SOCIO-CULTURAL AND ECONOMIC IMPACT OF THE "ANGER" WOVEN FABRIC ON KWANDE PEOPLE OF BENUE STATE

BY

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MA/ENV-DES/2718/2009-2010

A THESIS SUBMITTED TO THE SCHOOL OF POSTGADUATE STUDIES, AHMADU BELLO UNIVERSITY ZARIA-NIGERIA

IN PARTIAL FULLFILLMENT OF THE REQUIREMENTS FOR THE AWARD

OF A

MASTER DEGREE IN INDUSTRIAL DESIGN (TEXTILES)

DEPARTMENT OF INDUSTRIAL DESIGN, FACULTY OF ENVIRONMENTAL DESIGN, AHMADU BELLO UNIVERSITY, ZARIA

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AUGUST, 2015

DECLARATION

I declare that the work in this Dissertation is an original work of research done by me in the Department of Industrial Design. To the best of my knowledge, it has not been presented partially or wholly for the award of another degree or diploma at this or in any other institution. Information obtained from published and unpublished works of others has been duly acknowledged in the text and a list of references provided.

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CERTIFICATION

This Dissertation entitled "The study of socio-cultural and economic impact of the "Anger" woven fabric production on Kwande people of Benue State" by Roy Tersen AKUMA meets the regulations governing the award of the Master of Arts Degree in Industrial Design of the Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This work is dedicated to God Almighty, the source of all wisdom and knowledge. Without him it wouldn't have been possible to achieve this feat. To my aged parents, Mr. Akuma Boishu and Mrs. Sarah Ier Akuma who in spite of their age and level of literacy have ensured my education and that of my other siblings.

ACKNOWLEDGEMENT

I acknowledge first of all God Almighty who has provided all the inspiration, provisions and protection during the course of this study. I also greatly appreciate my major supervisor Dr. Ada Patrick Oneh for his patience and fatherly advice in the course of this research. Indeed you have charted the course for the successful completion of this work. I cannot appreciate my minor supervisor and mentor Dr. Dutsenwai Saleh, A. enough. Your role transcends project supervision (in all its ramifications) to that of a compassionate father. You expressed this by literally staying by my sick bed all through the period of my admission in the hospital in the course of my studies; physically lifting me at some points during my illness. My appreciation to Dr.Alakali Cephas, V. and all the staff of the Department of Industrial Design as well as the entire Faculty of Environmental design knows no bond. I can only pray that God Almighty will always be there for you when you need help.

The Federal University of Agriculture, Makurdi (my sponsor) is hereby specially acknowledged for releasing me to undertake postgraduate studies. With a deep sense of acknowledgement I recognize the unparallel role of my mentor and "father" Prof. Igyor, M. A. Dean of the College of Food Technology, University of Agriculture, Makurdi which was clearly manifested during my illness in the course of my studies. Dr. Kembe, E.M. as well as all the staff of the Department of Home Science and Management and the entire College of Food Technology, University of Agriculture, Makurdi, and the Academic Staff Union of Universities (ASUU) UAM branch are here sufficiently acknowledged for the various roles they played during the period in question.

My appreciation goes to Betty Akuma (wife) for all that she has represented during the course of my studies as well as my elder brother Engr. Isaiah Akuma and all my other siblings for all their support (spiritual and temporal). I pray for God's blessing to overshadow you all.

I cannot appreciate you enough my friend and colleague Gbeyonron Francisca for all your unquantifiable support throughout the period of my studies. You are a friend in deed and can only be compared to Ashiko Felix, T and Abatur Suleiyol , C. My friends, Gbashima Henry, Akpoo Jeff, Abon Zack, Iche James Mike, Humbe Grace and Dr. Dada Alyiu have been outstanding in their support and are duly acknowledged. May you never lack good and reliable friends to lean on in your time of need. To my friend and course mate Alheri Hannatu along with Hajia Rakiya Saleh and Olanikpkun Simon Olayinka, it is on record that your contributions to the success of this work are indelible in my mind. May God grant all your heart desires.

I especially acknowledge my pastor, Rev. Mathias Udeh of the World Changers Chapel International Makurdi and his wife pastor Mrs. Lizzy Odeh as were as Pastor Thomas Shikaan, of the Spirit Life Assembly, Makurdi for upholding me spiritually during the period of my studies. Indeed there are many others that deserve acknowledgements here whom time and space will fail me to mention. May the good Lord reward each one of

you. Finally, I am grateful to all the scholars whose works have been used to shape this study.

ABSTRACT

This study, "Socio-cultural and economic impact of the "Anger" woven fabric production on Kwande people of Benue State" is an attempt to assess the level of the socio-cultural and economic implications that the production and utility of the "Anger" woven fabric has on the Kwande people in Benue State of Nigeria. The research is necessitated by the need to identify, examine and document the social, cultural, and economic impact as well as the production materials and equipment and the various trends in the production of the "Anger" woven fabric on the Kwande people of Benue state. Objectives of the study include: to investigate and analyse the existing production equipment and materials of the "Anger" fabric; identify the various trends in the production of the "Anger" fabric; examine the socio-cultural and economic impact of the "Anger" fabric production on Kwande people; identify constraints on production and suggest possible ways of moving the industry forward for greater recognition beyond local boundaries. Appropriate literature of empirical and conceptual nature was reviewed in line with the research topic and objectives. The descriptive research design was adopted using the cross-sectional survey method, a population of 248,642 (entire Kwande population) was used while the sample size was 384 respondents comprising 74 producers, 110 marketers and 174 consumers. The research instruments used were structured questionnaire, interview schedules and observations. Data for the study was analysed using non-statistical methods presented in frequencies and percentages. The findings of the study include: the production of "Anger" fabric has positively impacted on the economic status of the Kwande people and has shown to be a source of sustainable livelihood and income generation; the production and utility of the "Anger" fabric among the Kwande people has impacted immensely on the socio-cultural life of the people; there is a paradigm shift from the use of indigenous (local) raw materials for the production of the "Anger" fabric to the industrial (foreign) raw materials; in spite of the shift from local materials for the production of the "Anger" fabric to the foreign or industrial materials, the Tiv textile industry has maintained its doggedness in preservation of the weaving machinery (the horizontal loom/accessories). Major constraints that militate against the production of the "Anger" fabric were identified among others as: lack of sound capital base and unregulated practice. It has been concluded that, as much as the "Anger" woven fabric production has impacted quite positively on the socio-cultural and economic well being of the Kwande people, some major constraints militate against it. These constraints combine to exalt a lot of strain on the performance of the industry and if not checked can strangulate it in the final analysis. Recommendations for the study included among others: government should provide loan/credit facilities for the practitioners; there should be regulation of the practice of "Anger" fabric production in the Kwande area by establishing associations and unions where rules and regulations are promulgated to safeguard acceptable practice.

TABLE OF CONTENTS

TITLE **PAGE**

Title Page - - - - - - - - - - i

Declaration - - - - - - - - - - ii

Certification - - - - - - - - - - - iii

Dedication- - - - - - - - - - - iv

Acknowledgements - - - - - - - - - -- v

Abstract - - - - - - - - - - - vii

Table of Contents - - - - - - - - - viii

List of Tables- - - - - - - - - - - xiii

List of Figures - - - - - - - - - - xvii

List of Plates - - - - - - - - - - xviii

List of Appendices- - - - - - - - - - xx

List of Abbreviations- - - - - - - - - - xxi

Definition of Terms - - - - - - - - - xxii

CHAPTER ONE

1.0 INTRODUCTION

1.1 Background of the Study - - - - - - - 1

1.2 Statement of the Problem - - - - - - - 4

1.3 Aims/Objectives of the Study - - - - - - - 5

1.4 Research Questions - - - - - - - - 5

1.5 Scope and Delimitation of the Study- - - - - - - 5

1.6 Justification- - - - - - - - - - 6

1.7 Basic Assumptions- - - - - - - - - 7

1.8 Significance of the study - - - - - - - 7

CHAPTER TWO

2.0 REVIEEW OF RELATED LITERATURE

2.1 Introduction- - - - - - - - - - 9

2.2 Weaving :(A conceptual Framework) - - - - - - 9

2.2.1 Types of weaving - - - - - - - - 11

2.3 Historical Developments in Weaving - - - - - - 14

2.3.1 The prehistoric origin of weaving - - - - - - 15

2.3.2 Textile (Weaving) production in Nigeria - - - - - 17

2.3.3 Origins and evolution of textile production among the Tiv - - - 19

2.4 The "Anger" Woven Fabric - - - - - - - 22

2.4.1 Anger-U-Ichengeigbee - - - - - - - - 24

2.4.2 Ityo-Anger - - - - - - - - - 25

2.5 Trends in the Production of the "Anger" Fabric - - - - 28

2.6 Machinery for Production - - - - - - - 30

2.6.1 Types of looms used by the Kwande people - - - - - 30

2.7 Raw Materials for Production - - - - - - - 35

2.7.1 Fibres - - - - - - - - - - 36

2.7.2 Dyes - - - - - - - - - - 37

2.8 Production Processes of the "Anger" - - - - - - 39

2.8.1 Cotton growing/yarn construction - - - - - - 39

2.8.2 Warping the narrow horizontal loom - - - - - - 41

2.8.3 Setting up the horizontal loom - - - - - - 42

2.8.4 Weaving on the arrow band loom - - - - - - 44

2.9 Utility of the "Anger" Woven Fabric - - - - - - 47

2.9.1 Socio-cultural functions of the "Anger" woven fabric - - - 48

2.9.2 Economic functions of the "Anger" woven fabric - - - - 60

CHAPTER THREE

3.0 RESEACH METHODOLOGY

3.1 Introduction - - - - - - - - - 66

3.2 Research Design - - - - - - - - 66

3.3 Area of the Study - - - - - - - - 67

3.3.1 Geographical location of Kwande - - - - - - 68

3.3.2 Occupation - - - - - - - - - 69

3.3.3 Markets - - - - - - - - - - 69

3.3.4 Religion - - - - - - - - - - 70

3.4 Population of the Study - - - - - - - - 70

3.5 Sample and Sampling Techniques - - - - - - 70

3.6 Instruments for Data Collection - - - - - - 71

3.6.1 Validity of the instrument - - - - - - - 72

3.6.2 Pilot study - - - - - - - - - 72

3.7 Administration of the Instrument - - - - - - 73

3.8 Procedure for Data Analysis - - - - - - - 74

CHAPTER FOUR

4.0 DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.1 Introduction - - - - - - - - - - 75

4.2 Description of Study Variables - - - - - - - 76

4.2.1 Producers' responses. - - - - - - - - 76

4.2.2 Marketers' responses- - - - - - - - - 102

4.2.3 Consumers' responses- - -- - - - - - 117

4.3 Answers to Research Questions - - - - - - - 127

4.3.1 Research question 1- - - - - - - - - 127

4.3.2 Research question 2- - - - - - - - - 128

4.3.3 Research question 3- - - - - - - - - 130

4.3.4 Research question 4- - - - - - - - - 136

4.4 Major Findings of the Research- - - - - - - - 140

4.5 Discussion of Findings - - - - - - - - - - 141

CHAPTERB FIVE

5.0 SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary- - - - - - - - - - 144

5.1.1 Summary of research findings - - - - - - - - 144

5.2 Conclusion - - - - - - - - - - 145

5.3 Recommendations - - - - - - - - - - 146

RREFERENCES- - - - - - - - - - 149

APPENDICES- - - - - - - - - - 158

LIST OF TABLES

Table 4.1.1: Distribution of Producers' Responses by Gender- - - - 76

Table 4.1.2: Distribution of Producers' Responses by Age- - - - - 76

Table 4.1.3: Distribution of Producers' Responses by Marital Status- - - 77

Table 4.1.4: Distribution of Producers' Responses by Family Size- - - - 77

Table 4.1.5: Distribution of Producers' Responses by Occupation- - - - 78

Table 4.2.1.6: Distribution of Producers' Responses by Educational Attainment - 79

Table 4.1.7: Distribution of Producers' Responses by Experience- - - - 79

Table 4.1.8: Distribution of Producers' Responses by Location of the Industry - - 80

Table 4.1.9: Distribution of Producers' Responses by the Type of "Anger" Fabric Produced in the Year 2011 - - - - - - - - 81

Table 4.1.10: Distribution of Producers' Responses by the Quantity of Anger-U-Ichengeigbee Produced for the Year 2011-- - - - - 82

Table 4.1.11: Distribution of Producers' Responses by Quantity of Ityo-Anger Produced for the Year2011- - - - - - - - - 82

Table 4.1.12: Distribution of Producers' Responses According to Type of Materials Used- - - - - - - - - - - - 83

Table 4.1.13: Distribution of Producers' Responses According to Source of Materials Used- - - - - - - - - - - - 84

Table 4.1.14: Distribution of Producers' Responses According to Estimated Cost of Materials for the Year 2011- - - - - - - - - 85

Table 4.1.15: Distribution of Producers' Responses According to Production Equipment - 86

Table 4.1.16: Distribution of Producers' Responses According to Source of Equipment - 86

Table 4.1.17: Distribution of Producers' Responses According to Estimated Cost of Equipment- - - - - - - - - - - 87

Table 4.1.18: Distribution of Producers' Responses According to Credit/loan Received- 88

Table 4.1.19: Distribution of Producers Responses by the Amount of Credit/loan Received- - - - - - - - - - 88

Table 4.1.20: Distribution of Producers' Responses by the Type of Labour- - 89

Table 4.1.21: Distribution of Producers' Responses by Estimated Cost of Labour- - 90

Table 4.1.22: Distribution of Producers' Responses by the Quantity of the Anger-U-Ichengeigbee Fabric Produced for the Year 2011- - - - - 91

Table 4.1.23: Distribution of Producers' Responses by the Pieces of the Ityo-Anger Fabric Produced for the Year 2011.- - - - - - - - 92

Table 4.1.24: Distributing of Producers' Responses by Estimated Cost of Production for the year 2011- - - - - - - - - - 93

Table 4.1.25: Distribution of Producers' Responses by the Price per Piece of the Anger-U-Ichengeigbee for the Year 2011- - - - - - - 93

Table 4.1.26: Distribution of Producers' Responses by the Price per Piece of the Ityo-Anger for the Year 2011 - - - - - - - - - - 94

Table 4.1.27: Distribution of Producers' Responses by Total Profit Margin for the Year - 95

Table 4.1.28: Distribution of Producers' Responses by what they do with the Proceeds (Profit)- - - - - - - -- - 96

Table 4.1.29: Distribution of Producers' Responses by Estimated Cost of Items Acquired-98

Table 4.1.30: Distribution of Producers' Responses on Major Constraints Encountered During Production- - - - - - - - - - 100

Table 4.1.31: Distribution of Producers' Responses on Recommendations- - - 101

Table 4.2.1: Distribution of Marketers' Responses by Gender- - - - 102

Table 4.2.2: Distribution of Marketers' Responses by Age- - - - - 102

Table 4.2.3: Distribution of Marketers' Responses by Marital Status- - - 103

Table 4.2.4: Distribution of Marketers' Responses by Their Family Size- - - 103

Table 4.2.5: Distribution of Marketers' Responses by Occupation- - - - 104

Table 4.2.6: Distribution of Marketers' Responses by Their Educational Level- - 105

Table 4.2.7: Distribution of Marketers' Responses by Type of "Anger" Fabric Marketed- 106

Table 4.2.8: Distribution of Marketers' Responses by Their Source of the "Anger-U-Ichengeigbee - - - - - - - - - 106

Table 4.2.9: Distribution of Marketers' Responses by Their source of the Ityo-Anger- 107

Table 4.2.10: Distribution of marketers' responses by the cost per piece of Anger U-Ichenbeigbee at home/producers' gate for the year 2011- - - - - 108

Table 4.2.11: Distribution of Marketers' Responses by the Cost per Piece of Anger-U-Ichenbeigbee at the Open Market for the Year 2011- - - - 109

Table 4.2.12: Distribution of Marketers' Responses by Cost of Buying per Piece of the Ityo-Anger at Home/Producers' Gate for the Year 2011- - - - 110

Table 4.2.13: Distribution of Marketers' Responses by Cost per Piece of Ityo-Anger at the Open Market- - - - - - - - - - - 111

Table 4.2.14: Distribution of Marketers' Responses by Total Cost of Transportation for the Year 2011 - - - - - - - - 112

Table 4.2.15: Distribution of Marketers' Responses by Cost of Selling per Piece of the Anger U-Ichenhbeigbee- - - - - - - - - 113

Table 4.2.16: Distribution of Marketers' Responses by Cost of Selling per Piece of the Ityo-Anger- - - - - - - - - - 114

Table 4.2.17: Distribution Responses of the Marketers by Profit Margin in Year 2011- 115

Table 4.2.18: Distribution of Marketers' Responses by Recommendations- - - 116

Table 4.3.1: Distribution of Consumers' Responses by Source of the "Anger" Fabric- 117

Table 4.3.2: Distribution of Consumers' Responses by Cost per Piece of the

Anger-U-Ichengeigbee at Home/Producers' Gate- - - - - - 118

Table 4.3.3: Distribution of Consumers' Responses by the Cost per Piece of Anger-U-Ichenbeigbee at the Open Market for the Year 2011- - - - 119

Table 4.3.4: Distribution of Consumers' Responses by Cost per Piece of the Ityo-Anger at Home/Producers' Gate for the Year 2011- - - - - 120

Table 4.3.5: Distribution of Consumers' Responses by Cost of Buying per Piece of the Ityo-Anger at the Open Market- - - - - - - - 121

Table 4.3.6: Distribution of Consumers' Responses by Use of the Purchased "Anger" Fabrics- - - - - - - - - - 122

Table 4.3.7: Distribution of Consumers' Responses by the Performance of the "Anger" Fabric- - - - - - - - - - 123

Table 4.3.8: Distributing of Consumers Responses by Colour Fastness Quality of the "Anger" Fabric- - - - - - - - - - 124

Table 4.3.9: Distribution of Consumers Responses by the "Anger" Fabric as a Comfortable Material- - - - - - - - - 125

Table 4.3.10: Distribution of Consumers by Recommendations on How to Move the Industry Further- - - - - - - - - - 126

LIST OF FIGURES

Figure 3.1: Map of Nigeria Showing Benue State- - - - - - 67

Figure 3.2: Map of Benue State Showing Tiv Land- - - - - - 68

Figure 3.3: Map of Tiv Land Showing Kwande Area- - - - - 69

LIST OF PLATES

Plate I: Draped Picture of a Contemporary "Anger" Fabric of the Kwande People- 2

Plate II: Anger-U-Iichenge Igbee - - - - - - - - 25

Plate III: Iyo Anger- - - - - - - - - - 26

Plate IV: A weaver Stitching Narrow Bands of "Anger"- - - - - 26

Plate V: The Narrow Bands of the "Anger" Fabric Stretched out for Piecing Together- 27

Plate VI: Displaying the "Anger" Fabric Among Other Tiv Clothing Types- - 27

Plate VII: The Horizontal Loom Showing the Warp, Heddles, Beater and Shuttle in - 34

Plate VII: A Shuttle (Akusha) with Thread Bobbin - - - - - 34

Plate IX: A Reed Comb Beater (Chife) - - - - - - 35

Plate X: A Group of Weavers in a Working Environment (Adikpo Township) - - 44

Plate XI (a): The Researcher Demonstrating on the Horizontal Loom- - - 45

Plate XI (b): A Young Weaver on the Horizontal Loom- - - - 46

Plate XII: Warp Tensioned on the Drag Stone (Kpande)- - - - - 47

Plate XIII: Typical Dress of a Medicine Man (Ortumbun)- - - - - 50

Plate XIV: The Researcher in a Typical Dress of Shagbaor- - - - - 53

Plate XV: Attires for Cultural Dances - - - - - - - 57

Plate XVI: Attires for Sundry Socio-cultural Functions- - - - - 57

Plate XVII: Family Portrait in "Anger" Atire- - - - - - 58

Plate XVIII: A Priest in “Anger” Top as Part of His Regalia- - - - 58

Plate XIX: Toddler Boy in “Anger” Attire- - - - - -59

Plate XX: Toddler Girl in “Anger” Attire- - - - - - -59

Plate XXI: (a&b): The “Anger” Fabric Among Other Clothing Types on Display in a Textile Shops at Adikpo Townshi- - - - - - - - 65

LIST OF APPENDICES

Appendix I- - - - - - - - - - 158

Appendix II - - - - - - - - - - 163

Appendix III - - - - - - - - - - 171

ABBREVITIONS

AHEA: The American Home Economics Association

BLRW: Better Life for Rural Women

FEAP: Family Economic Advancement Programme

MA: Master of Arts

MAMSER: Mass Mobilization for Self-reliance

NPC: National Population Commission

PhD: Doctor of Philosophy

Vol: Volume

WCI: Women for Change Initiative

DEFINATION OF TERMS

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

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

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: The effect that the socio-cultural and economic utility of the "Anger" woven fabric has on Kwande people of Benue State

Loom: A frame, apparatus or machine operated manually or powered, used for weaving threads into cloth

Reed/Comb 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

Small Scale Industry: A small business in which the work is done by people in their homes.

