhance production, the people are still stuck to the use of the vertical and horizontal loom for the production of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* woven fabrics.

Tables 4.2.10, 4.3.10 and 4.4.9 stated that, as much as the production of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* had impacted quite positively on the socio-economic, historical and cultural well being of Ushongo people, there are major constraints associated with cloth weaving in the area. These include lack or high cost of raw materials, lack of funding from government and non-governmental organizations, low patronage, lack of knowledge to adopt new ideas and modern materials, as well as lack of electricity. The respondents agreed that all these have affected the production of the products, as well as the performance of the industry among the Ushongo people, and if not checked, are capable of strangulating the industry.

Tables 4.2.11, 4.3.11 and 4.4.10 stated that, based on the forgoing, the study comes up with suggestions on how *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* cloth weaving or industry can be developed, improved, encouraged, and promoted beyond local boundaries. These include availability of raw materials at reduced cost, adequate funding such as credit or loan facilities from the government and non-governmental organization, high patronage, introduction of modern materials and decorated ideas, provision of electricity, creation of awareness of production through advertisements, trade fairs, exhibitions, seminars and workshop. The respondents have agreed that, all these, if implemented, have the propensity to rescue the products or industry among the Ushongo people from serious decline.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter is composed of the summary of the entire research work including introduction, research problem, objectives, research questions, justification, significance of the study, scope and delimitation. It also includes the constraints, literature review, procedures and methods of collecting data, findings, discussion, summary, conclusion and recommendations.

This dissertation has been written in five chapters. Chapter one of the research deals with the background of the study, chapter two deals with the literature review, chapter three deals with the steps and procedures and methods used in carrying out the research, chapter four deals with data analysis, and the presentation of results, discussion of the data collected, while the final chapter, which is chapter five, consists of the summary of the findings, conclusion and recommendations.

5.2 Summary

This research work 'An Examination of Cloth Weaving and its Socio-economic Impacts in Ushongo Local Government Area of Benue State, Nigeria' attempted to document the socio-economic impacts of the products in the Local Government Area with a view to create more awareness of these woven fabrics as well as bringing recommendations for the use of more modern materials and ideas into the system for greater development, encouragement and promotion.

The objectives of this research include: to survey and identify the types of looms, materials, equipment, products, techniques and functions of *Anger*, *Agbende-a-Kurugh*

as well as *Ivav-tyo,* cloth weaving system; to assess and document the high level of socio – economic, historical and cultural impacts of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* weaving tradition, to identify the constraints associated with cloth weaving in the study area and to investigate on how *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* cloth weaving can be developed, improved, encouraged and promoted. Research questions were drawn from the set objectives.

The significance of this research covered many aspects which include culture, education, economy and technology. The scope of the study was Ushongo Local Government Area of Benue State. It covered aspects of socio-economic impacts of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* weaving. The study also identified, x-rayed and documented the materials, tools, ideas, techniques and methods involved in cloth production in Ushongo Local Government Area.

Many research instruments were used in the collection of relevant data during the course of the field study. They were interview, direct observation, photographs and questionnaire strategies. Twenty-two (22) traditional weavers who practise the crafts were interviewed, twenty-two (22) marketers who sell the products were also interviewed and fifty-five (55) consumers were interviewed, making the total of ninety-nine (99) respondents, randomly selected among the Ushongo population in all, only seventy-seven (77) were returned as sampled, while twenty-two (22) were not returned.

5.2.1 Findings and Results of Study

The study conducted on ‘An Examination of Cloth Weaving and its socio-economic impacts in Ushongo Local Government Area of Benue State, Nigeria’ comes up with the following findings.

1. It was also revealed that, despite the little shift from local materials for the production of *Anger, Agbende-a-Kurugh and Ivav-tyo,* woven fabrics to foreign or industrial materials, the textile industry among the Ushongo people had maintained its doggedness in preservation of the weaving equipment (vertical and horizontal loom and its accessories)
2. It was also found that the production of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* fabrics had positively impacted on the socio-economic of Ushongo people, and had been shown to be a source of sustainable livelihood and income generation, wealth accumulation and plough back, as both the weavers and marketers realize money over the year. They also built houses, bought motorcycles and funitures through the earnings from cloth production industry.
3. The results revealed that, the production of the traditional fabrics had impacted immensely on the historical and cultural life of the people, as majority of them use the fabrics as cultural identity, dress accessories, marriage, cultural dance, burial, initiation, celebration of achievement and enthronement.
4. It was also found that the major constraints associated with cloth weaving in the study area, included: high cost of raw materials, lack of funding (credit or loan facilities) from government and non-governmental organizations, lack of more awareness of the products, no regulation practice for the selling price of the products, lack of knowledge to adopt new ideas and modern materials as well as lack of electricity.
5. The study also revealed that *Anger, Agbende-a-Kurugh and Ivav-tyo,* cloth weaving can be developed, improved, encouraged and promoted beyond local boundaries like availability of raw materials at reduced cost, adequate funding such as credit or loan facilities from the government and non-governmental organization,