Socio-cultural: Relating or involving social and cultural factors

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

Taut: To stretch out (warp yarns) tightly on the loom to allow for weaving

Warp yarns: Yarns (threads) arranged lengthwise on the loom, forming the threads 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 horizontal threads of a woven fabric or tapestry

Anger: Black and white (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

Atsar: Bandage-like strips of cloth produced on the narrow band loom

Atumba a ikyondo:Heddles for looping warp yarns in an alternate manner on the loom

Beba: Dye prepared from indigo leaves

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

Daar: Wooden frames configured for stretching warp yarns on the two beamed loom

Derem, Gbev-whaa, Lishi, Tugudu, Godo: Names of selected Tiv traditional cloths.

Igbe: Ailments characterized by constant stooling and lose of weight

Ikpa i abolough: Tiv traditional skin bag utilized for cultural purposes.

Ikpande: Traddles used on the two beamed loom for opening alternate warps, controlled with the feet

Ishaa: Pulley

Ikyondo: Cloth/Fabric

Ikyundu ikyondo: Twenty strip stitched cloth

Majir: Spindle

Mou: Cotton fibres or yarns made from the fibres

Ngo-kem: Mother-in-Law

Or Tumbun: A person who has attained the highest level of knowledge and proficiency in the in a particular field of human endeavour

Pue ikyondo: Ten-striped stitched cloth

Seta-mou: Indigenous (wild) specie of cotton fibres

Shagba-or: A person associated with a scenario of prestige, affluence and abundance

Swaki: A traditional cap made from the anger fabric.

Swem Karagbe: A hill (located in Southern Cameroon) believed by the Tiv to be their ancestral home.

Terkem: Father-in-Law

CHAPTER ONE

I.0 INTRODUCTION

1.1 Background of the Study.

The use of textiles by humankind predates the human society itself. Long before man started to settle down in clusters (hamlets, villages and towns) he had the need of food, clothing and shelter. The clothing need of man has been satisfied over time through a variety of textiles (woven, knitted, felted and so on), from the very crude to the now sophisticated types. The most important of these all is of course, the woven textiles. As reported by Kureave and Audu (2005), woven textiles are not only the earliest types, but also the most important and most commonly used the world over. They are principally used for the purposes of covering nakedness, adornment of the body, identification and so on. Most importantly, woven textiles are found to shape the social, cultural and economic lives of many ethnic groups and societies of the world.

The history of woven textiles like any other craft seems to be lost in time. Ali, (2010) and Ada, (2005) stated that the origin and development of loom weaving in any African society is as old as the society itself, but the exact origin is difficult to establish till today. However, it is evident that most cultures of the world practiced weaving in its crude form until the point that man started choosing flexible materials for warp (ends) of fabrics. This gave birth to the loom in order to hold the warp (ends) taut for weaving. As reported by Held, (1973) in Ali, (2010), the first loom most likely consisted of two slates between which one set of yarn was stretched. Since then, weaving has under gone series of developmental stages up to the hi-tech weaving that we have today. It is worthy of note here that traditional weaving (where our study finds relevance) still thrives side by side with modern weaving.

The Tiv people of Benue State in North Central part of Nigeria have utilized weaving so much so that they have found their cultural identity in one of their traditional fabrics known as the "Anger" (black and white stripped fabric). The Kwande people of Benue State, considered by Gbor, (1978) and Akiga-Sai, (1954) as the cradle of the Tiv and custodians of the Tiv weaving culture have evidently embraced the production and propagation of the "Anger" more than any other group in Tiv land. According to Ingyur, (2010), the history of the adaptation of the craft by the Kwande people is not clear, but it is believed that their ancestors adapted the trade since their departure from Swem Karagbe (the ancestral home of the Tiv), centuries ago. The question of the origin of textile production among the Tiv and by extension the Kwande people is difficult to relate with a satisfactory measure of certainty since literature on early Tiv history is largely silent on this subject matter.



Plate I: Draped Picture of a Contemporary "Anger" Fabric of the Kwande People

Source: The Researcher

Like any other traditional African society, the Tiv (Kwande people) in Benue State have over time depended on Arts and Crafts of various shades for socio-cultural and economic subsistence. Crafts that have featured prominently in shaping the socio-cultural and economic lives of the Kwande People include: pottery, basketry and mat weaving, wood carving, cloth weaving, dyeing and so on. More than any of these crafts, the Kwande people in Benue State of Nigeria have depended on cloth weaving (especially the "Anger" woven fabric) as per the forgoing for centuries. The "Anger" fabric has since been adapted by the Tiv as their cultural symbol. The exact history of the adaptation of the "Anger" by the Tiv as a traditional (cultural) symbol is hazy. However, Ingyur, (2010) insisted that it is as old as the departure from Swem in the Cameroons, centuries ago. Since then, the Tiv and particularly the Kwande people have harnessed the industry for social, cultural and economic advantages. The raw materials for the industry were initially sourced locally among the people and the fabrication of machinery for production as well as the production processes was strictly indigenous. However, with the passage of time, particularly around the 20th century, machine spurn yarns and synthetic threads as well as synthetic dyes mostly of foreign origin became prominent feature in the raw materials for production.

As observed by Hir, (2009), traditional weaving is an important cottage industry among the Tiv speaking people in Benue State. It is one of the enterprises in the state that has been passed from one generation to the other and many of those who engage in the production inherited it as a family business. He further posited that over the years, popular "Anger" designs have made Benue state a notable centre for such fabrics in the country. Most of the Kwande people in Benue state have this industry as their main means of livelihood. However, a good number of them combine the industry with farming and other engagements in government and private sector.

Though much is attached to the production and utilization of the "Anger" fabric by the Tiv and especially the Kwande people, there seems to be a vague appreciation of the same, due to scarcity of documented studies to that end. Commenting on the forgoing, Igirgi, (2007) observed that besides the obvious manifestation in colour and symbolic use for body adornment, not much is known about Tiv textiles. Equally dismissal is the fact that even the base line history is poorly articulated. Details concerning its historical persistence, its economic relevance, and socio-cultural significance have only been vaguely comprehended. As such, most people observe the industry with only a casual and superficial interest.

After viewing the enormous socio-cultural and economic implications of this industry and seen less of the appreciation of its import and essence via documented studies for enhanced development of the people of Kwande people in Benue State and indeed Nigeria, there arise the need to properly investigate and document the socio-cultural and economic values of the "Anger" fabric, using Kwande Local Government as a case study.

1.2 Statement of the Problem

The "Anger" fabric production seems to have immense socio-cultural and economic implications on the Tiv people in general and the Kwande people in particular. This is evident in the number of the social, cultural and economic activities that the fabric is put to use in the area. The Kwande area, clearly indulge in the production and propagation of the "Anger" fabric more than any other group in Tiv land till date. However, as far as the researcher knows, the Kwande area has not been given its place in terms of coordinated studies of the socio-cultural and economic impact of the production and propagation of the "Anger" fabric.

The industry among the Kwande people has not been properly studied with the view to document, enhance and develop it into a modern small scale textile industry with modern equipment, materials, good management skills and marketing techniques for the benefit of Kwande and other people of Nigeria. The problem of this study therefore, is to properly asses and document the social, cultural, and economic impact of the production of the "Anger" woven fabric as it affects the Kwande people of Benue state.

1.3 Aim and Objectives of the Study

The study aimed at the examination of the production materials and processes of the "Anger" fabric production as well as its socio-cultural and economic impact on the Kwande people of Benue state.

The specific objectives of the study include to:

I. Investigate and analyse the existing production equipment and materials of the "Anger" fabric.

II. Identify various trends in the production of the "Anger" fabric.

III. Examine the socio-cultural and economic impact of the "Anger" fabric production and utility on the Kwande people.

IV. Identify constraints on production and suggest possible ways of moving the industry forward for greater recognition beyond local boundaries.

1.4 Research Questions

I. What are the existing production equipment and materials of the "Anger" fabric?

II. What are the various trends in the production of the "Anger" fabric?

III. What is the socio-cultural and economic impact of the "Anger" fabric production and utility on Kwande people?

IV. What are the constraints on production and possible ways of moving the industry forward for greater recognition beyond local boundaries?

1.5 Scope of the Study

The study is centred on the production and utilization of the "Anger" woven fabric among the Kwande people of Benue state. It is equally extended to the assessment of the contributions that the craft has made to the Kwande people of Benue state on the socio-cultural and economic fronts, with the view to enhancing improved and steady development of the industry in the study area and beyond.

The study has been confined to Kwande local government area, due to the prominent position that it occupies in the Tiv indigenous textile industry. Though not the only area that is noted for the production of the Tiv indigenous textiles, Kwande local government area seems to be in the forefront of the practice of the art. It has also formed one of the major centres for the marketing and utilization of the Tiv indigenous textiles, especially the "Anger" woven fabric. Consequently, socio-cultural and economic considerations of the "Anger" woven fabric can conveniently find full expression within the confines of Kwande local government area.

1.6 Justification

Traditional weaving is an important cottage industry among several ethnic groups in Nigeria as it has been found to satisfy not just the clothing needs of the people but has played a central role in shaping their socio-cultural and economic lives. Among the Kwande people of Benue state, the industry has been thriving for decades with the production of the "Anger" fabric (which is the symbol of Tiv cultural identity) forming the rallying point of the industry (Hir, 2009).

Though much is attached to the production and utility of the "Anger" fabric among the Kwande people of Benue state as per the foregoing, there seems to be a vague appreciation of the same due to scarcity of documented studies. Besides the obvious manifestation in colour and symbolic use for body adornment, not much is known about Tiv textiles (especially "Anger" fabric production as practiced among the Kwande people). Details of its historical persistence, its economic relevance and socio-cultural significance have only been vaguely comprehended. The need to properly study and document the socio-cultural and economic implications of the "Anger" woven fabric production on the Kwande people of Benue state for the appreciation of its import and essence for enhanced production justifies the study.

1.7 Basic Assumptions

This research is anchored on the following assumptions:

1. The "Anger" fabric production and utility has immense socio-cultural and Economic benefits to the Kwande people of Benue state.
2. The weaving materials and equipment employed for production are modern and of high quality.
3. The quality of products is consistent with traditional standards.
4. There are certain constraints that militate against enhanced production of the "Anger" fabric among the Kwande people.

1.8 Significance of the Study

The significance of this study cuts across technological, economic, social-cultural, and educational frontiers. Technologically, if implemented, findings of this study will ensure greater variety and diversity in the design and fabrication of machinery as well as

related inputs, thus influencing the overall character of the technological capacity of Kwande, Benue and indeed Nigeria.

On the economic front, its findings will better position the practitioners of the industry (Kwande people) for more productive ventures as well as providing the necessary directions for the patrons of the industry. This will ensure efficiency and self reliance for the practitioners and product satisfaction to the patrons of the industry. Furthermore, since Nigerian governments over time have consistently shown a keen interest in skill acquisition and self reliance to better the life of her citizens as expressed by Dutsenwai, (2010) and seen in programmes like Mass Mobilization for Self-reliance (MAMSER), Better Life for Rural Women (BLRW), Family Economic Advancement Programme (FEAP), and more recently Women For Change Initiative (WCI), the inherent qualities of self reliance, creativity and skill acquisition that are integral parts of the study will in agreement with all these programmes make it more significant.

Again, the wind of cultural re-awakening that is blowing across Tiv land and the rest of Nigeria, which has led to the invocation of several previously forgotten cultural practices (especially practices relating to the use of indigenous textiles) will find the work most instructive.

Educationally, the study will have immense contribution to knowledge on both formal and informal fronts. Its findings will form the bedrock for further researches on the subject matter. Also, since the elements of cultural revival, skill acquisition through indigenous entrepreneurship and self reliance are central to the Government of Nigeria, the findings of the study can be utilized by the academia to formulate guidelines for the government to follow in pursuit of the realization of such goals.

CHAPTER TWO

2.0 REVIEW OF RELATED LITERATURE

2.1 Introduction:

This chapter deals with review of literature that is relevant to the study of socio-cultural and economic impact of the "Anger" woven fabric in general and on the Kwande people in particular. The review also covers the general history of weaving as well as the weaving apparatus, raw materials and production processes of the "Anger" woven fabric of the Kwande people of Benue state.

For convenience and enhanced understanding of the study, the review specifically focused on the following subheadings: Weaving: A Conceptual Frame Work; Historical Developments in Weaving; The "Anger" Woven Fabric; Trends in the Production of the "Anger" Woven Fabric among the Kwande; Weaving Apparatus; Raw Materials for the Production of "Anger" Fabric; Production Processes of the "Anger" Fabric and Utility (Functions) of the "Anger" Woven Fabric.

2.2 Weaving: (A conceptual Framework)

Clothing forms one of the most important and fundamental needs of man and is rated next only to food in the hierarchy of human needs. Igirgi,(2007) agreed that this factor is so important to man and his existence that even in the divine order, it is rated next only to food, i.e. food, clothing and shelter. By extension, the clothing needs of man have been satisfied over time through a variety of fabrics (cloths) ranging from woven to knitted fabrics, crocheted to braided fabrics, bonded to felted fabrics and so on. Again Kureave and Audu, (2005) and Lamb and Holmes, (1980) all insisted that weaving is the most important and commonly used textiles production method the world over.

Consequently, the concept of weaving, which forms the bedrock of this study is worth prying deeply into, in order to establish a framework upon which the study could be built.

What is weaving?

Weaving is derived from the term weave, which means to generally pull together component and parts to form a whole. The Encarta Dictionary defines weave as to spin something such as a spider's web; to construct something such as a story by combining separate parts; to introduce separate parts into something larger; or to make something by interlacing stripes or strands of any material. Based on the forgoing therefore, the term weave and can be said to be the process of achieving a weave. There is a Plethora of applications of weaving as a word, ranging from fabric construction 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.

Hollen, Saddler and Langford, (1979), Kureave and Audu, (2005), Bnjoko, (2000), and Anyakoha and Eluwa (2008) together viewed weaving as the process of interlacing two or more set 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) further stated 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) contested that it must not be so. According to her, 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, 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 noting that most of the fabrics that are used by mankind are constructed via weaving.

2.2.1 Types of weaving

Records have it that weaving consist of many types. Examples of weaving include; plain weave satin weave, twill weave, lace etc. For the sake of the study however, plain weave, twill weave and satin weaves will be considered. These three are the basic types of weave and are also the types most commonly used (Hollen, Saddler and Langford, 1979). However, much emphasis will deliberately be on plain weave owning to its relevance to the study.

a. Plain weave

According to Anyakoha and Eluwa, (2008), Hollen, Saddler and Langford, (1979), plain weave is the simplest 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.

Hollen, Saddler and Langford, (1979) reported 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 unless printed or given any surface treatment. This quality makes plain weave fabrics more suitable for printing, embossing and glazing. 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 plain weave are: Crepe, Taffeta, Shantung, Organdie 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, Poplin, Faille, Bengaline, Grosgrain, Ottoman etc.

- Basket weave:

  Hollen, Saddler and Langford, (1979) viewed basket weave as weaves made with two or more warp yarns used as one, and with two or more fillings placed in the same shed. The most common basket weaves according to them are: 2x2 and 4x4. Other combinations include 2x1, 2x3, and so on. Characteristically, basket weaves are flexible and wrinkle resistant because they have few interlacing per square inch. Examples include: Monks cloth, Hopsacking, Basket weave coating etc.

b. Twill weaves

According to 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) are more elaborate and explicit in their definition or explanation 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. This position is corroborated by Joseph, (1980) and Lyle, (1976) who both looked at twill as a technique characterized by a diagonal line (twill) on the face and often the back, of the fabric.

Hollen, Saddler and Langford, (1979) indicated that twill variations are in the number of harnesses used. The simplest twill requires three harnesses. The more complex may have as many as (18) picks inserted before repeating and are woven on a loom with a bobby attachment. They include; (a) Even sided Twills (b) Warp Faced Twills

c. 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. She 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 a variation that has weft yarns floating on the surface and it is called sateen. Filament fibres are generally used for satins, while staple yarns (mostly cotton) are more common in sateen.

Hollen, Saddler and Lngford,(1979) posited 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-faced satin and the filling count is high. Note should be taken that the foregoing does not in any way foreclose on weaving. Rather, it is only found relevant to the study. There exist many other weaving types like: Crepe, Jacquard, Laces and so on and so forth, which are also very important in their own rites.

2.3. Historical Developments in Weaving

As reported by Kureave and Audu (2005), Igirgi (2007) and a host of other authorities, the word textiles is derived from a Latin word 'Texere' (textilis) which literally means to weave. This according to them 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 ambiguity.

The history of weaving or textiles as the case may be is quite important to the extent that it has been clearly understood that its production came about as a result of the attainment of a particular level of technology. This provided the necessary structures that aided its development into a full-flagged industry with various ramifications. Since human existence has become entwined with textiles and its technology, its history is worth the while for enhanced understanding, production and utilization.

As much as weaving is so central to the very existence of man and indeed the society itself, its history still remains hazy. Ada, (2005), and Ali, (2010) all agreed 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 practiced weaving in its crude form until the point that man

started choosing flexible materials for warp ends. Wylly, (2001) also reported 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 her, 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 lee way into their history.

As Wylly, (2001) delved deeper into the recesses of history, she 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 food clothing and shelter. Most likely this came about as people observed spider webs, bird's nests, beaver's dams, etc. According to her, basket making and weaving were the first crafts developed by man. Once primitive people learned how to weave structure, the possibilities became endless.

2.3.1 The prehistoric origin of weaving

According to Igirgi, (2007), weaving of fabrics evolved from basketry and mat making. The earliest evidence of both weaving and basketry comes from the Neolithic cultures about 5000 BC although there are indications of the existence of yet more primitive techniques from which these may have derived. Early example of basketry/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 or transformation. He also indicated 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 is 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 3000 BC). This ensured the spinning of longer lengths of yarns. Barber, (1994) opined on the early development of textiles that, women must have invented textiles because they primarily worked with food and clothing. He seems to assume that textile production necessarily had to be developed around a home base by a more domestic segment of the population. The reasons for this assumption according to his 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 his claims.

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 him was the horizontal ground loom and was in use in pre-dynastic Egypt around 3000BC. The vertical framed loom with two beams appeared in Egypt around 1400BC. These are all evidenced in use from pictorial representations in Egyptian tombs. Wylly (2001) agreed with this position, according to her, since fabric remnants are difficult to find, some historians use other source as guide in piecing together our textile heritage. One valued artefact is the funerary model of a weaver’s

workshop, which was found in an Egyptian tomb. The model, she 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 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 18th and 19th century, 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 functions 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 Textile (weaving) production in Nigeria

Lamb and Holmes, (1980) reported that:

> *During the last hundred years, African arts have exercised the most profound influence on the evolution of modern art everywhere…It is an odd fact, however, that until very recently one area of indigenous African genius was more or less ignored. We refer to the field of textiles… of late a number of European Museum, including the museum of Mankind in London have put on displays devoted to African textiles; and from these it is clear that in both craftsmanship and design, the weavers of Nigeria, men and women, are among the most skilled in all the continent.*

Although, weaving occupies an important position in the history of textiles in Nigeria as exemplified by Lamb and Holmes, (1978) and supported by Igirgi, (2007), the history of its origin remains generally absurd. Cloth weaving or the production of textiles appears to have been practiced in Nigeria for a long period of time, probably since the ancient time, although no one can say for certain when the practice began. The passion for production of beautiful textiles is actually one of Nigeria's most important technical activities. It is as a result of many centuries of development, investment of time, energy, enterprise, ingenuity and capital that this has been made possible. This position on the accretion process of development of textile technology is so instructive. It means that new technologies were often embraced and employed alongside older ones. Very seldom were older technologies discarded altogether and this has actually been the strength of the industry over the years.

According to Andah, (1992), archaeological findings have proved that fibres other than cotton were employed for weaving around C700 to C.1050 AD. These fibres include raffia, bast and black bark. A good number of weaving cultures employed the use of such fibres around these times. These cultures include among others: the Boki, Ekajuk; Mbube; Bekwarra; the Igbo; Tiv; Benin and parts of Northern Nigeria. The use of bark fibres persisted in Nigeria until the introduction of the cotton fibres more than 1000 years ago, especially after the contact with Europeans. Since the introduction of cotton fibres it has become the most important fibre in use. By the 14th century according to archaeological evidence, weaving had reached an advanced technical stage in Nigeria. To Lamb and Holmes, (1980), the Tribal weaving zones in Nigeria include: the Angas; Nupe; Eloi and Gobari; Chadic group; Kanuri; Fal;, Waja; Kilba; Bata; Margal; Nzagi; Hausa; Yoruba; Tiv; Jukum; Mumuye; Bumu and Aworo. The position of Lamb and Holmes on the Nigeria tribal weaving zones has been however put to question by their

critics as an important weaving culture like the Ebira has not been reflected in their reckonings. It is worthy of note here that the Nigerian weaving communities have fully utilized textiles weaving for socio-cultural and economic considerations since the advent of the practice and still does as is confirmed by Igirgi, (2007).

2.3.3 Origins and evolution of textile production among the Tiv

Information on Tiv textile production like any other history of the Tiv exists in two main forms: The oral tradition and Written accounts. The oral form of information on textile production consists largely of testimonies given by current practitioners and other informants who possess some knowledge of the history and developments of the industry. The oral position generally indicates the knowledge of textile production and utilization among the Tiv as early as the beginnings of the peoples remembered history. Key points concerning the origins of evolutionary stages and metamorphosis of the industry and possible sources of influence are also contained in these oral traditions. It is important to note here that most of the oral accounts used for this study were obtained from Kwande in South Eastern Tiv land, which has been considered historically and archaeologically as the cradle of the Tiv and the custodians of the Tiv weaving culture (Gbor, 1978). Addressing the issues of origins of textile production among the Tiv becomes a difficult task, more especially as literature which is the second and most reliable form of information (on Tiv textile industry) is very scanty as compared to literature on the textile traditions of other Nigerian groups like the Hausa, Yoruba and Ebira.

Akiga-Sai, (1965) is the earliest written insider account of Tiv history and life ways and it attests to the fact of the production and utilization of cloth by the Tiv right from their days at Swem. Like Akiga-Sai, (1965), other Tiv scholars including Makar, (1994),

Gbor, (1978) and Dzeremo, (1990) have contributed invaluably to the literature on Tiv history, culture, economy, arts and crafts and religion but have not seriously expounded on the aspect of Tiv textile. The foregoing has created a scenario of heavy reliance on oral traditions with its attendant limitations and sometimes contradictions which often time put their reliability to question.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).

It is really difficult to pin down the exact point of textile production and by extension, utilization by the Tiv. The question of acquisition of the knowhow of cloth production is also another illusion. The best clue so far is the averment by Akiga-Sai, (1965) that the Tiv made and used their cloths since their days at *Swem* before their descent and spread over the middle 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 the 17th century AD, it can be suggest that by around the 17th century AD the Tiv were making and using their cloth. The foregoing however is actually very far from indicating the origin of cloth production and usage among the Tiv. It can only be inferred that the Tiv knew and practiced textile production before the 17th century AD. Chances are that textile technology was developed among the Tiv long before the 17th century AD.

Though it is difficult to establish the origin of the textile industry among the Tiv, corroborative nature of various oral narrations suggests that the earliest cloths produced by the Tiv were made from bark of trees or other plants. This did not require any technical skills of weaving or interlacing. According to Ingyur, (2010), the first cloth type produced by the Tiv from tree bark was the *Nyagba.* He posited that *Nyagba* was a non-woven cloth-like material obtained from the bark of bast or certain local trees. The

trees used commonly were *vambe* (ceiba pentandra), *kumenduur* (chlorophora excela), *Nimbiligh* (Lannea schimpheri), *Akinde Atsewe* (ficus thoningii), *Mua* (ficus sycomorus) and *Tur* (ficus capsicum). All these tree types have barks that are fibrous and continuous, making it possible for the barks to be peeled in sheets.

Production of clothing types like the *Nyagba, Ibya* and *Icha* was done using tree bark and other bast fibres. Ingyur, (2010) reported that advancement in textile production among the Tiv continued on this note for a long time. However, with the discovery of the 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 *Tsarlkyondo.* It was produced on the narrow band (vertical two-beamed) loom, which is generally used for the production of Tiv clothing types to date, Kwande inclusive. A narrow band of cloth probably not more than 15cm wide, this clothing type was used to cover the pubic area and the buttocks.

Closely followed by the *Tsar-Ikyondo* was the *Bendeh*, a small piece of cloth configured with three arms. This was worn with the first two arm tied around the waist and knotted at the back while the third arm was passed in front of the public area, between the legs, to be joined with the other arms at the back. By its configuration, which involved needle work, the production of the *Bendeh* can be seen as the beginning of complexities in Tiv textile technology. It should be noted that the act of weaving on looms was the technological turning point in textile development in Tiv land and it actually launched the textile industry on the path of 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 clothing type like

Tugud, Godo, Ishundan, Agbende-a-Kurugh, "Anger", *Gbev-war, Mule-u-Tiv* and *Swem Karagbe* are produced in large quantities. Both the vertical and the horizontal looms are utilized in cloth production in Tiv land. Innovations in textile production in Tiv land include the use of readymade (industrial) yarns instead of the locally spun yarns and the use of imported dye stuff instead of the locally produced dyes.

2.4 The "Anger" Woven Fabric

"Anger" fabric 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 and most significant woven fabric of the Tiv. Hence it's adaptation as the cultural symbol of the Tiv (Tyorumun, 2008). Bohannan, (1968), Akiga-Sai, (1969) and Atagher, (2006) also identifed the "Anger" as one of the most important legal tender in Tiv land before the introduction of money economy. Thus, the importance of the "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.

There is no known recorded account on reasons for the patterns of the "Anger" to the writer, but various oral traditions have divergent positions which seem to conflict with each other. According to Ingyur (2010), 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, only to the strength of the Tiger and hence the adaptation of the stripe patterns on the "Anger" fabric. Ikpa, (2010) on the other hand posited that the striped pattern is derived from the body of the Zebra. He disagreed with the notion in some quarters that the black and white colours of the "Anger" fabric are symbolic. According to him, the colours are chosen for the mere

beauty that the combination portends. The issue of the striped patterns of the "Anger" fabric from logical thinking, archaeological and anthropological activities on the Tiv, cannot be said to be of any particular significance.

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 beginning of the 17th century AD. It was around this time that the Tiv were producing their early clothing proto types like the *Nyagba, Benteh, Fiesegh-Ki-Bar* and *Tugudu*. The "Anger" fabric was actually a later invention. All these clothing prototypes usually came in the natural colour of the fibres used in their production. The introduction of cloth dyeing following the discovery of the indigo plant by the Tiv gave rise to designed patterns on Tiv clothtypes, notably the "Anger", *Ivav-Tyo, Godo* and *Gbev-Whar*. At this time, the only colour that was available was the indigo (blue/black). In order to achieve some level of design on fabrics (for beautification), the indigo dyed yarns could only be manipulated with the existing natural white cotton yarns in the warp or weft directions as the case may be. The weaver was therefore left with no choice but to use these (available) colours.

Since there is no concrete documented evidence or explanation of the significance of the striped pattern of the "Anger" fabric, the writer is of the opinion that the patterns on the "Anger" fabric could have been as a result of aesthetic considerations rather than any cultural symbolism or significance. The "Anger" cloth has either black or dark blue background with white stripes. Diogu, (1989) stated that there are two noticeable variations of the "Anger", notably: the Anger-U-Ichengeigbe and Ityo-Anger (Shandezaan).

2.4.1 Anger-U-Ichengeigbee

The Anger-U-Ichengeigbee is considered the most popular and traditionally accepted pattern for the "Anger" cloth. Oral accounts by Abee, (2010) suggested that this consideration is born out of the fact that it was the original version of the "Anger" fabric. It becomes very difficult to ascertain the importance of one type of "Anger" over the other based only on the consideration of originality, because subsequent products are always considered as better products since they are always improvements on the original. Their value in terms of both performance (utility) and aesthetics is bound to surpass the original. The explanation of the originality of the Anger-U-Ichengeigbee being the most important variation for the "Anger" premised on the above is therefore not very convincing. In any case, it is considered as such by the Tiv.

The white stripes on the Anger-U-Ichengeigbee are usually narrower than the black stripes. This variation in width of the stripes marks one of the unique aspects of this type of "Anger". Diogu (1989) suggested that during the warping of the Anger-U-Ichengeigbee, six single yarns are combined to form one warp yarn while three single yarns are combined together to form one weft yarn. During weaving, the weft yarns are beaten firmly to each other. This arrangement and process of weaving ensures that the weft yarns are completely hidden by the warp, ensuring the solidity of the black and white pattern.

It is worthy of note here that, the warp yarns used for the production of the "Anger" fabric are a combination of black and white colours while the weft yarns are only white. Woven on the narrow band horizontal loom, the size of each band (tsar) of cloth is about 12 (twelve) centimetres in width, and about seven feet (210cm) long. The bands are sewn together to form a complete "Anger" cloth. The number of bands (atsar) sewn

together determine the size of the cloth. Thus, reference is made to number of bands as the size e.g. “Anger” of 12 or 14 bands (*Atsar Pue kar Ahar* or *Pue Kar Anyiin*) as the case may be.

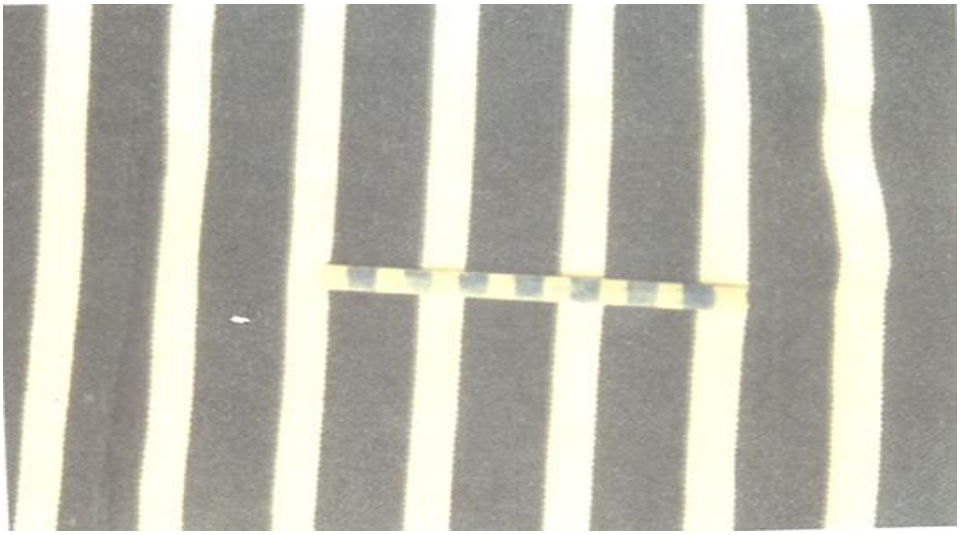


Plate II: Anger-U- Ichenge Igbee

Source: Igirgi, (2007), P. 194

2.4.2 Ityo-Anger

The Ityo-Anger shares a lot of similarities in outlook and material composition with the Anger-U-Ichengeigbee except that unlike the Anger-U-Ichengeigbee, equal sizes of warp and weft yarns are used for the production of Ityo-Anger. As a result, the solidity of black and white pattern that is characteristic of the Anger-U-Ichengeigbee is lacking. Instead, the colour of the weft yarns (white) appears on the black background, thus, affecting the solidity of the black stripes.

The bands of cloth (*Atsar-a-ikondo*) measuring about 12cm are sewn together edge to edge to produce the “Anger” wrapper or a complete “Anger” cloth. The “Anger” wrapper for women usually measure eight bands (*Atsar Anieni*). The full Anger cloth that is used for masculine cultural activities measures between twelve and fourteen bands.

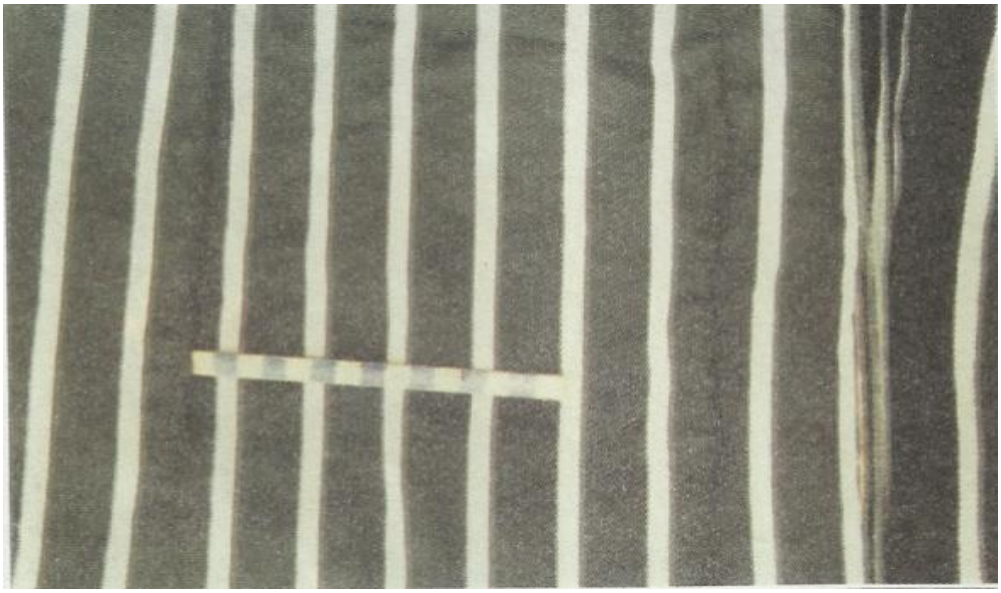


Plate III: Iyo Anger

Source: Igirgi, (2007), P.200



Plate IV: A Weaver Stitching the Narrow Bands of "Anger"

Source: Igirgi, (2007), P, 131



Plate V: The Narrow Bands of the "Anger" Fabric Stretched out for Piecing (stitching) Together.

Source: Researcher, (2012).



Plate VI: Displaying the "Anger" Fabric among Other Tiv Clothing Types

Source: Researcher, (2012).

2.5 Trends in the Production of the "Anger" Fabric

The production and utilization of cloth (of various types) by the Kwande people and indeed the Tiv of the middle Benue valley span as far back as their days at Swem Karagbe. The "Anger" woven fabric, though not one of the first clothing types of the Tiv, but by far the most typical and culturally important cloth type of the Tiv as attested to by Atagher, (2006) also has it's root's in the recesses of Tiv history. Since it has been in production over several decades, it cannot be devoid of major developments which impacts both negatively and positively on its production and utilization. Like any other original clothing type of the Tiv, the "Anger" woven fabrics were initially made mainly from local (hand spun) cotton yarns which gave the fabrics a unique thick texture.

The application of colour was also achieved through the use of dye derived from locally (naturally) occurring substances (mainly, the indigo). The raw materials (cotton fibres) used in the production of the "Anger" fabric were also locally sourced and processed. All these factors put together gave the "Anger" fabric the unfettered uniqueness it enjoyed. The original type of the "Anger" that was produced is referred to as the Anger-U-Ichengeigbee and followed by the Ityo-Anger.

However, due to a number of factors ranging from advancement in industrial technology, foreign and other influences, the "Anger" fabric can be seen to be progressively loosing it's originality in both material and structural configurations. According to Igirgi, (2007), advances in industrial technology have resulted into easy availability of factory spun yarns of both natural and synthetic sources. 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 led to a relegating impact on the original sources of input, especially because these new raw materials do

not have the same unique qualities with those produced by the Tiv in the past. The tedious nature of procurement and processing of the raw materials (like local cultivation and processing of the cotton fibres into yarns) did not help matters here, as there is an expected drift to and even actual preference and reliance on the non-traditional raw materials. As a result, most of the yarns that are utilized today for the production of the "Anger" fabric are of industrial base.

Curiously too, the abundance of synthetic dyes has permitted an almost limitless application and combination of colours on fabrics. This scenario has led to an almost decadent situation in Tiv textile production where the application of such colours and patterns are not only untraditional but also sometimes reflect situations of wild artistic adventures. Recently for instance, a replica of the "Anger" fabric is printed in modern textiles factories for church women organizations and performing troupes, especially among the Tiv in Benue State of Nigeria. In actual sense, the above has no bearing what so ever on the industry in Kwande (the study area). However, it is one of the major developments in the production of the "Anger" fabric that has actually dealt a great blow to its originality and survival. It should be noted that large whole-piece cloths are not quite characteristic of traditional textile industries of the Nigeria area. Even famous traditional textiles of the Yoruba, Bini, Igbira and Nupe are more renowned for narrow band weaving, rather than weaving of large whole cloths.

Cumulatively therefore, these developments (even though they encourage mass production) have led to a progressive loss of originality, not just of the "Anger fabric, but generally of Tiv textile products. Consequently, much of the textiles produced, especially the "Anger" fabric no longer conforms to the quality and standard they once enjoyed. For example, the original "Anger" fabric has two variations: Anger U-Ichengeigbee and Ityo-"Anger". On the contrary the recent types produced are neither

here nor there, thus making a caricature of the products. The foregoing is blamed on the unrestricted admittance and non-regulation of practice, which have made monitoring and quality control impossible.

2.6 Machinery for Production

Ada, (2006) viewed machinery as a set of tool or a device used for a specific purpose; the system or structure in which a process occurs or an organization functions. It could also be a system of organs that work together to perform a function. The foregoing suggests a set of component parts of a whole that must work complementarily with and inter-dependently on each other to certain ends. Thus, for a machine to be functional, each component part must be actively involved. With the foregoing in mind, weaving apparatus as production machinery therefore can be seen to connote a structure or machinery with or onto which weaving can be carried out.

Since its invention many centuries ago, the loom has functioned as an apparatus for weaving. A loom therefore, can be said to be any structure or machinery on to which weaving is done. Igirgi, (2007) defined the loom in a very short but clear term as a device used to weave cloth. He further stated that, the basic purpose of any loom is to hold the warp threads under tension to facilitate the interweaving with the weft threads. Looms may vary in shape and structure, but the basic function they perform is the same. Since there is an arsenal of loom types that are in existence and time and space cannot support an in-depth analysis of all the various types as far as this study is concerned, only two types of looms that are considered relevant to the study will be studied.

2.6.1 Types of looms used by the Kwande people

The history of the invention or adaptation of the loom by the Tiv and in effect, the Kwande-people of Benue State is not clear. However, available empirical studies

suggest that the Tiv probably acquired the knowledge and practice of the use of the loom for centuries, and could have perfected the use of the apparatus long before the 20th century AD. The studies further suggest two types of manual looms that have been in use ever since, which include: the vertical loom, and the narrow band horizontal loom. These are similar to the types found in other parts of the world and Nigeria particularly (Igirgi, 2007). It is important to observe here that, though Igirgi's work is detailed and indeed very instructive to this study, he contradicts sharply on the loom types with almost all the authorities cited in this work. Whereas the description by the other authors point to the vertical loom, his descriptions point to the horizontal and vice versa. Consequently, the researcher has decided to adopt the popular positions as expressed by majority of the cited authorities.

1. The vertical loom

Many scholars and authors including Lamb and Holmes, (1980), Ali, (1986) and Ada, (2006) have discussed the vertical loom in almost the same vein as is operated traditionally among the weaving cultures of Nigeria. According to Ali, (1986), a vertical loom is a rectangular wooden frame either leaned 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, she stated that this type of loom is rectangular in nature with two horizontal cross beams, one at the upper and one at the base of the frame respectively.

As the name suggest, two bars (carefully fashioned wood) which form the main structure of the loom are aligned vertical and joined or fastened together with the cross beams. Lamb and Holmes, (1980) also attested that the cross beams (horizontal) that serve as holders for the warp yarns are made either of ribs of raffia palm or carefully

fashioned wood that are round and smooth. According to them the smooth surface of the cross beams is very ideal for laying of the warp. In addition, lengths of twine or rope is required for tying or lashing the horizontal beams to their respective vertical bar positions.

Ada, (2006) identified other accessories of the vertical loom to include: two sword like cross sticks, the temple, sword like beater, long flat shuttle, hecking sticks and twine or yarns. Diougu, (1989) and Abee, (2010) avered that this type of loom is the oldest type used by the Tiv (Kwande people) of Benue State. In their averment they identified clothing types like *Ashisha Achika, Bende, Chado* and *Gbagir* to mention a few, as those produced on this type of loom. Diougu, (1989) further listed the loom accessories to include:

a. A loom frame made of two wooden poles (bars)
b. Two wooden poles of about six centimetres in diameter which serve as warping frames.
c. Two flat sticks which serve as the heddle and shed sticks.
d. Two smooth and round sticks of about ninety centimetres long which serve as loom bars.
e. Some heavy cords for lashing the loom bars to the frame.
f. Several meters of fine cord for making the heddles.
g. Yarns
h. Shuttle
i. The beater

The “Anger” fabric, which is one of the narrow band clothing types, is hardly produced on this type of loom. Consequently, the production procedure of the vertical loom will not be reviewed in this study.