introduction of modern materials and decorated ideas, provision of electricity, the selling price of the products should be regulated by the practitioners, creation of awareness of production through advertisements, trade fairs, exhibitions, seminars and workshops.

5.3 Conclusion

The conclusion of this study surrounds the fact that, it had been an effort towards identifying the socio-economic impacts of cloth weaving in Ushongo Local Government Area of Benue State, like similar studies carried out on other Nigerian communities in the past. It has proved to be a reliable source of sustainable livelihood and income generation for them.

Apart from the economic aspects, the production of the products had also impacted immensely on the historical and cultural life of the people, as many of them use the fabrics as cultural identity, dress accessories, marriage, cultural dance and celebration of achievements.

The indigenous textile industry among Ushongo people, had maintained it doggedness in preservation of the weaving equipment (the vertical and horizontal loom). Up to date, the vertical and horizontal loom with its accessories still remains one of the major equipments used for the production of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* fabrics. No modification has been done on this weaving equipment among the Ushongo people, despite the introduction of the floor loom which has the capacity to replace the horizontal loom.

As much as the production of *Anger, Agbende-a-Kurugh* and *Ivav-tyo,* fabrics had impacted quite positively on the socio-economic, historical and cultural wellbeing of Ushongo people, there are major constraints associated with cloth weaving in the area.

If not checked, such constraints are capable of strangulating the industry in totality. Therefore, there is every need for all hands to be on deck, to rescue the industry among the Ushongo people from serious decline. Hence, cloth weaving which is part of the cultural heritage of Nigerians should be developed and promoted.

5.4 Recommendations

Based on the findings of the study, the following recommendations are put forward:

1. For the benefit of the practitioners in Ushongo Local Government Area of Benue State, association of traditional weavers should be formed and duly registered with Cooperate Affairs Commission. This will enable them to acquire credit or loan facilities from government, individuals or non-governmental organizations.
2. The cost of production materials and equipments should be regulated by government in order to protect the weavers from undue exploitation by the marketers of such materials and equipment.
3. The marketers should create more awareness of these woven products.
4. The practitioners should embrace the use of modern materials and decorated design for better growth, encouragement and promotion of the products.
5. Practitioners, promoters as well as marketers of the products, should showcase them at exhibitions and trade fairs at local, state, national and international levels, so that they can be systematically exposed to more patronage.
6. Government should provide adequate electricity to the area as electric power supply is necessary for the growth and development of any place including the textile industry.
7. Weaving as an art, should form part of curricular activities for the primary and junior secondary schools in Ushongo and Benue State in general.

8. There should be Systematization of Production and Quality Control
9. Further research should be geared towards the use of traditional fabrics for the production of canopy spreads, wall draperies, tapestries and tents, as this study will serve as a guide for such research.

5.5 Contribution to Knowledge

1. The study revealed that, development of cloth weaving can be a strong entrepreneurial skill that can lead to a better growth in the socio-cultural and economic empowerment of individuals and communities by ways of job creation and self reliance.
2. The documentation of the study has added knowledge to the body of literature in weaving production in terms of technique, design, style and functions.

End Notes

1. Mr. Uja Terlumun (Cultural Officer) was interview on weaving existence and practice… 03/03/2015.

2. Afanga Ali, interviewed on how long it takes to graduate a weaver, weaving centres, industrial and entrepreneurship development… 03/03/2015.

3. Mgbe Pii – interviewed on how long it takes to graduate a weaver, horizontal loom weaving technique, dyeing technique, industrial and entrepreneurship development … 06/03/2015.