2. The narrow band horizontal loom

According to Ada, (2006), the description of the horizontal loom is similar to almost all traditional horizontal looms commonly found with many communities in Nigeria. He viewed a horizontal loom as the loom with basic shape of the narrow band structure that varies only in relatively minor details from one ethnic group to the other, mainly in the size of their reed; construction materials and type of clothe woven on them.

As earlier mentioned, the time of invention or introduction of the narrow band horizontal loom, like the vertical loom among the Kwande and indeed the Tiv people of Benue State could not be adequately ascertained at the time of the study. However, reconstructions based on historical accounts indicate that these types of looms were made of rectangular wooden frame work (*daar*) which supported the reed and two heddles (*atunba – a-Ikondo*). Other components included two treadles (*Ikpande*) controlled with the feet, a beater (*chife)* and a bobbin shuttle (akusha). Diougu, (1989) and Dzurgba, (2007) revealed that the narrow band horizontal loom is at the present the most popular loom type used by the Tiv people. This loom type was introduced to Tiv land by the Hausa and is used for the production of all narrow band clothing types, especially the "Anger" fabric. There are two variations of the horizontal loom among the Tiv. One variation has *Ishaa* (pulley) while the other variation has *Monsegh* which is a rolling mechanism which enables the cord holding the harness to roll freely back and forth.

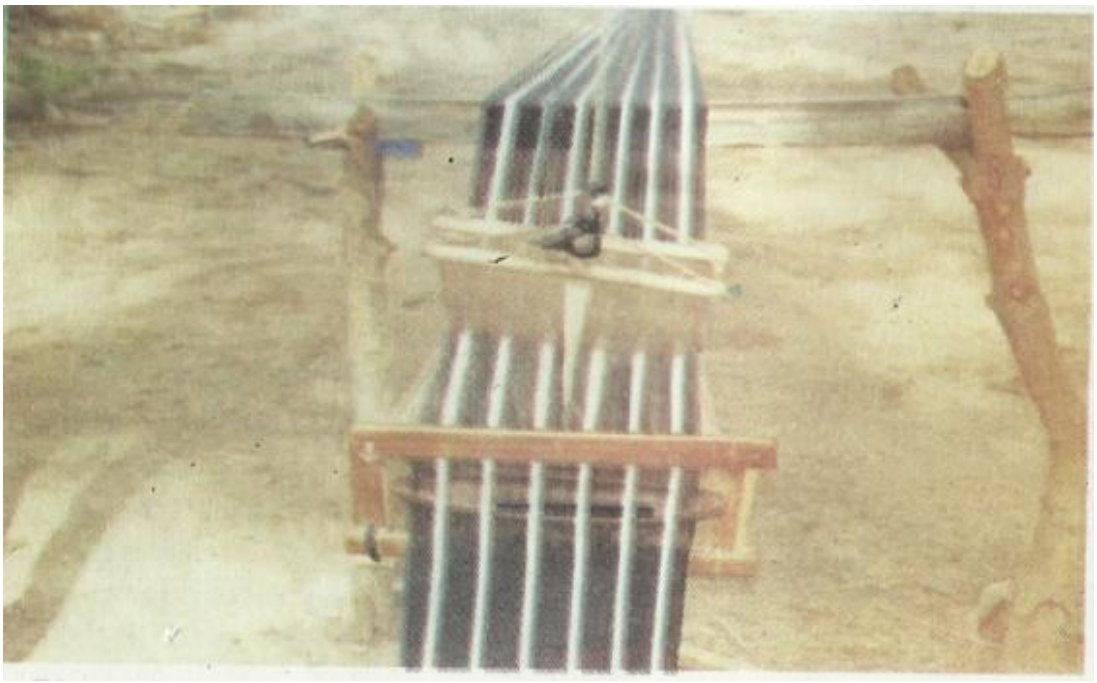


Plate VII: Horizontal Loom Showing the Warp, Heddles, Beater and Shuttle in Place

Source: Igirgi (2007)

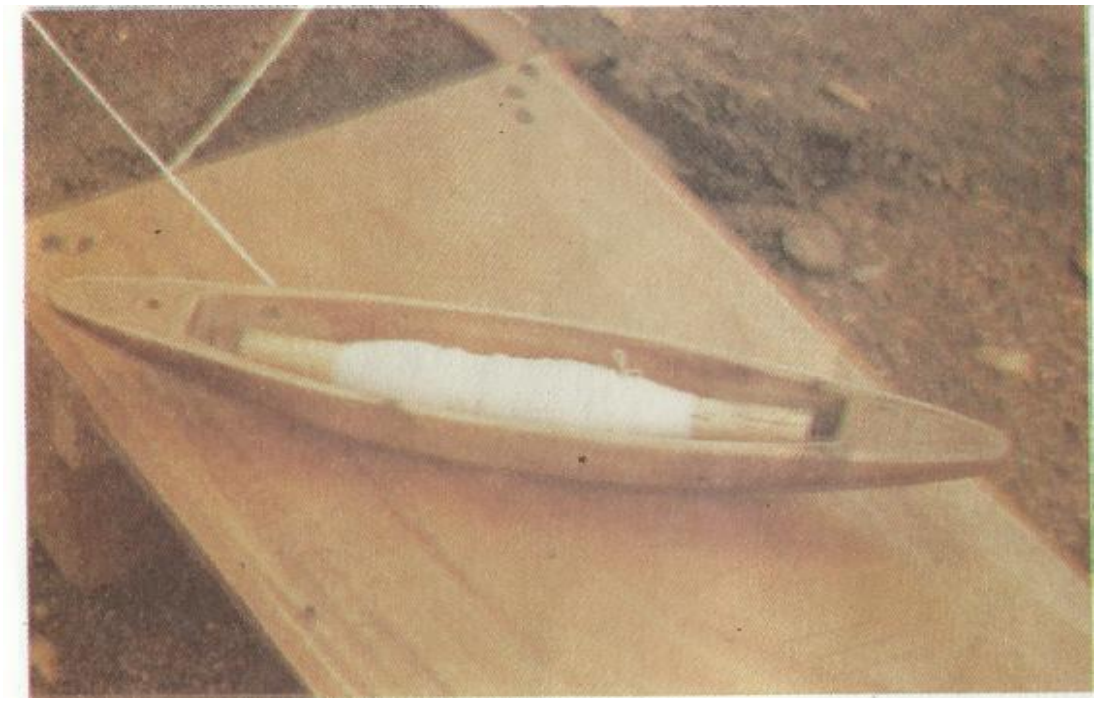


Plate VIII: A shuttle (Akusha) with Thread Bobbin

Source: Igirgi, (2007), P.127

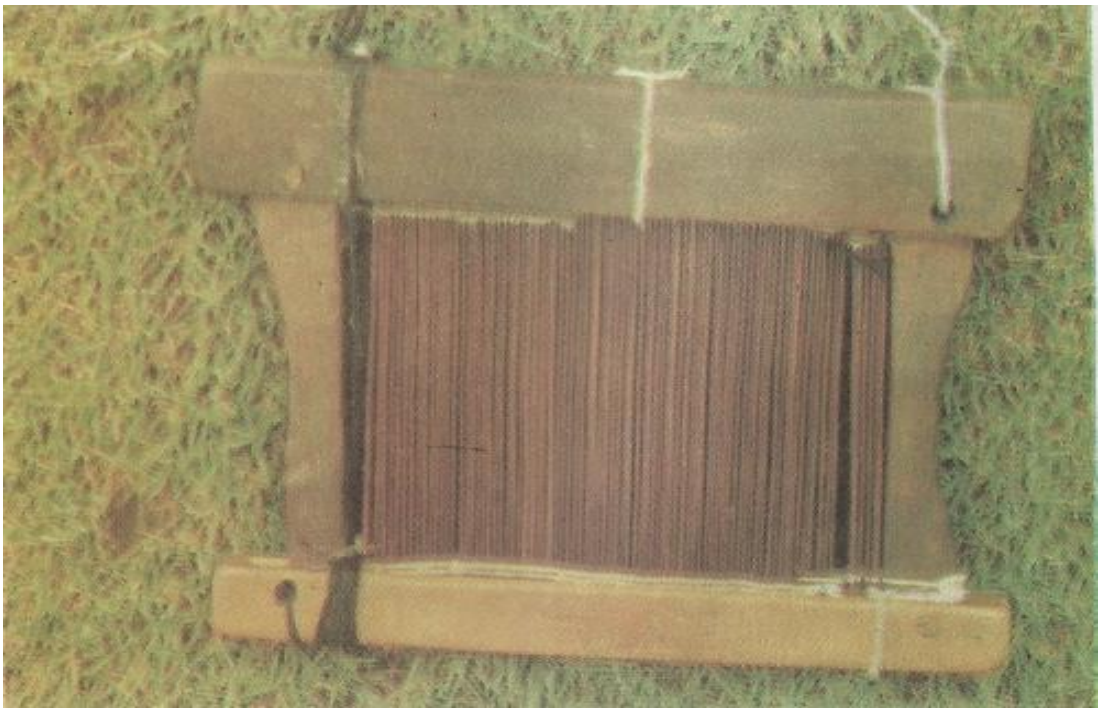


Plate IX: A Reed Comb Beater (chife)

Source: Igirgi, (2007), P.127

The contemporary narrow band horizontal looms differs from the earlier versions in the fabrication of the heddle and refinement of the beater and the treadles. Whereas the former heddles were originally made with the filaments of the raffia fibres and later replaced with heavy cotton strings, the loops of the contemporary heddle are fashioned with nylon strings, which are more flexible and softer. The evolutionary changes in the configuration of the components of the horizontal loom seem to be as a result of the need for greater efficiency in weaving. The contemporary narrow band horizontal loom is more complex, both in structure and operation, the weaving process on it is however faster and less cumbersome than weaving on the vertical loom.

2.7 Raw Materials for Production

Raw materials for the production of clothing items have always been available in the local environment of Tiv land and Kwande in particular. The main raw materials that

are used for the production of the "Anger" fabric among the Kwande people have been fibres and dyes.

2.7.1 Fibres

According to Ingyur, (2010), bast fibres from tree bark and palm fronds form the early fibre types that were used by the Kwande people for construction of cloths. However, with the passage of time and the discovery and or introduction of the cotton plant, locally spun cotton yarns came to be used and indeed for a long time, remained the mainstay of the Tiv textile production up to the 20th century. As lately as the second half of the 20th century however, machine spun yarns and synthetic threads, mostly of foreign origin have become a prominent feature in the raw materials for textile production among the Tiv and Kwande people in particular.

These developments actually accounts for easy availability of raw materials for the enhanced (mass) production of the clothing types (especially the "Anger") of Kwande and indeed the Tiv. The progressive deviation from the originality of these clothing types on the other hand has impacted quite negatively on the socio-cultural symbolism and economic significance of Tiv textile industry generally.

Cotton fibres

Anyakoha and Eluwa, (2008) and Kureave and Audu, (2005) all agreed that cotton fibres are natural plant fibres that are obtained from the annual cotton plant which is cultivated in many of the tropical parts of the world including Nigeria. Anyakohwa and Eluwa, (2008) posit further that, the cotton plant bears pods or bolls that contain twenty or more seeds with seed hairs growing from them. Each seed is surrounded by thousands of seed hairs that are herein referred to as cotton fibres. According to them, as

the bolls ripen, the fluffy mass bursts open and are harvested either manually or mechanically.

Diogu, (1939) identified two variety of cotton which is grown by the Kwande and indeed the Tiv to include ***Mou*** and ***Setamou.*** He posited that the ***Mou*** is a name given to the variety of cotton fibre that grows naturally (wild cotton) while the *setamou* is the hybrid type. The *mou* variety which was the original variety was preferred over the hybrid (*setamou*) by cloth weavers in Tiv land, because the *mou* variety was considered as superior both in terms of tensile strength and sundry considerations. However, based on scientific measurements, there is no significance different noticed between these cotton fibre types since they have similarities in both content and characteristic. It is these cotton fibres that are processed into cotton yarns that are utilized for the construction of most Tiv traditional cloth types, especially the "Anger" fabric. The industry among the Tiv and by extension the Kwande people initially depended on the locally processed yarns but have been recently over taken by the influx of industrially manufactured yarns.

2.7.2 Dyes

The application of colours on cloths has featured in Tiv textile industry throughout history in spite of the exact date for the earliest appearance and use of dyes as raw material. The earliest phases of the development of Tiv textile industry were characterized by the natural colour of the fibres that were used for cloth construction which was usually white, indicating the colour of cotton fibres which were the base fibre type used then. For example, the use of a particular variety of cotton known as Gboko which was brownish in colour naturally produced brown yarns. This, particular cotton type was not very popular among the Tiv weavers. With the passage of time

however and as a result of the invention or introduction of dyes probably as a result of the diffusion of cultural practices, application of colours in textile became a prominent feature gaining greater popularity and significance among the Tiv.

Oral accounts by Abee, (2010) indicated that dyes derived from the Indigo plants are the commonest and earliest types of dyes used by the Tiv. According him, various tropical plants, both wild and cultivated, belonging to the indigofera were and are still utilized to prepare dyes. He further states that dye pits were used for both dye preparation and the actual dyeing of cloths and yarns as the case maybe. The process of preparing the indigo dye contemporarily has not changed significantly. The main items involved were and are still the leaves of indigo (*Ikya-beba*) and potash. Information on the preparation of the indigo dye indicate that the indigo leaves are first of all pounded and then mash moulded into balls, which are sometime placed over smoke for some time to deepen the darkness. Thereafter, the balls are dropped in the dye pit together with lumps of potash and left under cover for about four days to dissolve and ferment. Abee, (2010) attested that when the dye-pit is ready for dyeing the dye-liquor taste bitter on the tongue.

At this stage, a small piece of cloth is dipped into the pit to see if it is potent enough. Here after, the required yards of cloth or yarns to be dyed are dipped and left in the dye bath for a number of hours, with intermittent agitation for even dyeing. Dyeing in the traditional dye pit is done without the use of hand gloves to ensure registration of dye. If hand gloves are used, the dye for unexplained reasons does not register. This position is highly unscientific (superstitious) and quite opposed to conventional practice where hand gloves are used for dyeing to minimize hazards. When the desired level of registration of dye is achieved, the cloth or the yarns are removed from the dye pit and spread on line to oxidize properly.

Patterns were achieved on cloths in a variety of ways. For example, in the case of narrow strips of cloth, patterns could be achieved by dyeing the stripes separately before joining or sewing them together. The "Anger" fabric is a classical example of this approach. Cloths of other configurations could be stoutly tied with strings and segmented in predetermined manner to allow as well as disallow the absorption of dye. This method is consistent with the conventional tie and dye method.

Coming up to the modern times, colour patterning of cloths among the Kwande people, especially the "Anger" has been considerably influenced by the use of coloured yarns that are produced industrially. With this development, the desired colours for the "Anger" and any cloth type for that matter can be achieved during the weaving process. In the same vein, the availability of synthetic dyes of all colours have dealt a great blow on the traditional ways of dye manufacture as the synthetic dyes can be procured and used more easily and speedily. However, traditional indigo dyeing still thrive side-by-side with the synthetic dye among the Kwande weavers.

2.8 Production Processes of the "Anger"

The production processes of the "Anger" among the Kwande people will be treated under the following subheadings:

a. Cotton growing/yarn processing
b. Warping the narrow horizontal loom
c. Setting up the horizontal loom
d. Weaving.

2.8.1 Cotton growing/yarn processing

It is not clear when the Kwande people started producing their cotton fibres for cloth production. However, evidence abound that the cotton fibres used by the Kwande

people (weavers) had been locally grown, particularly after cotton became the major raw material for the Tiv textile industry. Anyakoha and Eluwa, (2008) posited that the cotton plant is an annual plant, which means that its production (cultivation) is done annually. The duration for a full life cycle of the cotton plant is between four to five months and is generally harvested before the onset of the harmattan (November to December). Initially, cultivation of cotton in Tiv land was done side-by-side with other crops and as such, the practice did not necessarily require the dedication of a particular segment of the population. However, with its increasing importance and demand, separate fields were designated for its production and some members of the population dedicated much attention to its cultivation. By the 19th century, the Tiv and indeed the Kwande People produced all the cotton required to service their traditional textile industry and surplus for sale.

Before cotton fibres are spun into yarns for fabric construction, there are a number of processes that they undergo. These traditional processes that are universal, include; Ginning, opening and spinning.

According to Lamb and Holmes, (1980), ginning is the first stage in processing cotton fibres into yarns, which primarily involves processing the cotton bolls. Ginning is done to remove cotton seeds and other impurities like leaves, husks etc, from the cotton fibres. This is followed by opening, which Diogu, (1989) and Ada, (2006) both agree that is the process of loosening the fibres to align them for spinning.

Lamb and Holmes, (1981), Ada, (2006), Ali (1984), and Hilary, (1978), reported that spinning is achieved by drawing out and twisting the opened fibres clockwise to produce continuous strands of yarns. Traditionally, spinning is achieved through the use of an instrument called the spindle (*Majir*). Local cloth weavers in Nigeria usually

construct their spindles using such materials as clay; hard fruits (nuts), carved bones of animals as weighted base that is affixed to a fashioned shaft. The structure and function of local traditional spindles all over the world does not differ significantly.

Diogu, (1989) observed that the actual spinning process entails fastening the mass of opened cotton fibres on a stick (roving). The roving is held in one hand (usually the left) and from it the fibres are drawn down and twisted before tying it to the pointed end of the spindle. The weight at the base of the spindle (whorl) helps to draw the spun yarn down. In the process, the spindle with the roving tied to its lower base is twisted clockwise, while positioning on a smooth flat surface. The spinner gradually moves the left hand, holding the roving away gently and in this motion, the thread (yarn) rolls round the spindle shaft. At the completion of spinning, the yarns are wound on a local traditional fly wheel (*Alaga*) to transfer the spun yarns onto bobbins.

2.8.2 Warping the narrow horizontal loom

After spinning the cotton fibres into yarns, the stage for actual weaving is set. The first step in the weaving is warping the (horizontal) loom. The yarn for warping is first of all wound on bobbins with the aid of traditional fly wheel (*Alaga*). 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 fashioned pegs are sunk in the ground and the distance between the first peg and the last one determines the length of the woven cloth. Two of the pegs are placed close (about six inches) to each other and here, the shed is created, while the third one is placed at a good distance. After setting up the pegs for warping, the length of yarn is wound back and forth between the pegs and is crossed where the two pegs are placed to each other, forming figure ‘8’. This intersection is referred to as the lease.

The traditional measurement of the width of cloth among the Kwande people is done in terms of stripes (*Atsar*). One stripe of cloth is called *Tsarikyondo* and it measures about twelve centimetres wide. If hand spun yarns are utilized for warping, it would require about eighty warp ends to produce one stripe (*Tsar Ikyondo*). However, if it is 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. Consequently, a number of factory yarns are combined to get one warp yarn (Dioug, 1989, and Dzurgba, 2007).

2.8.3 Setting up the horizontal loom

Setting up the horizontal loom for weaving is a preserve of the male gender among the Tiv weavers (Kwande inclusive). It is curious to note however, that the actual weaving on the loom which is highly technical in nature was and is still practiced by both sexes, although the greater percentage of practitioners is decisively male.

According to Igirgi, (2007), the early and contemporary narrow band looms were configured much in the same way consisting of a rectangular wooden frame (daar) which supported the reed and two heddles (*atumba-a Ikyando*). Other components include two treadles (*Ikpande*) controlled with the feet, a beater/reed (*Chife*) and a bobbin shuttle *(Akusha*). Major evolutionary changes that have modified the narrow band looms concern the fabrication of the heddles (*atumba-a-ikyondo*) and refinement of the beater (*Chife)* and the treadles. Instead of looping the heddles with filaments of the raffia fibre or cotton strings as in the earlier versions, the contemporary looms heddles are looped with nylon strings, which are more flexible and softer.

The loom is configured in such a way that the heddles are always in pairs and arranged in spires on a particular loom. The string that emanates from one heddle passes through

a pulley and returns to the other heddle. The treadles or foot loops are connected to each other. Drafting is achieved on the narrow band loom by passing the warps through the heddle alternately (that is warp 1, 3, 5, 7, will go through heddle one; and warp 2, 4, 6, 8, will go through heddle two and through a beater in their order). Then the loom is set for weaving. Of course the weft is always wound on a bobbin and encased in a boat shaped shuttle (*akusha*).

In assembling the narrow band loom, the forked sticks of about two metres long are drilled into the ground with a distance of about one metre between them and the forked ends facing up. Lamb and Holmes (1979), and Ada, (2006) stated that a stick which serves as warp support is crossed on the two forked sticks. They all posit that another pair of forked stick which are shorter than the first pair are also pinned into the ground, the same distance apart, but at an interval of about three metres away from the first set. They are pillars that usually carry the cloth roller (cloth beam). A third pair of forked sticks that are taller than the first two is sunk beside the cloth roller and is used to suspend the heddle cords and the treadles. The drafted and dented weft yarns that have been tied to cloth roller (beam) are drawn from the drag stone (*Kpande*) into the warp beam. The heddles are then tied to the pulley (*ishaa*) and finally to the heddle beam. At this stage, the loom is ready for weaving.

Diuogu, (1989) reported that, apart from the narrow band loom with the pully (ishaa) there is another type that has the *Monshegh* or *Yohol-ngigh* (an accessory which quickens the motion of the heddle). This accessory act like a rocker and the heddle cord is passed on top of the grooved edge. The heddle rolls back and forth when the foot pedals are pressed alternatively. The tensioning of the warp is done with the aid of a weight which is placed on the bundle of warp that is kept on the canoe (*tso*). The weight is called the drag stone.

2.8.4 Weaving on the narrow band loom

The task of setting up the narrow band loom is carried out largely by men but the actual weaving is done by both sexes. At the early stages, weaving was mostly done in the dry season to coincide with the harvest of cotton as the base raw material. Contemporary however, it can be done at anytime of the year, probably due to availability of industrial raw materials. The working environment is either the court yard (*tembe*) or the periphery of the compound (*Kungul*).



Plate X: A Group of Weavers in a Working Environment (Adikpo Township).

Source: Researcher, (2012).

Diogu, (1989) observed that for the actual weaving, the weaver sits on a stool that is 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 is tied to the treadle (pedal). When one treadle is pressed down a shed is created and the *Akusha* (Shuttle) bearing the weft is passed (tossed) between the shed from one side to the other.

The pedal is then released and the warp returns to its position. The reed (*Chife*) is then used to beat the weft yarn into position. When the other pedal is pressed down, the other heddle pulls down the alternative warp and a shed is created again for the passage of the shuttle. The shuttle with the weft yarn is passed and the weft is again pulled to the selvage. The pedal is again released and the beater reed (*chife*) is used to beat the weft yarn in position again. These series of motions, repeated over and over again creates a reasonable length of cloth.



Plate XI (a): The Researcher Demonstrating on the Horizontal Loom

Source: Researcher, (2012).

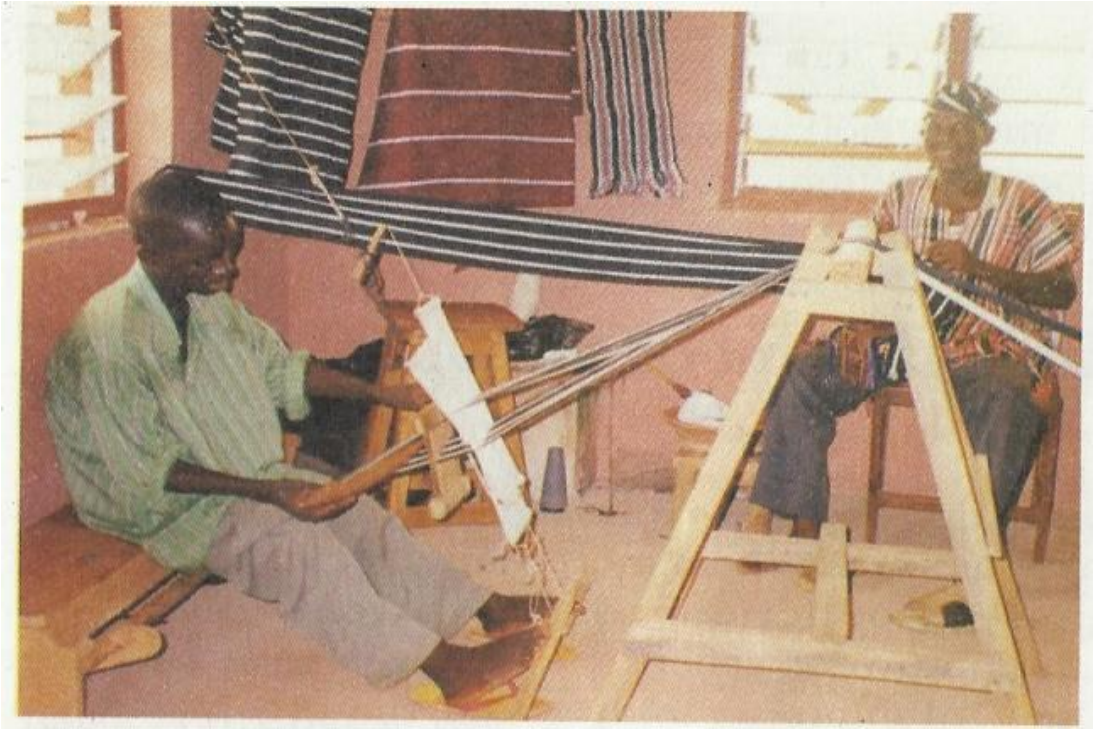


Plate XI (b): Young Weaver on the Horizontal Loom

Source: Igirgi, (2007), Pp 129 & 131

The length of woven fabric is then wound on the roller (cloth beam) by releasing the cords which holds the roller to the vertical bar. The drag stone (*Kpande*) is removed and the warp is pulled towards the weaver. The length of woven fabric is finally wound on the cloth beam and the warp tensioned again by the drag stone. The woven selvages of the cloth are tied to the loom bars with cord in order to prevent the woven fabric from skewing towards the centre of the loom.



Plate XII: Warp Tensioned on the Drag Stone (kpande)

Source: Researcher, (2012).

2.9 Utility of the "Anger" Woven Fabric among the Kwande People

The utility of the "Anger" woven fabric to Kwande people can be generalized to the Tiv people since Kwande, according to Gbor, (1978), is the cradle of the Tiv and particularly too, the custodian of the Tiv (weaving) culture. Therefore, any interchangeable reference between the Tiv and Kwande herein after should not be misconstrued. 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. This assertion truly fits the Kwande situation that incidentally is a case in study here. For the purpose of this study, only the socio-cultural and economic utility of one clothing typeof the Kwande (Tiv) people, namely the "Anger" fabric has been considered as well as the extent to which these factors have impacted on the Kwande people in particular.

2.9.1 Socio-cultural functions of the "Anger" woven fabric

To be able to understand the socio-cultural functions of the "Anger" fabric, it is pertinent to first look at the socio-cultural concept in itself. De Valenzuela,(2009) viewed socio-cultural as that which is relating to or involving both social and cultural factors. This position suggests a separate treatment of the two terms to be able to comprehend their meaning in relationship with their application in the study.

http://www.dictionary.reference defined social as of or pertaining to human society, especially as a body divided into classes according to status or living or disposed to live in companionship with others or in a community rather than in isolation; pertaining to, devoted to, or characterized by friendly companionship or relationship. Wikitionary, the free Dictionary on the other hand looks at Cultural as of or relating to artistic or social pursuit or events considered to be valuable or enlightened or; of relating to a culture or civilization. The term cultural is actually derived from the word culture which to Igirgi, (1993) and Gbor. (2006) theoretically is quite elusive and does not lend itself to a simple definition. Practically however, they agreed that certain aspects of a people's life ways such as language, religion, political and social systems, economy, aesthetics (arts) and mysticism can be seen to collectively constitute culture. From the forgoing, it can be agreed that both social and cultural concepts have to do with the way of life (behaviour) of a particular people. As such, they can be combined as they play a central function of the "Anger" woven fabric to the Kwande People.

Apart from protecting the body against the elements, textiles evolved over time to gain importance in the satisfaction of man's aesthetic need of body adornment. Gordon (1907), Chilver, (1961) and Igirgi, (2005) agreed that woven textiles, especially the "Anger" were initially used in Tiv land as a symbol of social stratification. Material

wealth, warfare, craft and industry, magico-religious powers, are all the indices that could place an individual at a vantage position within the social structure. It is on the basis of the foregoing that the Tiv textiles industry provides a means of social identification through the production of cloth types such as the "Anger" fabric which indicates the status of the wearer. For instance, *Shagba-or* literally meaning "man of abundance" would normally be dressed in expensive cloths like *Tugudy*, *Gbagir*, *Swem-Karagbe* (even on ordinary occasions).

On the other hand, the use of the Anger-U-Ichengeigbee was a strict preserve of the *Orsoron Igbe* which means a person that specializes in treatment of *Igbe* (a common ailment in those days that was characterized by constant stooling and loss of weight). No other person could use this type of "Anger" fabric, no matter how highly placed. Any attempt to the contrary could attract undesirable consequences. Most Tiv clothing types 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.



Plate XIII: Typical dress of Medicine Man (*ortumbun*)

Source: Igirgi, (2007), P. 271

It is pertinent to note at this stage that the contemporary utility of the Tiv clothing types, especially the "Anger" fabric, is no longer subjected to the dogmatic indices of the past. Consequently, volumes of the fabric can be freely seen at social gatherings as exhibited by men and women of all classes. Socio-cultural considerations of the "Anger" fabric such as Sexual Differentiation, Commemorations, Observation of Cultural Phenomena and Enthronement to Leadership Positions have been treated in details.

2.9.1.1 Gender distinction

According to oral tradition, the "Anger" fabric as utilized by the Tiv though gender friendly has a slight bias. The "Anger" as patented for the male gender is always longer and wider 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

2.9.1.2 Celebrations

Occasions always call for commemoration of times, events and other activities in Tiv cultural life. Such activities as binding of marriages and celebration of achievements are few examples. Curiously, the "Anger" fabric unlike other clothing types features prominently in almost all of such occasions:

- *Binding of marriages*

  Marriage as a social institution was one of the earliest avenues where the socio-cultural relevance of the 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 textiles items played a key role. Furthermore, before money economy was introduced in Tiv land around the 19^{th} and 20^{th} centuries, Atagher, (2006) suggested that 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, gifts 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 *Ikynondo I Ngokem* (mother-in-law's cloth).

  It was also customary for the man to provide the clothing needs of the wife he has married to prove his capability. In all these transactions and provisions, the "Anger" fabric featured prominently. This practice has persisted in traditional Tiv settings including Kwande up to date.

- *Celebration of achievements*

Gbor, (2006) posited that celebration of individual achievements has been part and parcel of the Tiv cultural environment. The Tiv celebrated achievements elaborately with 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 the status of *Shagbaor* (meaning man of abundance). Spurred by the desire for social recognition, he would convene and host a major feast that would bring together various dance groups in the community to perform at an arena 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 Tiv culture, it has been replaced with the practice of receptions that are periodically organized by groups to celebrate their own who have achieved politically, educationally and other wise. At such fora, 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 *Shagaor* of the yesteryears.



Plate XIV: The Researcher in a Typical Dress of S*hagbaor*
Source: The Researcher (2015), P.271

2.9.1.3 Cultural utility

Beyond the foregoing, observation of cultural phenomena forms another important aspect of the utility of the "Anger" fabric to the Kwande people. The "Anger" fabric is of great relevance in other aspects of Tiv socio-cultural life such as initiation ceremonies and burial rites.

- *Initiations*

Though the Tiv do not have many societies with secret or restricted membership, the process of admission into the few that existed always required going through an initiation process that was significantly symbolized by the use of textile materials. The most prominent cult that existed among the Tiv was the *Girinya* cult (which is incidentally borrowed from the 'Udam' of Cross Rivers state). As much as we are not concerned with the nitty-gritty of the operations of the *Girinya* cult, we are akin

to the initiation process that has Tiv textiles as an integral material. Though the activities of the cult are secret, information available reveal that, a person who satisfies certain stipulated requirements was usually dressed in traditional cloths which vary from the "Anger", *Tugudu* or any other relevant cloth type, with amulets and a sheathed cutlass as complementary items.

It should be noted however that, the activities of the *Girinya* cult have dwindled in frequency and importance quite significantly, probably due to the grave consequences that they portended on the peaceful co-existence and inter-group relations among the communities that indulged. This development is uncomplimentary to the extent that, both the socio-cultural and economic utility of traditional textiles is hampered as a result. Lesser cults like the *Akombodam, Gberkpugh* and *Veekombo* which feature manifestations of various mystic supernatural powers all had textile materials as prominent features of their initiation processes.

- *Burial rites*

  According to Torkula, (2004) and Ushe, (2007), human burial is the most solemn cultural activity among the Tiv people. Consequently, the Tiv observe burial with absolute solemnity, reverence and dignity. The significance of textiles materials, especially the "Anger" fabric in the burial of human beings in the Tiv society therefore, cannot be a difficult phenomenon 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 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 here also. Contemporarily

too, 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. The "Anger" fabric incidentally, more than any other clothing type is utilized for such purposes. Contemporarily, 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 Tiv land, they are used by relatives of the dead as the *Nyagba* (a piece of cloth strapped around the belly to show dejection and despondency). Igirgi, (2007) observed that in orthodox Tiv culture, the *Nyagba* also depicted defiance to hunger and misery as eating and any other form of body nourishment was reduced to the barest minimum. The *Nyagba* reflected the status of the dead but more importantly, that of the mourner. This practice has persisted among the Tiv up to date. Again, volumes of the "Anger" fabric are utilized as per the foregoing.

2.9.1.4 Leadership inaugurations

Before the 19th century A.D, the Tiv did not have celebrated rulers in whom political authority was vested. But by the beginning of the 19th century or perhaps earlier, clearly defined and more centralized leadership positions began to emerge with the position of the *Tor-Agbande* as the prototype (Makar, 1994). Since then, leadership structures have continued to evolve in the Tiv society up to the present structure with the Tor Tiv at the helm as the chairman of the Tiv Traditional Council. It is imperative to note here that the Tiv leadership structures or their arrangements are not a primary concern of the study. In any case, the inauguration of people in such positions with the use of textile materials especially the "Anger" has elicited our attention.

In line with the forgoing, Makar, (1994) and Gbor, (2006) reports that, the inauguration of rulers in Tiv land is characterized by dressing the "Tor" (ruler) in attire which symbolizes his new status and authority. This usually consists of an expensive cloth (usually the "Anger") with complementary items like a decorated skin bag, a cap, a long-shafted lance or a walking stick. Up to date, the highest traditional ruler of the Tiv (the Tor Tiv), is also usually installed with full regalia and insignia of typical Tiv dress items. Since there exist a proliferation of chieftaincies and other socio-cultural considerations that utilize the same dress items as used for installing rulers in Tiv land, traditional rulers are usually distinguished by black and white beaded necklaces. The first class chief (the Tor Tiv) is usually decorated with four black and white beaded necklaces, the second class three, the third class two and the fourth class one in that descending order.

Other sundry socio-cultural utility of the "Anger" fabric include displays by the Benue state cultural troupe and several other cultural groups in Benue state. In fact, the "Anger" fabric has more or less become a symbol of identity of the Benue state cultural troupe. Also, volumes of the "Anger" fabrics are utilized for the construction of modern fashionable wears by both the male and female gender like skirts, blouses and mostly tops (for the female), caps and mufflers for the male. This dimension of the utility of the "Anger is not consistent with strict traditional or cultural considerations.



Plate XV: Attires for Cultural Dances

Source: Igirgi, (2007), P. 274

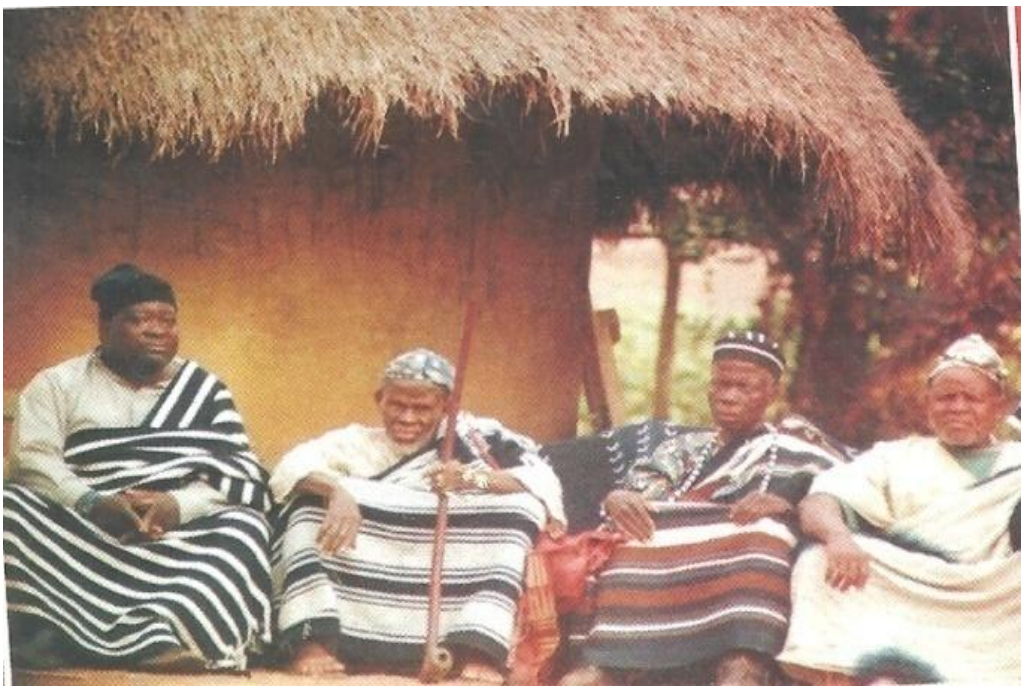


Plate XVI: Attires for Sundry Socio-cultural Functions

Source: Ushe, (2007).



Plate XVII: Family Portrait in "Anger" Attire.

Source: The Kanges Collection



Plate XVIII: A priest in "Anger" Top as Part of His Regalia

Source: Ushe, (2007).



Plate XIX: Toddler Boy in "Anger" Attire

Source: The Kanges Collection

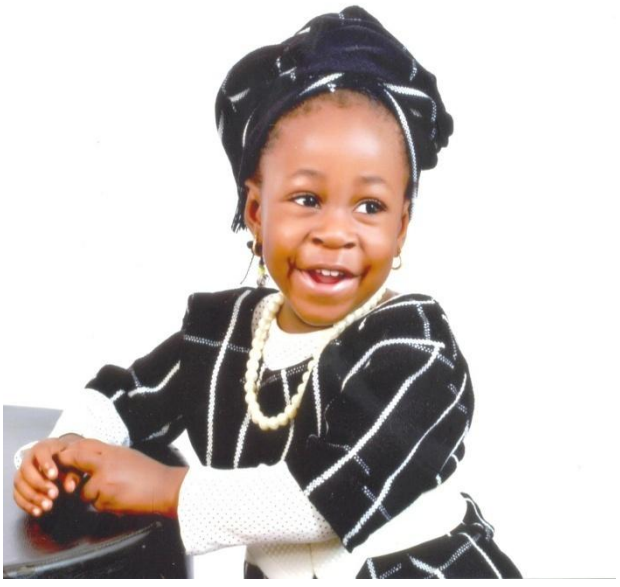


Plate XX: Toddler Girl in "Anger" Attire

Source: The Kanges Collection

2.9.2 Economic functions of the "Anger" woven fabric

The averment of Ada, (2010) that textiles from their traditional times to date have played a major role in socio-cultural, economic and technological well being of many parts of the country will remain relevant where ever the determination of the functions of any form of textiles is considered. In specific reference to economic functions of the "Anger" fabric as considered in this study, focus will be on the following main activity areas: Industrial and Entrepreneurship development; Economic diversification; Commercial network and Trade relations and Opportunity for sustainable livelihood.

2.9.2.1 Industrial and entrepreneurship development

The "Anger" fabric is the most popular and most important cultural clothing type of the Tiv as attested to by Tyorumun, (2008). Being so considered, its production among the Kwande people has played a central role in shaping the industrial and entrepreneurship capability of the Tiv society in general and the Kwande people in particular. The activities of the early textile producers (as rudimentary as they were) actually played a leading role in that direction. The persistent production of textiles by these early weavers led to the evolution of complex processes in cloth production among the Tiv. Igirgi, (2007) points out such processes to include among others: yarn production from plant fibres; fabrication of machinery based on sound scientific knowledge and principles and acquisition of highly technical cloth weaving skills. It should be noted that this study does not in any way accord the preserve of the spirit of enterprise at this period in time of the history of the Tiv society to the textile industry. It however only expresses the extent to which the spirit found expression in the textile industry.

The related factor of entrepreneurship is also very fundamental in economic production. Here again the production of the "Anger" clothing type has played a significant role

over time. Hir, (2010) reported that certain individuals especially among the Mbaninge lineage in Kwande area, are well reputed for their role in the organization of the industry. He states that a particular family in Mbaninge Kindred of Agbakyan in Kwande has sustained the trade (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 reference to the "Anger" clothing type among the Tiv and particularly the Kwande people is unprecedented.

2.9.2.2 Economic diversification

The economy of the Tiv according to Bohannan, (1968), 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. That notwithstanding, other traditional artisanal skills like ceramic production, wood/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 indicated 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 the leading role.