4. Terfa Tughhemba – interviewed on how long it takes to graduate a weaver and dyeing technique … 06/03/2015.

5. Aondohemba Ter interviewed on how long it takes to graduate a weaver… 06/03/2015.

6. Dondo Jime interviewed on how long it takes to graduate a weaver… 12/03/2015.

7. Tse Jape interviewed on how long it takes to graduate a weaver… 12/03/2015.

8. Chief Doka Nyikombu Anemba (District Head) interviewed on weaving existence and practice…12/03/2015.

9. Tile Cosmas interviewed on dyeing technique… 24/03/2015.

10. Akighir and Sons interviewed on weaves … 24/03/2015.

11. Ternenge Iorfa interviewed on weaving centres… 01/04/2015.

12. Abashi Agir interviewed on plain weaves… 01/04/2015.

13. Wantor Uza interviewed on major source of woven fabrics… 07/04/2015.

14. Zaana Abinde interviewed on major source of woven fabrics… 07/04/2015.

15. Tony interviewed on major source of woven fabrics… 07/04/2015.

16. Rebecca Igirigi interviewed on cost of buying a piece of *Anger, Agbende-a-Kurugh* and *Ivav-tyo* at home or from the producers… 14/04/2015.

17. Tyochir Agir interviewed on the cost of buying a piece of the woven fabric at home or from the producers… 14/04/2015.

18. Ishi Tyo Akpotyo interviewed on the cost per piece of *Anger, Agbende-a-Kurugh* and *Ivav-tyo* at open market… 21/04/2015.

19. Mbawuan Iorzua interviewed on the cost per piece of *Anger, Agbende-a-Kurugh* and *Ivav-tyo* at open market… 21/04/2015.

20. Utsua Abaa interviewed on the cost per piece of *Anger, Agbende-a-Kurugh* and *Ivav-tyo* at open market, industrial and entrepreneurship development 21/04/2015.

21. Zaki Ivambe interviewed on how much the marketers sell a piece of *Anger, Agbende-a-Kurugh* and *Ivav tyo*… 01/05/2015.

22. Wilson interviewed on how much the marketers sell a piece of *Anger, Agbende-a-Kurugh* and *Ivav tyo*… 01/05/2015.

23. Mbazan Torough interviewed on how much the marketers sell a piece of *Anger, Agbende-a-Kurugh* and *Ivav tyo*… 01/05/2015.

24. Tule Yegh interviewed on opportunities for sustainable livelihood and income generation… 030/05/2015.

25. Ndera Ier interviewed on opportunities for sustainable livelihood and income generation… 030/05/2015.

26. Igyur interviewed on *Anger* woven cloth … 05/05/2015

27. Ikpa interviewed on *Anger* woven cloth … 05/05/2015

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APPENDIX I

QUESTIONNAIRE

GENERAL INSTRUCTION (TRADITIONAL WEAVERS AND MARKETERS)

Please, make a tick [ ] against your choice of answer to a question

SECTION A- DEMOGRAPHIC DATA

1. Sex: (i) Male [ ] (ii) Female [ ]
2. Age Group: (i) Under 20 [ ] (ii) 21-40 [ ] (iii) 41-60 [ ]
   (iv) 61 and above [ ]
3. Marital Status : (i) Single [ ] (ii) Married [ ]
4. Tribe: (i) Tiv [ ] (ii) Non-Tiv [ ]
5. Educational Level: (i) Primary [ ] (ii) Secondary [ ] (iii) Tertiary [ ]
   (iv) None [ ]
6. Professional Status: (i) Full Time [ ] (ii) Part Time [ ]
   (iii) Student/Apprentice [ ] (iv) Others, specify……..……

Section B: The types of looms, materials, equipment, products, techniques and functions of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* cloth weaving system.

Where: SA = Strongly Agree, A = Agree, FA = Fairly agree, D = Disagree, SD = Strongly Disagree

	SA	A	FA	D	SD
Local looms, yarns and dyes are the major equipment and materials used in the production of *Anger, Agbende-a-Kurugh and Ivav-tyo,* cloth.					
The people of ushongo local government may have started practicing the art of weaving since 19th century.					
Ginning and spinning are processes often undertaken in *Anger, Agbende-a-Kurugh and Ivav-tyo,* production processes before the actual weaving.					
These products (woven) have been featured in exhibitions and fairs at Local, State or National levels.					
The products function as cultural identity, clothing, trade, ceremonial and special occasions.					