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. He 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), noted 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 take place. This is not far from the belief of most of these patrons that quality comes from such quarters.

2.9.2.3 Marketing channels

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 Tiv land. As reported by Atagher, (2006), older market centres like Adikpo, Tsar, Aga (Jato-Aka), Zaki-Biam, Ugba, Annune, Buruk, and a host of others emerged as a result of trade in local commodities.

On a more elaborate note, Atagher, (2006) identified 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 – Katsin-Ala

All these trade routes served as supply channels for Tiv products (textiles inclusive), as well as channels to obtain goods that were not locally available. Apart from serving as commercial network, these trade routes also availed an opportunity for the Tiv in particular and Kwande people in general to acquire knowledge and skills from other societies, which contributed significantly towards the enrichment of their economy and culture. In the case of textiles in particular, the contact with the Hausa and the Jukum on

the Northern axis of the Tiv country influenced (enriched) the fabrication of machinery and configuration of clothing types in no small measure.

Contemporarily, the commercial network and trade relations of the Tiv in general and the Kwande people in particular via Tiv textiles has saturated the the whole of Nigeria, Africa and beyond. Volumes of textiles are constantly exported to virtually all parts of the world by tourists and other stakeholders (Igirgi, 2007). Once again, the utility of the "Anger" fabric in this direction clearly outweighs the other clothing types.

2.9.2.4 Wealth creation and platform for sustainable livelihood

Societies and individuals are doomed if they have no source of income to sustain livelihood. The economy of the Kwande people, though largely agrarian in nature like any other Tiv society, has the traditional textile industry as a viable supplement. Talking about the factor of sustainable livelihood and income generation via indigenous textiles among the Tiv, Hir, (2009) reported that it is one of the most noticeable areas of the impact of the industry on the economy of the Tiv society. Among the Kwande people, the production and marketing of traditional textiles is so central in shaping the peoples 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.

Apart from actual participation in the production process, there has emerged a group of traders who are viewed as scavengers. These traders are largely indigenous and they specialize in marketing the final products. They have actually taken up a sizable share of the textiles marketing business. As a matter of fact they take marketing of the indigenous textiles beyond local boundaries. Consequent on their activities, the demand for such products is ever increasing, thus putting the local producers on their toes in order to match demand with supply.

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 Kwande area over the years. To buttress the forgoing, testimonies by practitioners, mainly from Tse-Dzurgba, Mbaninge in Kwande area suffices:

Ingyur, (2010), states that: "Our most important achievement through the indigenous textile industry over the years is the training of our children in the Western education. In fact, one of our sons has reached the pinnacle of Academics and he is currently teaching in one big University in Yoruba land. Many of the houses you see here are either built with the money that we make from this trade or by our sons that have been trained with such monies. How then can we deny that this trade has helped us?" (Translated).

Abee, (2010) has this to say: "As a civil servant, I still have my personal dye pits. As a matter of fact, I have constructed one for my wife who is also a good weaver. We have children in both primary and secondary schools and if not for the indigenous textiles, how could it have been possible to train them, seen also that we Primary School Teachers are hardly paid our miserable salaries? I am telling you the truth, most of our young men have good certificates but they still indulge in this trade since white collar jobs are hard to come by. I believe that apart from accumulation of personal wealth, the industry has helped tremendously in developing human capital" (Translated).

The forgoing lend a lot of credence to the fact that, the indigenous textile industry among the Kwande 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, the "Anger" fabric is clearly outstanding.



(a)



(b)

Plate XX (a & b): Anger among Other Clothing Types on Display in Textile Shops at Adikpo Township

Source: Researcher (2012)

CHAPTER THREE

3.0 RESEACH METHODOLOGY

3.1 Introduction

This chapter deals with the methodology and procedures that have been adopted for the study. Specifically, the study dwells on such aspects as the research design, area of the study, the study population, sample and sampling techniques, instrumentation, administration of the instrument and procedures for data analysis. The chapter elucidate the technicalities employed in the course of the study.

3.2 Research Design

A research design could be described as a master plan or blue print of the activities the researcher intends to carry out in the course of investigations into the problem of study (Anaekwe, 2002 and Afolabi, 1998). Nwadinigwe, (2002) and Emaikwu, (2010), saw research design as a vehicle that transports the researcher from the state of ignorance to that of knowledge. Emaiku, (2010) maintained that there are many types of research designs which include: Case study research design; Historical research design; Survey research design; Experimental research design and Casual comparative or ex-post facto research design.

This study has adopted the descriptive research design. Adetoro, (1985) postulated 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) considered 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 is informed by the by fact that "The study of the Socio-cultural and Economic Implications of the "Anger" Woven Fabric Production on the Kwande People of Benue State" seek to understand present conditions, beliefs attitudes and uses as it has to do with production and propagation of the "Anger" woven fabric.

3.3 Area of the Study

This study has been conducted in Kwande Local Government Area of Benue state. It has a total number of Fifteen Council Wards and 248,642 people (2006 National Population Census).

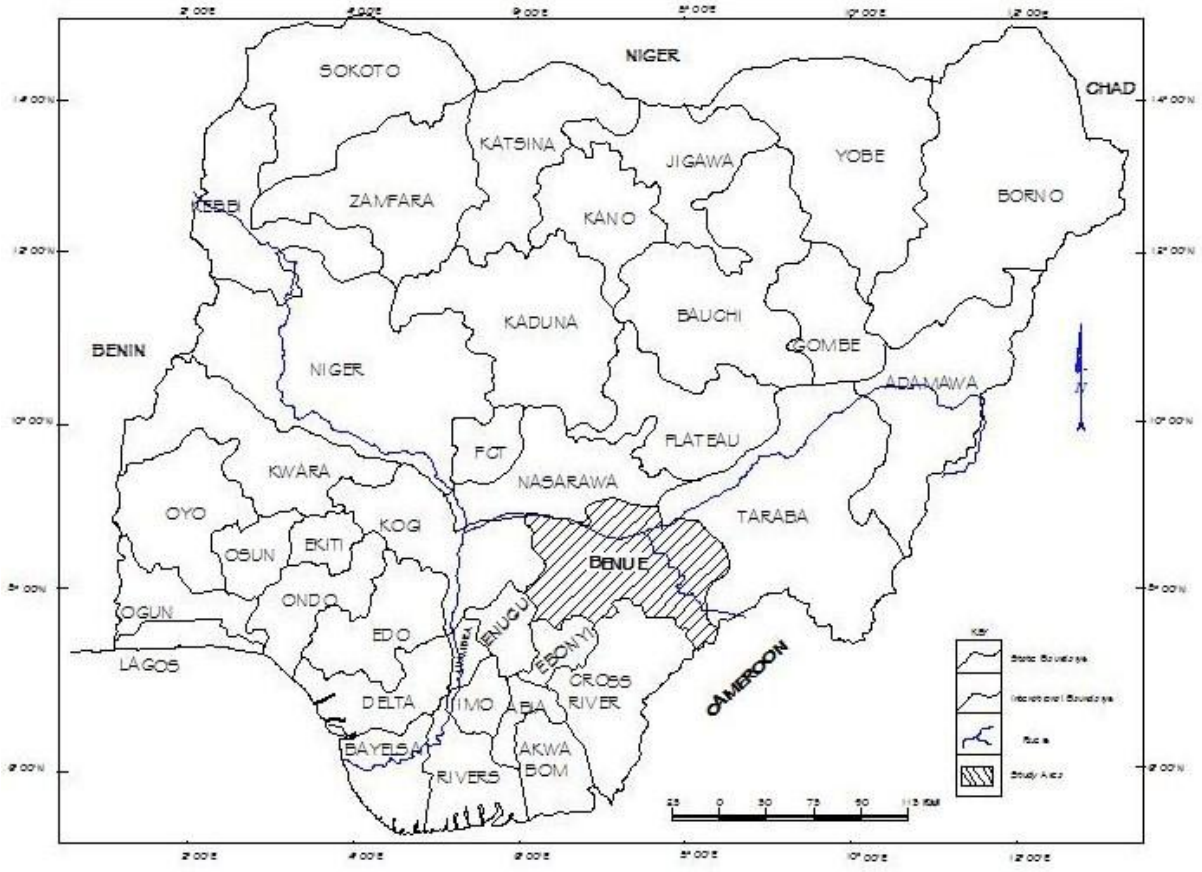


Figure 3.1: Map of Nigeria showing Benue State

Source: Ministry of Lands and Survey, Makurdi (2012)

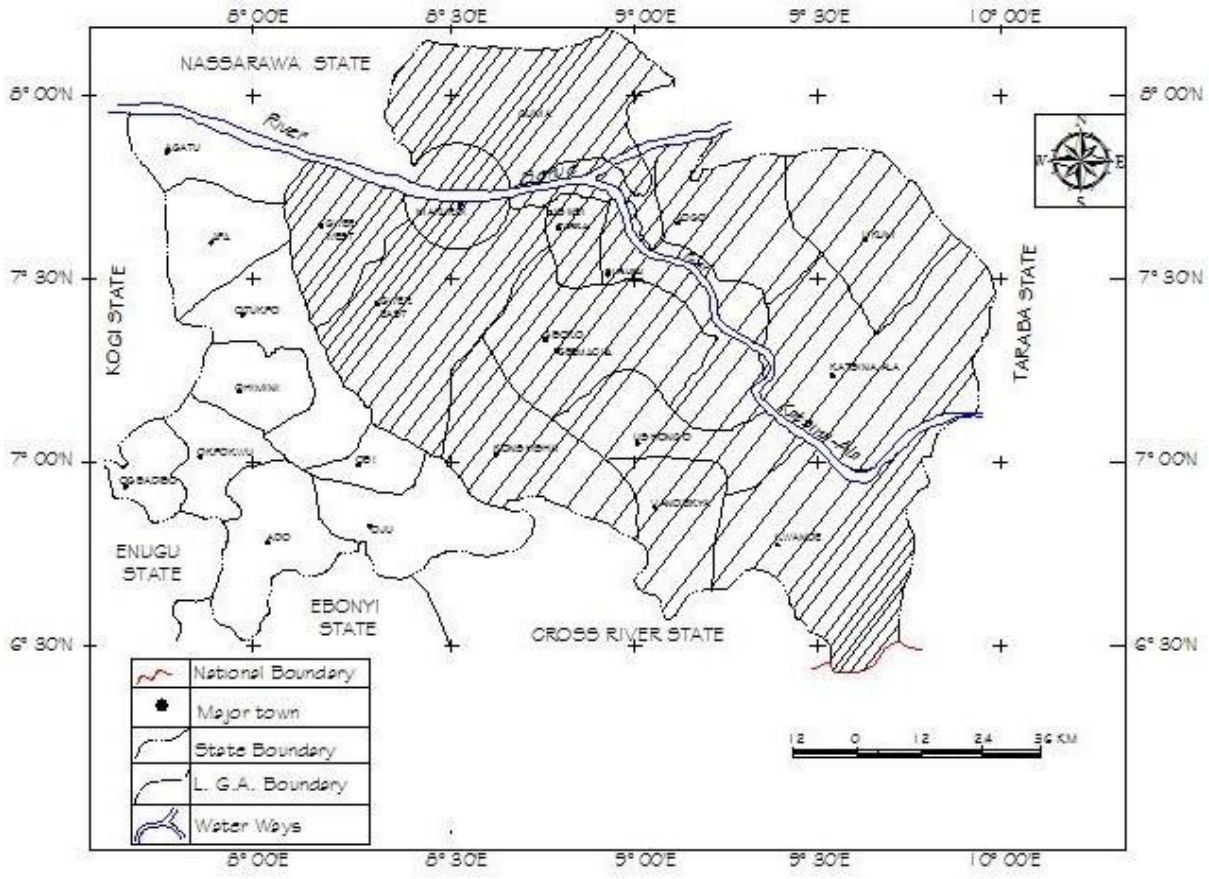


Figure 3.2: Map of Benue State showing Tiv Land

Source: Ministry of Lands and Survey, Makurdi (2012)

3.3.1 Geographical location of Kwande

Located on Latitude 6`15" and 7`10" North of the equator, Longitudes 9`00" and 9`45" East of Greenwich Meridian, it lies on the Eastern part of Benue and is about 117 kilometres from Makurdi, the Benue state capital. Kwande Local Government Area is bounded on the North by Katsina/Ala Local Government Area, in the South by Cross Rivers State, in the East by the Cameroons and in the West by Ushongo Local Government Areas respectively. With the population of about 248, 64, (NPC, 2006), it occupies a total area of about 2.891square kilometres and has a tropical climate that is divided into dry season: from November to March and Wet season: from April to October.

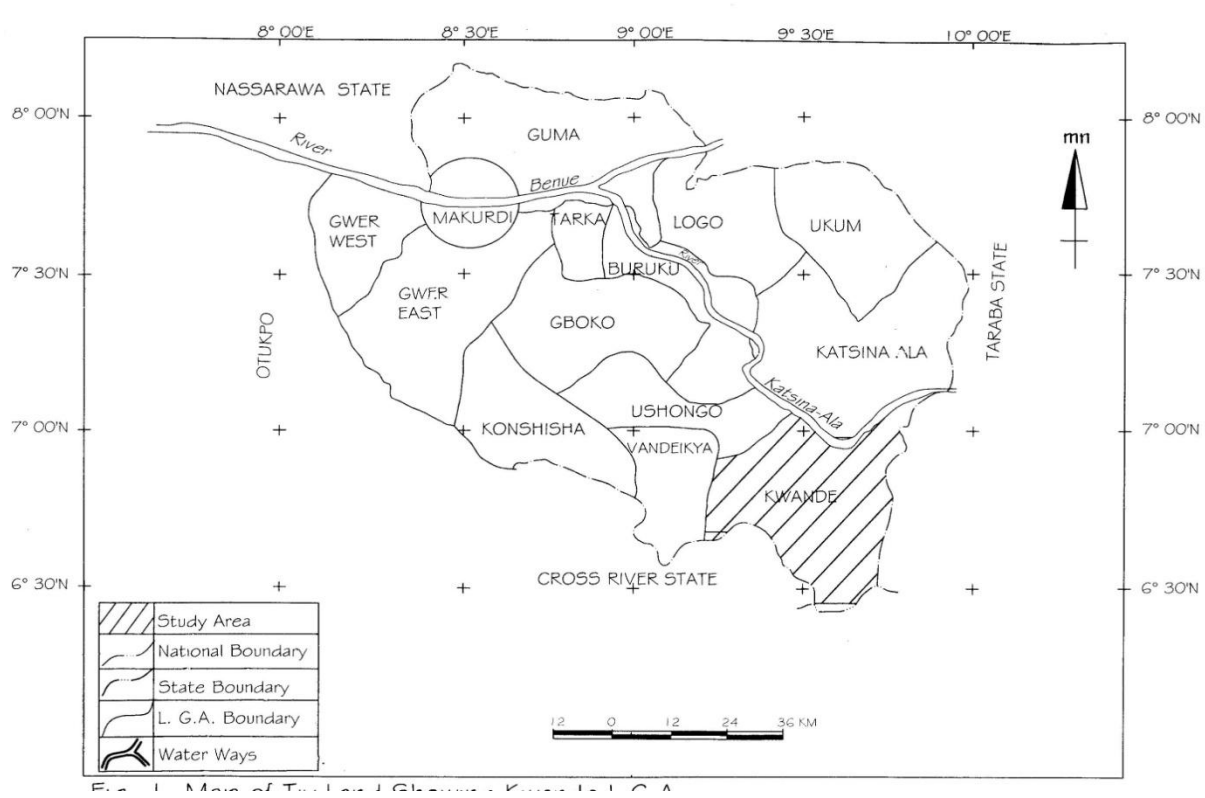


Figure 3.3: Map of Tiv Land showing Kwande Local Government Area

Source: Ministry of Lands and Survey, Makurdi, (2012)

3.3.2 Occupation

The people of Kwande are traditionally and predominantly farmers. Their major crops include: yams of great varieties, guinea corn, maize, millet, beniseed, soya beans, citrus, and cotton, just to mention a few. The major Arts and Crafts of the Kwande People are: pottery, basketry and mat weaving, wood carving, bamboo and raffia works, and cloth production.

3.3.3 Markets

The Local Government has about sixteen (16) main markets that serve as commercial channels for goods and services. The major markets include: Adikpo, Jato Aka, Ikyogen, Achia and Anwase.

3.3.4 Religion

In the traditional life of Kwande, the dominant religion was the African traditional religion. Contemporary however, there exist the Christian and the Traditional religion side by side (with each other) and there seem to be harmony and peace between the two. However, due to the Western influence (civilization) that is heavily characterized by Christianity, Christianity has become the predominant religion among the Kwande people.

3.4 Population of the study

Population of a study according to Ogunniyi, (1994), Yalams and Ndomi, (2000), Dutsenwai, (2009) and Abdulrahman, (2010), respectively, is believed to compose of the entire targeted area or unit that houses the variables that have prompted the problems of the study. Furthermore, Ferguson, (1981), Esan and Okafor, (1995) and Kombo and Tromp, (2006) suggested that population of a study should be seen as the aggregate of all the units in a target universe. The population for this consists of territory covered by the research in which the results from the investigations are equally considered. Consequent upon the forgoing, the population of this study comprised of all weavers, marketers and consumers of the "Anger" fabric from the (15) council wards of Kwande Local Government area of Benue state numbering 248,642 (NPC, 2009).

3.5 Sample and Sampling Techniques

384 respondents, comprising 76 producers, 116 marketers and 192 consumers were used as sample for this study. This is in line with the recommendations of Krejcie and Morgan, (1970) in Saulawa (2012) who stated that where the population is more than 100, 000, 384 subjects make a good sample. Agbe, (2003) on the other hand cautioned

that “neither a small sample size should be selected so as to enhance the risk of sampling error nor too many units selected so as to increase the cost of the study”.

Also, for the 15 council wards in the study area, three council wards (20%) comprising of Mbaketsa, Moon and Monkwav were randomly selected and used for the pilot study. Four council wards (33.3%), namely: Agbakyan, Usar, Township and Tondov ii were again randomly selected out of the remaining twelve council wards and used for the study.

The method of selecting a sample of a given population on the other hand is referred to as sampling technique or sampling procedure. As expressed by Anaekwe. (2002), Uzoagulu. (1998), Dutsenwai. (2009), Sekaran.(2000), Sambo. (2003) and Bryman and Bell, (2007), there are many types of sampling techniques and they are each employed based on the nature of their population territory (Anaekwe, 2002). For this study, stratified random sampling was employed. The procedure is such that each stratum of the population is allocated percentages for distribution of the instrument. Based on the view of Sambo (2008) who said that for a descriptive survey, a sample of up to 10% (which is unbiased sample) is a good representation; the percentage allocation was done such that producers formed 20% (76), marketers 30% (116) and consumers 50% (192). The allocation was informed by the numerical strength of each stratum: where producers are fewer than marketers and marketers are fewer than the consumers.

3.6 Instruments for Data Collection

In a descriptive survey research, certain instruments suffice. According to Abdulrahman, (2010) and Maikudi (2010), instruments in a scientific research work refer to the items or techniques employed to enable the researcher obtain the required data that will be subsequently analyzed to arrive at findings for the study. Akuzuilo,

(1993) sees instruments for research work as questionnaire, interview and observation schedules. He stressed that the approach should ensure that the respondents are the ones that are targeted to provide the needed information. The study made use of questionnaire as well as structured interviews and observations (photographs) to arrive at the socio-cultural and economic impact of the "Anger" woven fabric on Kwande people in Benue state. The choice of multiple instruments for the study is informed by the cross-sectional nature of data collection that is needed for the study as expressed by Creswell, (2002).

The questionnaire has been classified into sections A, B, C, D, E and F with a total of 43 items. Section 'A' seeks for Demographic data while the remaining sections seek for information relating to the research questions in the study. The Structured interview on the other hand has a total of 32 items that seek information in relationship to the study. Observations of the physical properties and procedures that are involved in the production of the "Anger" fabric (18 photographs) of the same have been done by the researcher.

3.6.1 Validity of the instrument

The instruments for the study has been validated by competent hands (professionals) that serve as the researcher's supervisors, who are all from the Department of Industrial Design, in the Faculty of Environmental Design of Ahmadu Bello University. They have scrutinized the instruments proffering valuable suggestions that made the instrument valid for the research in the final analysis.

3.6.2 Pilot study

The pilot study was done using three council wards (20%) (Mbaketsa, Moon and Monkwav) out of the fifteen council wards in Kwande Local Government Area. These

were excluded from the actual sample for the study. The items in the validated instrument were well understood by the respondents thus making the exercise easy. This was done in agreement with Dutsenwai, (2009) and Adetoro, (1979) as well as Rothman, (1980) who viewed pilot study as an extremely important step in moving from theory to practice as well as providing the tools and procedures through which the large scale undertaking can take place.