Section C: The socio-economic, historical and cultural impacts, of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* cloth weaving tradition.

	SA	A	FA	D	SD
The choice of becoming a weaver or seller is influenced by a desire to be self-employed and to generate income.					
The production of *Anger, Agbende-a-Kurugh and Ivav-tyo,* fabric preserves the cultural heritage of the people.					
Selling and buying of the products are done through the marketers as well as the customers at home or market.					
Anger, Agbende-a-Kurugh and Ivav-tyo, fabrics serve as cultural identity to the people of Ushongo local government.					

Section D: The constraints associated with cloth weaving in the study area.

	SA	A	FA	D	SD
High cost of raw materials.					
Lack of funding from government and non-governmental organizations.					
Lack of more awareness of the products.					
Inadequate knowledge to adopt new ideas and modern materials.					
Lack of electricity (power).					

Section E: Investigate on how *Anger, Agbende-a-Kurugh and Ivav-tyo,* cloth weaving can be developed, improved, encouraged and promoted.

	SA	A	FA	D	SD
The cost of production materials and equipment should be regulated by government in order to protect the weavers from undue exploitation by the marketers of such materials and equipment.					
Adequate funding such as credit and loan facilities from the government and non-governmental organization.					
There should be more awareness of the products.					
Introduction of modern materials and decorated ideas will leads to better growth, encouragement and promotion of the products.					
The products can be promoted through exhibitions and fairs at Local, State and National levels.					

APPENDIX II

QUESTIONNAIRE

GENERAL INSTRUCTION (CUSTOMERS)

Please, make a tick [ ] against your choice of answer to a question

SECTION A- DEMOGRAPHIC DATA

7. Sex: (i) Male [ ] (ii) Female [ ]
8. Age Group: (i) Under 20 [ ] (ii) 21-40 [ ] (iii) 41-60 [ ]
   (iv) 61 and above [ ]
9. Marital Status : (i) Single [ ] (ii) Married [ ]
10. Tribe: (i) Tiv [ ] (ii) Non-Tiv [ ]
11. Educational Level: (i) Primary [ ] (ii) Secondary [ ] (iii) Tertiary [ ]
    (iv) None [ ]
12. Professional Status: (i) Full Time [ ] (ii) Part Time [ ]
    (iii) Student/Apprentice [ ] (iv) Others, specify……..……

Section B: The types of looms, materials, equipment, products, techniques and functions of *Anger, Agbende-a-Kurugh* as well as *Ivav-tyo,* cloth weaving system.

Where: SA = Strongly Agree, A = Agree, FA = Fairly agree, D = Disagree, SD = Strongly Disagree

	SA	A	FA	D	SD
The products function as cultural identity, dress accessories, marriage, celebration of achievement and enthronment					
Anger, Agbende-a-Kurugh and Ivav-tyo, cloth are long lasting materials					
The fabrics are comfortable and aesthetic materials.					
These woven products featured in exhibitions and fairs at Local, State and National levels.					
Anger, Agbende-a-Kurugh and Ivav-tyo, woven fabrics do not fade.					

Section C: Socio-economic, historical and cultural impacts of weaving tradition to the people in Ushongo Local Government Area

	SA	A	FA	D	SD
The customers buy their products at home, producers' gate and open market					
Anger, Agbende-a-Kurugh and Ivav-tyo, cloth piece of 2 metres size is bought from N3,000 and above					
The production of the fabrics preserves the cultural heritage of the people.					
Anger, Agbende-a-Kurugh and Ivav-tyo, fabrics serve as cultural identity to the people of Ushongo Local Government Area.					

Section D: The constraints associated with cloth weaving in the area

	SA	A	FA	D	SD
High cost of raw materials					
Lack of funding from government and non-governmental organization					
Lack of more awareness of the products.					
Inadequate knowledge to adopt modern materials and decorated ideas into the weaving system.					
No regulation practise for the selling price of the products					

Section E: How cloth weaving can be developed, improved, encouraged and promoted

	SA	A	FA	D	SD
The cost of production materials should be regulated by the government.					
Provision of loan and credit facilities from government and non-governmental organization.					
The practitioners should create more awareness of the products for more patronage.					
Introduction of more modern materials and decorated ideas will leads to better growth, encouragement and promotion of the products.					
The selling price of *Anger, Agbende-a-Kurugh and Ivav-tyo,* should be regulated by the practitioners.					