3.7 Administration of the instruments

The administration of the instruments (geared towards data collection for the study) was done with the help of research assistants that were trained by the researcher. This training actually equipped the research assistants with the necessary skills to successfully administer the questionnaire and collect other data that is necessary for the study.

Data for the study was collected in line with the (set) objectives of the study and was guided by the following guide lines:

i. The practice of cloth weaving (orthodox and contemporary)
ii. The materials, tools and their sources as utilized for the weaving of the "Anger"
iii. Weaving techniques as employed by the Kwande People
iv. Socio-cultural utility of the "Anger" on the Kwande People
v. Economic utility (marketing) of the "Anger" woven fabric among the Kwande People
vi. Problems and Prospects in the production and utilization of the "Anger" fabric.

A total of 384 questionnaires (sample size) were evenly distributed by random sampling in the four randomly selected council wards. Thus: 19 questionnaires for producers, 29 questionnaires for marketers and 48 questionnaires for consumers were distributed each

to Agbakyan, Township, Tondov II and Usar respectively. This meant that each of the sampled council wards had 96 questionnaires each and 384 questionnaires in total.

3.8 Procedures for Data Analysis

Being a descriptive study, frequency counts, the mean and standard deviation were used to analyze the collected data thereby answering the research questions. Previously, Asuquo, (2005) and Maikudi, (2010) respectively have employed the use of these methods successfully.

CHAPTER FOUR

4.0 DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.1 Introduction

This chapter presents the results of the research study. The core concern of the entire work is presented with a view to provide the basis for drawing conclusions and highlighting the basis for identifying the study's contribution to knowledge. Consequently, descriptive and inferential analysis is presented in such a way that research questions are answered and discussion of the study's findings is presented. The "Anger" producers, marketers, and consumers in Kwande area of Benue state formed the respondents in this study.

The first section of the chapter presents the characteristics and roles of the participants (respondents) as well as the frequencies and percentage distribution of variables of the three categories of respondents. Thereafter the answers to the research questions were presented. A total of 384 (100%) questionnaires were distributed to respondents in Kwande Local Government Area. Out of these, 76 questionnaires (20%) were distributed to "Anger" producers, 116 questionnaires (30%) were distributed to "Anger" marketers and 192 questionnaires (50%) were distributed to "Anger" consumers. However, out of the 384 (100%) questionnaires distributed a total of 364 (94.9%) only, were completed and returned. Thus, a total of 74 questionnaires (19.3%) were returned by the producers, 110 questionnaires (26.6%) were returned by the marketers and 180 questionnaires (94.9%) were returned by the consumers. The percentage of return (94.9%) is deemed adequate to use for analysis for the study. All the tables are presented and discussed below.

4.2. Description of Study Variables

A summary of the responses of the respondents (producers, marketers and consumers) is presented below in frequencies and percentages in tabular form.

4.2.1 Producers' responses.

Table 4.1.1: Distribution of Producers' Responses by Gender

Producers Gender	**Frequency**	**Percentage**
Male	64	86.5
Female	10	13.5
Total	**74**	**100**

The above table showed that 64 (86.5%) of the respondents are male while the rest, 10 (13.5%) are female. This result agrees with the tradition of the Tiv in general and Kwande in particular, where 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. This position is different from many other weaving cultures of Nigeria (Ibira, Yoruba Nupe, etc) and indeed Africa, where the female gender dominates the indigenous weaving industry.

Table 4.1.2: Distribution of Producers' Responses by Age

Producers Age	**Frequency**	**Percentage**
26-35	8	10.8
36-45	25	33.8
46 and above	41	55.4
Total	**74**	**100**

The above table showed that 8 (10.8%) of the respondents are between 26-35 years old, while 25 (33.8%) are between 36-45 years old and the remaining 41 (55.4%) are 46 years and above. This indicates that the production of the "Anger" fabric and indeed the indigenous weaving industry among the Kwande people is dominated by adults.

Table 4.1.3: Distribution of Producer' Responses by Marital Status

Producers Marital status	**Frequency**	**Percentage**
Married	66	89.2
Single	8	10.8
Total	**74**	**100**

In the above table, 66 respondents representing 89.2% are married while the remaining 8 respondents (10.8%) are single. The result here indicates that most of the respondents are married. This agrees with the result of the previous table where the respondents are predominantly adult.

Table 4.1.4: Distribution of Producer' Responses by Family Size

Producers' Family size	**Frequency**	**Percentage**
1-5	21	28.4
6-10	35	47.3
11-15	14	18.9
16 and above	4	5.4
Total	**74**	**100.0**

Results in the above table indicates that 21 of the respondents representing 28.4% have a family size of between 1-5, while 35 others representing 47.3% are of a family size of between 6 – 10, another 14 (18.9%) are of a family size of between 11-15 and the rest 4

(5.4%), have a family size of 16 and above. This result shows that most of the respondents have a family size that is from 10 members and above. This result can be associated with the fact that many of the respondents practice polygamy which accounts for such large family sizes. In most cases, the members of such families are utilized for labour in the course of production.

Table 4.1.5: Distribution of Producer' Responses by Occupation

Producers occupation	**Frequency**	**Percentage**
Farmer	23	31.0
Weaver	30	40.5
Civil servant	16	21.6
Trader	5	6.8
Total	**74**	**100**

The table above revealed that 23 (31.0%) of the respondents indicated that they are farmers, while 30 (40.5%) others say that they are weavers, as against 16 (21.6%) others that indicated that they are civil servants and the rest 5 (6.8%) are traders. What this means is that 23 of the respondents have farming as their other engagement apart from weaving. 30 of the respondents do not have any other engagement than weaving, while 16 and 5 respondents have civil service and trading respectively as their other engagements. This shows that as many of the respondents have Anger production as their only engagement, many others have one engagement or the other to supplement "Anger" production.

Table 4.1.6: Distribution of Producer' Responses by Educational Attainment

Producers Education	Frequency	Percentage
Primary	10	13.5
Secondary	30	40.5
Tertiary	24	32.5
None	10	13.5
Total	**74**	**100.0**

Details of the above table revealed that 10 (13.5%) of the respondents are primary school leavers, while 30 (40.5%) have secondary education, 24 (32.5%) others have tertiary education and the remaining 10 (13.5%), have no formal education. This indicates that most of the respondents have one form of education or the other. Consequently, their responses can be relied upon for the purpose of this research work.

Table 4.1.7: Distribution of Producer' Responses by Experience

Producers Experience (yrs)	Frequency	Percentage
6-10	7	9.6
11-1 5	10	13.5
16-20	25	33.9
21 yrs and above	32	43.2
Total	**74**	**100**

Details of the above table show that 7 (9.6%) of the respondents have between 6-10 years experience.

While 10 (13.5%) others, have between 11-15 years, 25 (33.9%) others have between 16-20 years experience and the rest, 32 (43.2%) have from 21and above years of experience. The result in the table generally indicate that majority of the respondents have over 10 years experience on the job. It is indeed a clear indication that they have the requisite experience to respond to all the questions that are put to them. The result can therefore be relied upon.

Table 4.1.8: Distribution of Producers' Responses by Location of the Industry

Location of the industry	Frequency	Percentage
Agbakyan	25	33.8
Tondov ii	13	17.6
Township	16	21.6
Usar	20	27.0
Total	**74**	**100**

The above table shows a summary of producers' responses to location of their industry. Accordingly, 25 respondents representing 33.8% are from Agbakyan council ward. 13 (17.6%) are from Tondov ii council ward. The remaining 16 (21.6%) and 20 (27.0%) are from Township and Usar wards respectively. The result indicate that the there were more respondents from the Agbakyan council ward followed by Usar, Township and lastly Tondov ii wards in that order.

Table 4.1.9: Distribution of Producer' Responses by the Type of "Anger" Fabric Produced

Type of anger produced	Frequency*	Percentage of total	Rank
Anger U – Ichengigbee	74	100	-
Ityo –Anger	74	100	-

***Multiple responses**

In the above table respondents had multiple responses in regard to the type of the "Anger" fabric that they produce. As a result, total frequency and total percentage is not presented. Instead, the percentage of total is presented as well as ranking of percentage of total from the highest to the lowest. The table above revealed that all the respondents produce both the Anger -U- Ichengengbee and the Ityo-anger. This result shows the importance of both of the "Anger" fabric types. It should be noted that the Anger -U- Ichengigbee which is bigger in size is traditionally used by the male gender for a variety of personal considerations and almost all traditional and cultural considerations. The Ityo –Anger on the other hand is smaller in size and is traditionally used by the male gender for apparel. Consequently, all the producers of the "Anger" fabric make conscious efforts to produce both types of the "Anger" fabric. There is no ranking here since all the respondents indicated that they produce both types of the "Anger" fabric.

Table 4.1.10: Distribution of Producer' Responses by the Quantity of Anger-U-Ichengeigbee Produced for the Year 2011

Qty of Anger-U-Ichengeigbee	Frequency	Percentage
<50-70 pieces	6	8.1
70-80 pieces	12	16.2
80-90 pieces	17	23.0
100 pieces and above	39	52.7
Total	**74**	**100**

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The table above revealed the quantity of pieces of Anger-U-Ichengeigbee produced by the respondents for the year 2011. Accordingly, 6 (8.1%) produced between <50-70 pieces, 12 (16.2%) produced between 70-80pieces, while 17 (23.0%) others produced between 80-90 pieces and the rest 39 (52.7%) produced from 100 pieces and above. The result indicates the viability of "Anger" production as many of the respondents produce more than 100 pieces of the Anger-U-Ichengeigbee alone.

Table 4.1.11: Distribution of Producer' Responses by Quantity of Ityo-Anger Produced for the Year 2011

Qty of Ityo – Anger	Frequency	Percentage
<20-30 pieces	19	25.7
31-40 pieces	28	37.8
41-50 pieces	13	17.6
51 pieces and above	14	18.9
Total	**74**	**100.0**

The table above revealed the quantity of pieces of Ityo-Anger produced by the respondents. Accordingly, 19 (25.7%) produced between <20-30 pieces, while 28 (37.8%) produced between 31 -40 pieces, while 13 (17.6%) others produced between 41-50 pieces and the rest 14 (18.9%) of the producers produces as from 51 pieces and above.

Table 4.1.12: Distribution of Producers' Responses According to Type of Materials Used

Materials	**Frequency**	**Percentage**
Industrial Yarns Only	72	97.3
Industrial Yarns, Local Yarns, Dyes and Chemicals	2	2.7
Total	**74**	**100**

The above has suggested that 72 respondents representing 97.3% make use of Industrial yarns only while 2 (2.7%) use Industrial yarns, Local yarns as well as dye and chemicals. This means that since there is availability of industrial (readymade) yarns that come in a variety of colours, almost all the respondents make use of them rather than the indigenous or local yarns that require dyeing before use. It is only 2 respondents in this case, that make use of Industrial and Local yarns with dye and chemicals.

The two respondents make use of locally spun yarn and local dyes for the production of a limited quantity of the "Anger" fabric for certain traditional rites especially medicine. Hitherto, the Anger fabric was constructed using locally spun yarns from cotton fibres. The process entailed cultivation of cotton, processing (spinning) of the cotton fibres into yarns and dyeing of the yarns before the final stage (loom process) of weaving.

However, with the introduction of industrial yarns for use in the production of Tiv clothing prototypes, there started a gradual paradigm shift in preference from the locally spun yarns to the industrials yarns. Though the Tiv indigenous textiles industry exhibited an astounding perseverance against the influx of the readymade (industrial) textile materials (yarns) for some time, it was soon forced to cave in, giving the ease of use of these foreign or industrial materials on one hand and their tenacity as against the local or indigenous materials on the other hand. This is particularly the case with the "Anger" fabric which incidentally is used as a cultural symbol of the Tiv in general and the Kwande people in particular and the main subject of this study. Unlike most of the other clothing types that require dyeing after weaving, the "Anger" and a few other clothing types like the *Ishundan* and *Mule U Tiv* require dyeing of the yarns before weaving. Today, there is a near complete abandonment of the locally spun yarns for the industrial (readymade) or foreign materials as revealed in the above table. This has also led to the near abandonment of dyeing of yarns for weaving of the "Anger" fabric since the industrial yarns normally come in all the desired colours. These developments have indeed become the major trend in the production of the Anger fabric among the Kwande people.

Table 4.1.13: Distribution of Producers' Responses According to Source of Materials Used

Source of Materials	**Frequency**	**Percentage**
Industrial	72	97.3
Industrial and Local	2	2.7
Total	**74**	**100**

The result from the above table revealed that 72 respondents 97.3% obtain their materials (yarns) industrially while 2 (2.7%) obtain theirs (yarns, dyes and chemicals) from the industrial and local sources. The use of the industry based materials is preferred above the local materials because of the ease of use and easy availability.

Table 4.1.14: Distribution of Producers' Responses According to Estimated Cost of Materials for the Year 2011

Cost of Materials (N)	Frequency	Percentage
<20,000.00- 30,000.00	6	8.1
40,000.00-50,000.00	11	14.9
60,000.00-80,000.00	37	50.0
100,000.00 and above	20	27.0
Total	**74**	**100**

The above table presents the results of the respondents' responses to the estimated cost of the materials that they used for the year 2011. According to the table, 6 of the respondents (8.1%) pay between <N20, 000.00-N30, 000.00. Meanwhile, 11 of the respondents (14.9%) pay between N40, 000.00-N50, 000.00.The remaining 37 respondents (50.0%) and 20 respondents (27.0%) pay between N 60,000.00-N80, 000.00 and N100, 000.00 and above respectively. This indicates that the respondents invest quite substantial amounts of money for the production of the "Anger" fabric.

Table 4.1.15: Distribution of Producers' Responses According to Production Equipment Used

Type of equipment	Frequency	Percentage
Horizontal loom and accessories	72	97.3
Horizontal loom, loom accessories and dye pit	2	2.3
Vertical loom	0	0
Total	**74**	**100**

In the above table, the respondents' responses regarding the type of production equipment that they use for the production of the "Anger" fabric reveal that out of the 72 of the respondents representing 97.3% makes use of the horizontal loom and its accessories only. The remaining 2 respondents representing 2.3% make use of the horizontal loom, loom accessories and dye pits for the production of the "Anger" fabric. None of the respondents indicated that they used the vertical loom for production. The use of the horizontal loom and its accessories by the 2 respondents in addition to dye pits as revealed in the table is as a result of their use of locally spun yarns that require dyeing before weaving.

Table 4.1.16: Distribution of Producers' Responses According to Source of Equipment Used

Source of equipment	Frequency	Percentage
Industrial (Powered loom)	0	0
Local (Hand loom)	74	100
Total	**74**	**100**

The above table shows the distribution of respondents' responses by the source of the production equipment that they use. Accordingly, none of the respondents obtain their equipment from industrial sources. All the 74 respondents representing 100% however, obtain their production equipment from locally. This is because all the production equipment used for the production of the "Anger" is fabricated indigenously using local materials. Consequently, the respondents spend minimal amounts of money on production equipment.

Table 4.1.17: Distribution of Producers' Responses According to Estimated Cost of Equipment for the Year 2011

Cost of equipment (N)	Frequency	Percentage
<20,000.00- 30,000.00	58	78.4
30,000.00-50,000.00	12	16.2
60,000.00-80,000.00	4	5.4
100,000.00 and above	0	0
Total	**74**	**100**

The above table summarizes the respondents' responses according to the cost of the production equipment that they used for the production of the "Anger" fabric for the year 2011. According to the table, 58 respondents representing 78.4% pay between <N20, 000.00-N30, 000.00 for the production equipment. 12 respondents representing 16.2% and 4 (5.4%) pay between N30, 000.00-N50, 000.00 and N60, 000.00-N80, 000.00 respectively. None of the respondents paid up to N100, 000.00 for production equipment. Results from the above table indicate that the respondents pay quite marginally for the production equipment that they use. More than 70% of them pay <N40, 000.00 for the production equipment and only 5.4% of the respondents pay up to

N80, 000.00. This is quite strategic for the respondents as they maximize profit with minimized cost of production equipment.

Table 4.1.18: Distribution of Producers' Responses According to Credit/loan Received

Ever received credit or loan	Frequency	Percentage
NO	71	95.9
YES	3	4.1
Total	**74**	**100.0**

According to the table above a total of 71 (95.9%) of the respondents did not receive credit or loan. The rest 3 (4.1%) have received credit or loan. The result is an indication of lack of credit or loan facilities, which is one of the major constraints encountered by the respondents.

Table 4.1.19: Distribution of Producers' Responses by the Amount of Credit or Loan Received

Amount of credit or loan received (N)	Frequency	Percentage
No	71	95.9
<20,000.00 – 40,000.00	1	1.4
50,000.00 – and above	2	2.7
Total	**74**	**100.0**

The total amount of loan or credit ever received by the respondents showed that while 2 of the respondents, representing 2.7% have received from N50,000.00 and above, 1 (1.4%) has received credit worth of between <N20,000.00 – N40,000.00 The rest 71 (95.9%) of the respondents did not receive credit or loan. It shows that the respondents thrive in their endeavour with minimal or no incentives.

Table 4.1.20: Distribution of Producers' Responses by Type of Labour Employed

Type of labour	Frequency*	Percentage of total	Rank
Spinning	74	100	-
Threading	74	100	-
Warping	74	100	-
Weaving	74	100	-
Others	0	0	-

***Multiple responses**

In the above table, results of the respondents' responses on the type of labour that they pay for, where respondents had multiple responses is presented. As a result, total frequency and total percentage is not presented. Instead, the percentage of total is presented as well as ranking of percentage of total from the highest to the lowest. Accordingly, all the respondents indicated that they pay for all the four aspects of labour in the production of the "Anger" fabric. Thus 74 (100%) pay for spinning, 74 (100%) pay for threading,74 (100%) pay for warping and 74 (100%) pay for weaving respectively. This shows that the production of the "Anger" fabric is a process that is difficult to be carried out by only one person. It is noteworthy that since all the respondents pay for all the four aspects of labour, there is no ranking to be made.

Table 4.1.21: Distribution of Producers' Responses by Estimated Cost of Labour

Total cost of labour (N)	Frequency	Percentage
<10,000.00-20,000.00	1	1.4
30,000.00 – 40,000.00	33	44.6
50,000.00 – 60,000.00	24	32.4
70,000.00 – 80,000.00	6	8.1
100,000.00 and above	10	13.5
Total	**74**	**100.0**

According to the table, 1 (1.4%) of the respondents spent less than <N10, 000.00-N20, 000.00 on labour, 33 (44.6%) of them spent between N30, 000.00 –N40, 000.00 as against 24(32.4%) others that spent between N50, 000.00 – N60, 000.00, while 6 (8.1%) spent between N70, 000.00 – N80, 000.00 and 10 (13.5%) others spent between N100, 000.00 and above. The above table is indicating that more than half (40) of the respondents representing 54% all together paid up to N50, 000.00 and above for labour for the year 2011. This means that the respondents pay quite substantial amounts on labour in the process of "Anger" production.

Table 4.1.22: Distribution of Producers' Responses by the Quantity of the Angessr-U-Ichengeigbee Fabric Produced for the Year 2011.

Quantity of the Anger-U-Ichengeigbee (pieces)	Frequency	Percentage
<30	5	6.8
40-50	14	18.9
60-70	15	20.3
80-90	15	20.3
100 and above	25	33.8
Total	**74**	**100**

In the above table, the results of the respondents responses regarding the quantity of the Anger-U-Ichengigbee produced for the year 2011 is presented. According to the table, 5 respondents representing 6.8% and 14 respondents (18.9%) produced <30 pieces and 40-50 pieces respectively. 15 respondents (20.3%) and 15 others (20.3 %) produced 60-70 pieces and 80-90 pieces respectively. The remaining 25 respondents produced from 100 pieces and above. This result is indicative of the predominance in the production of the Anger-U-Ichengeigbee above the Ityo-Anger. It also shows that the production of the "Anger" fabric has presented a means of livelihood for the people of Kwande in Benue State.

Table 4.1.23: Distribution of Producers' Responses by the Pieces of the Ityo-Anger fabric produced for the year 2011.

Quantity of the Ityo-Anger (pieces)	Frequency	Percentage
10-15	4	5.4
20-25	15	20.3
30-35	30	40.5
40-50	25	33.8
60and above	0	0
Total	**74**	**100**

The above table presents a summary of the quantity of the Ityo-Anger fabric produced by the respondents for the year 2011, where 4 respondents (5.4%) produced between 10-15 pieces of the Ityo-Anger fabric. 15 of the respondents (20.3%) and 30 respondents (40.5%) produced between 20-25 pieces and 30-35 pieces respectively. The remaining 25 respondents representing 33.8% produced between 40-50 pieces. None of the respondents produced from 60 pieces and above. The result shows minimal production of the Ityo-Anger as against the Anger-U-Ichengigbee. The scenario underscores level of importance of the two types of the "Anger" fabric.

Table 4.1.24: Distributing of Producers' Responses by Estimated Cost of Production for the Year 2011

Cost of production (N)	Frequency	Percentage
<50,000.00 – 60,000.00	4	5.4
70,000.00 – 80,000.00	6	8.1
90,000.00 – 100,000.00	8	10.8
150,000.00 and above	56	75.7
Total	**74**	**100.0**

The table above revealed the total amount cost of production by the respondents. Accordingly, 4 of them representing 5.4% spent between <N50, 000.00 – N60, 000.00 while 6 (8.1%) spent between N70, 000.00 – N80, 000.00 as against 8 (10.8%) that spent between N90, 000.00 – N100, 000.00. The rest 56 (75.7%) spent from N150, 000.00 and above. The result is indicative of substantial amounts that are paid by the respondents which is tantamount to substantial investments.

Table 4.1.25: Distribution of Producers' Responses by the Price per Piece of the Anger-U-Ichengeigbee for the Year 2011

Price per piece of Anger-U-Ichengeigbee (N)	Frequency	Percentage
1,500.00-2,000.00	64	86.5
2,500.00-3,000.00	10	13.5
3,500.00-4,000.00	0	0
Total	**74**	**100**

The above table shows the distribution of the respondents' responses by the price per piece of theAnger-U-Ichengeigbee that they sold for the year 2011. According to the table, 64 respondents representing 86.5% sell the Anger-U-Ichengeigbee that they produced for the year 2011 between N1, 500.00 – N2, 000.00. The remaining 10 respondents (13.5%) claim that they sold theirs in the range of N2, 500- N3, 000.00. None of the respondents sold in the range of N3, 500.00 –N4, 000.00. The consistency here (64 respondents or 86.5%) shows that the standard price per piece of the Anger-U-Ichengeigbee is the range between N1, 500-N2, 000.00.

Table 4.1.26: Distribution of Producers' Responses by the Price per Piece of the Ityo-Anger for the year 2011

Price per piece of Ityo-Anger (N)	**Frequency**	**Percentage**
1,000.00-1,500.00	71	95.9
2,000.00-2,500.00	3	4.5
3,000.00-3,500.00	0	0
Total	**74**	**100**

In the above table, the responses of the respondents is summarised in line with the price per piece of the Ityo-Anger that they sold for the year 2011. The result shows that out of the 74 respondents, 71 (95.9%) sold their Ityo-Anger per piece at the between the range of N1, 000.00 – N1, 500.00. 3 of the remaining respondents representing 4.5% sold their own in the range between N2,000.00- N2,500.00 None of the respondents sold their Ityo-Anger in the range between the range of N3,000.00-N3,500.00. The consistency here (71 respondents or 95.9%) shows that the standard price per piece of the Ityo-Anger is the range between N1, 000.00-N2, 000.00. The disparity between the price per

piece of the Anger-U –Ichengeigbee and the Ityo-Anger, where the Anger-U-Ichemgeigbee has an edge over the Ityo-Anger is as a result of the sexual differentiation where premium is placed on the Anger-U-Ichengeigbee (for the male) as against the Ityo-Anger (for the female). The sizes of the two types of the "Anger" fabric (where the Anger-U-Ichengeigbee is bigger (larger) than the Ityo-Anger) is a further consideration for the disparity in the price per piece of the two types of the "Anger" fabric.

Table 4.1.27: Distribution of Producers' Responses by Total Profit margin for the Year 2011

Profit Margin (N)	**Frequency**	**Percentage**
<40,000.00 –50,000.00	2	2.7
60,000.00 – 70,000.00	11	14.9
80,000 .00–90,000.00	19	25.7
150,000.00 and above	42	56.7
Total	**74**	**100.0**

The table above revealed the respondents total profit margin for the year 2011. Accordingly, 2 respondents (2.7%) made a profit of between <N40,000.00 – N50,000.00 while 11 (14.9%) others made a profit of between N60,000.00 –N70,000.00 as against 19respondents (25.7%) that made profit of between N80,000.00 –N90,000.00 and the rest 42 (56.7%) of the respondents made a total profit of between N150,000.00 and above. The above result where 42 (56.7%) of the respondents make a profit margin of N150, 000.00 is a strong indication of the viability of the "Anger" production. It is also indicative of the "Anger" fabric production as a means of sustainable livelihood and income generation for the people of Kwande in Benue State.

Table 4.1.28: Distribution of Producers' Responses by what they do with the Proceeds

Items acquired with the proceeds		No response	One Unit	Two Units	Three Units	Four Units	Total
House(s)	**Frequency**	13	50	10	1	0	**74**
	%	17.6	67.6	13.5	1.4	0	**100**
Car(s)	**Frequency**	62	10	1	1	0	**74**
	%	83.8	13.5	1.4	1.4	0	**100**
Motorcycle(s)	**Frequency**	20	43	9	1	1	**74**
	%	27.0	58.1	12.2	1.4	1.4	**100**
Bicycle(s)	**Frequency**	68	6	0	0	0	**74**
	%	91.9	8.1	0	0	0	**100**
Electronic(s)	**Frequency**	14	34	26	0	0	**74**
	%	18.9	45.9	35.1	0	0	**100**
Furniture	**Frequency**	10	58	4	1	1	**74**
	%	13.5	78.4	5.4	1.4	1.4	**100**

The above presents the responses of the respondents based on their acquisition (achievements) with the proceeds. The items listed as achievement include houses, cars, motorcycles bicycles electronic(s) and furniture. These items shall be treated one by one in the order that is presented in the table.

House(s): The result revealed that while 13 respondents representing 17.6% did not respond (meaning they did not build houses from the proceeds), 50 of the respondents representing 67.7% built one housing unit each. 10 of the respondents representing

13.5% built two units each and 1 of the respondents claimed to have built three housing units. None of the respondents built up to four housing units.

Car(s): Regarding the number of cars bought by the respondents, 62 of the respondents representing 83.8% responded that they did not own a car and 10 of the respondents representing 13.5% claimed to have acquired one car each. 1 of the respondents (1.4) and another 1(1.4%) respondents claimed that they have two and three units respectively. None of the respondents however has up to four cars.

Motorcycle(s): While 20 respondents representing 27.0% did not acquire motorcycle from their proceeds, 43 (58.1%) of the respondents, acquired one unit of motorcycle each. 9 of the respondents (12.2%) said they have two motorcycles each and 1 0f the respondents representing 1.4% claimed to have three motorcycles. The remaining 1 respondent (1.4%) has 4 motorcycles.

Bicycle(s): 68 (91.9%) respondents do not have bicycles while 6 (8.1%) have one bicycle each. None had two, three or four units of bicycles.

Electronics: In response to the number of electronics acquired, 14 (18.9%) respondents and 34 (45.9%) had no electronic and one unit of electronic respectively. 26 (35.1%) had two units of electronics each while none had two or three units of electronics.

Furniture: The result for acquisition of furniture by the respondents puts 10 respondents (13.5%) as those that do not have any furniture. 58 respondents, (78.4%) had one set of furniture each as against 4 (5.4%) that had two sets of furniture and 1 (1.4%) that had three sets. The remaining 1 respondent (1.4%) had four sets to his credit.

Table 4.1.29: Distribution of Producers' Responses by Estimated Cost of Items Acquired

Cost of the items purchased (N)		No response	<100,000	101,0000-500,000	501,000-1000000	>1000000	Total
House(s)	**Frequency**	13	6	6	37	12	**74**
	%	17.6	8.1	8.1	50.0	16.2	**100**
Car(s)	**Frequency**	62	0	4	5	3	**74**
	%	83.8	0	5.4	6.8	4.1	**100**
Motorcycle	**Frequency**	20	53	0	0	1	**74**
(s)	**%**	27.0	71.6	0	0	1.4	**100**
Bicycle(s)	**Frequency**	68	6	0	0	0	**74**
	%	91.9	8.1	0	0	0	**100**
Electronic	**Frequency**	14	60	0	0	0	**74**
(s)	**%**	18.9	81.0	0	0	0	**100**
Furniture	**Frequency**	10	39	25	0	0	**74**
	%	13.5	52.7	33.8	0	0	**100**

The above presents the responses of the respondents based on the estimated cost of the items that they have acquired. These items include houses, cars, motorcycles bicycles electronic(s) and furniture. They shall be treated in the order that is presented in the table.

House(s): 13 of the respondents representing 17.6% did not respond to the estimated cost of items indicating that they did not build houses. 6 of the respondents (8.1%) and other 6 respondents (8.1%) respectively paid an estimated cost ranging < N100, 000.00

and N101, 000.00-N500, 000.00. 37 of the respondents (50.0%) and 12 respondents representing (16.2%) paid an estimated range of N501, 000.00-N1000, 000.00 and >N1000, 000.00 respectively for the houses that they built.

Car(s): In regards to the estimated cost of the cars that they bought, 62 of the respondents (83.8%) did not respond. None of the respondent bought their cars below N100, 000.00 while 4 of the respondents (5.4%) obtained theirs in the range of N101, 000.00-N500, 000.00. the remaining 5respondents (6.8%) and 3 (4.1%) obtained their own in the range of N501, 000.00-N1000, 000.00 and >1000, 000.00 respectively.

Motorcycles: In response to the estimated cost of the motorcycles that they acquired, 20 of the respondents representing (27.0%) did not respond indicating that they did not buy motorcycles, but 53 (71.6%) claimed to have bought their motorcycles in the range of <N100, 000.00. The range of >N1000, 000.00 was the estimated cost of motorcycles for 1 respondent representing (1.4%). None of the respondents bought in the range of N101, 000.00-N500, 000.00 or N501, 000.00-N1000, 000.00.

Bicycle(s): out of the 74 respondents that responded for the estimated cost of the bicycles that they purchased, 68 of them representing 91.9% did not pay for bicycles. 6 of the respondents bought their bicycles for less than N100, 000.00. None of the respondents spent in the range of N101, 000.00-N500, 000.00, N501, 000.00-N1000, 000.00 and >1000, 000.00 to acquire bicycles.

Electronic(s): In response to the estimated cost of the electronics that they acquired, 14 (18.9%) of the respondents indicated that they did not spend on electronics while 60 (81.0%) claimed to spend in the range of <N100, 000.00. None did not pay in the range of N101, 000.00-N500, 000.00, N501, 000.00-N1000, 000.00 or >N1000, 000.00.

Furniture: In regard to the estimated cost of the furniture that they bought with their proceeds, 10 of the respondents (13.5%) claimed that they did not acquire furniture but 39 (52.7%) and 25 (33.8%) purchased their furniture in the range of <N100, 000.00 and 101, 000.00-N500, 000.00 respectively. No respondent bought in the range of N501, 000.00-N1000, 000,00 or >N1000, 000.00.

Table 4.1.30: Distribution of Producers' Responses on Major Constraints Encountered During Production

Major constraints encountered during production process	**Frequency***	**Percentage of total**	**Rank**
lack or high cost of raw materials	39	**52.7**	1st
lack of credit or loan facilities	32	**43.2**	2nd
Lack of strong capital base	28	**37.8**	3rd
lack of good motor able roads	25	**33.9**	4th
unregulated practice	22	**29.7**	5th
disturbance of rainy season	19	**25.7**	6th
low patronage	15	**20.3**	7th
lack of electricity (power)	9	**12.2**	8th
Others	0	**0**	0

***Multiple responses**

The table above presents the results of respondents' responses by the major constraints that they encountered in the course of production. In the table, respondents made multiple responses. As a result, total frequency and total percentage is not presented. Instead, the percentage of total is presented as well as ranking of percentage of total from the highest to the lowest. As revealed by the table, lack or high cost of raw

materials for production ranks highest with the frequency of 39 respondents and 52.7 as percent of total and is closely followed by lack of credit or loan facilities 32 respondents and percent of total of 43.2. Lack of electricity (power) is the least on the table with 9 respondents in frequency representing 12.2% of total.

Table 4.1.31: Distribution of Producers' Responses on Recommendations

Recommendations on production	**Frequency***	**Percentage of total**	**Rank**
No response	0	**0**	0
Availability of sufficient raw materials at reduced cost.	37	**50.0**	1st
Provision of loan or credit facilities	23	**31.0**	2nd
Provision of good motor able roads	19	**25.7**	3rd
Regulation of practice	15	**20.3**	4th
Enhanced patronage by government	12	**16.2**	5th
Provision of electricity	7	**9.5**	6th
Creation of awareness of production through advertisements	6	**7.2**	7th
Organization of workshop and seminars on improved practice	5	**6.8**	8th

***Multiple responses**

The above table presents the results of the respondents' responses on their recommendation for improved production, where respondents had multiple responses. As a result, the percentage of total is presented as well as ranking of percentage of total from the highest to the lowest. According to the table, availability of raw materials at

reduced cost ranks highest with 37 respondents representing 50.0 percent of total and organization of workshops and seminars on improved practice ranks lowest (5 respondents representing 6.8 % of total).

4.2.2: Marketer' responses

Table 4.2.1: Distribution of Marketers' Responses by Gender

Sex of marketers	**Frequency**	**Percentage**
Male	40	36.4
Female	70	63.6
Total	**110**	**100.0**

The above table showed that 40 of the respondents representing 36.4% are male while 70respondents (63.6%) are female. The result indicates that the marketing of the "Anger" fabric among the Kwande people is dominated by the female gender.

Table 4.2.2: Distribution of Marketers' Responses by Age

Age	**Frequency**	**Percentage**
15-25	4	3.6
26-35	65	59.0
36-45	35	32.0
46 and above	6	5.4
Total	**110**	**100.0**

The result in the above table showed that 4 respondents (3.6%) are between 15-25 years while 65 respondents (59.0%) are between 26-35 years. Other 35respondents

representing 31.8% are between 36-45 years old and the rest 6respondents (5.4%) are from 46 years and above. This result confirms that the younger generation dominate the trade in the "Anger fabric. This is a clear indication that the trade is more suitable for those (youth) that are agile (energetic) enough.

Table 4.2.3: Distribution of Marketers' Responses by Marital Status

Marital status	**Frequency**	**Percentage**
Married	82	75.0
Single	28	25.0
Total	**110**	**100.0**

The above table revealed the marital status of the respondents. Accordingly, 82respondents (75.0%) are married while the remaining 28 of the respondents representing 25.0% are single. The result shows that market of the "Anger" fabric is predominantly done by those that are married.

Table 4.2.4: Distribution of Marketers' Responses by their Family Size

family size	**Frequency**	**Percentage**
1-5	74	67.3
6-10	36	32.7
15 and above	0	0
Total	**110**	**100**

The above table revealed the respondents' family sizes. Accordingly, 74 respondents (67.3%) have a family size of 1-5 members while the remaining 36, representing 32.7% have a family size of 6-10. None of the respondents' have up to 15 members and above. The result indicates that the marketers of the "Anger" fabric in Kwande have reasonable (manageable) family sizes.

Table 4.2.5: Distribution of Marketers' Responses by Occupation

Occupation	**Frequency**	**Percentage**
Farmers	7	6.4
Civil servants	7	6.4
Trader	96	87.3
Total	**110**	**100.0**

The above table revealed the respondents other engagements in addition to marketing the "Anger" fabric. A total of 7respondents (6.4%) each have farming and civil service respectively as their part time engagements, while the rest 96 (87.3%) are full time traders. The result indicates that marketing of the anger fabric is a profitable venture that requires undivided attention.

Table 4.2.6: Distribution of Marketers' Responses by their Educational Level

Educational level	Frequency	Percentage
Primary	11	10.0
Secondary	86	78.2
Tertiary	13	11.8
None	0	0
Total	**110**	**100.0**

The above table revealed the respondents educational attainment, where a total of 11respondents (10.0%) are primary school leavers, while 86respondents (78.2%) are secondary school leavers. The rest, 13 respondents (11.8%) have attained tertiary education. The result is an indication that all the respondents have attained a certain level of education, most of who have secondary education. This level of education is enough to help them to understand the dynamics of marketing. Their responses on the other hand can also be relied upon for the purpose of this research.

Table 4.2.7: Distribution of Marketers' Responses by Type of "Anger" Fabric Marketed

Type of "Anger" marketed	Frequency*	Percentage of total	Rank
AngerU-Ichenbeigbee	110	100	-
Ityo-Anger	110	100	-

***Multiple responses**

The above table revealed the type of "Anger" fabric the respondents deal in. All the respondents 110 (100%) indicated that they sell the Anger U-Icehbeigbee as well as the Ityo-Anger fabric. Since all the respondents sell both types of the "Anger" fabric, there cannot be ranking of percentage of total, even though the responses of the respondents re multiple.

Table 4.2.8: Distribution of Marketers' Responses by their Source of the "Anger-U-Ichengeigbee

Source of Anger-U-Ichengeigbee	Frequency	Percentage
Open market	2	1.8
Home or producers' gate	108	98.2
Total	**110**	**100**

The above table revealed the respondents source of the Anger-U-Ichengeigbee fabric. A total of 108 of the marketers representing 98.2% get their Anger-U-Ichengeigbeefor sale at home or producers' gate while the rest 2 respondents (1.8%) get theirs from the open market. This result shows that almost all the respondents prefer to buy their wares directly from the producers at reduced rates. This is quite strategic for profit maximization. A staggering minority of 2 respondents (1.8%) who are probably part time marketers choose to buy theirs at the open market.

Table 4.2.9: Distribution of Marketers' Responses by their Source of the Ityo-Anger

Source of Ityo-Anger	**Frequency**	**Percentage**
Open market	2	1.8
Home or producers' gate	108	98.2
Total	**110**	**100.0**

The above table revealed the respondents source of the Ityo-Anger fabric for sale. A total of 108 of the respondents representing 98.2% get their Ityo-Anger for sale at home or producers' gate while the rest, 2 respondents (1.8%) get theirs from the open market.

Table 4.2.10: Distribution of Marketers' Responses by the Cost per Piece of Anger U-Ichenbeigbee at Home or Producers' Gate for the Year 2011

Cost of a Anger-U-Ichenbeigbee at home or producers' gate (N)	**Frequency**	**Percentage**
1,500.00-N2,000.00	104	94.5
2, 500.00-3,000.00	4	3.6
3, 500.00-4, 000.00	0	0
4,000.00 and above	0	0
No response	2	2.0
Total	**110**	**100**

The table above revealed the cost of buying a piece of the Anger-U-Ichenbeigbee at home or producers' gate for the year 2011. Accordingly, 104 of the respondents representing 94.5% bought a piece of Anger-U-Ichenbeigbee fabric at home or producers' gate between N1, 500.00 – N2, 000.00, while 4 of the respondents representing 3.6% bought a piece in the range between N2, 500.00-N3, 000.00. The remaining 2 respondents representing 2.0% did not respond indicating that they did not buy their wares at home or producers' gate.

Table 4.2.11: Distribution of Marketers' Responses by the Cost per Piece of Anger-U-Ichenbeigbee at the Open Market for the Year 2011

Cost of Anger-U-Ichenbeigbee) at the open market (N)	**Frequency**	**Percentage**
2,000.00-2,500.00	1	1.0
3,000.00 – 3,500.00	1	1.0
4,000.00 and above	0	0
No response	108	98.2
Total	**110**	**100**

The table above revealed the cost of buying a piece of the U-Ichenbeigbee at the open market. Accordingly, 1 (1.0%) bought a piece of U-Ichenbeigbee fabric at between N2, 000.00-N2500, while another 1 (1.0%) also bought at the rate of between N3, 000.00 – N3, 500.00. None of the respondents bought at the rate of N4, 000.00 and above. The rest of the respondents representing 108 (98.2%) did not buy at the open market at all.

Table 4.2.12: Distribution of Marketers' Responses by Cost of Buying per Piece of the Ityo-Anger at Home or Producers' Gate for the Year 2011

Cost of Ityio-Anger at home or producers' gate (N)	**Frequency**	**Percentage**
1,000.00 – 1,500.00	108	98.2
2, 000.00 –2, 500.00	0	0
3, 000.00 and above	0	0
No response	2	1.8
Total	**110**	**100**

The table above revealed the cost of buying a piece of the Ityo-Anger at home or producers' gate. Accordingly, 108 of the respondents representing 98.2% bought a piece of Ityo-Anger fabric at home/producers' gate between N1, 000.00 – N1, 500.00. None of the respondents bought at the rate of N2, 000.00-N2, 500.00 or N3, 000.00 and above respectively. The remaining 2 respondents representing 1.8% did not buy at home or producer's gate.

Table 4.2.13: Distribution of Marketers' Responses by Cost per Piece of Ityo-Anger at the Open Market

Cost of a Ityyo-Anger at the open market (N)	**Frequency**	**Percentage**
1,500.00-2,000.00	2	1.8
2,500.00 – 3,000.00	0	0
3,500.00 and above	0	0
No response	108	98.2
Total	**110**	**100**

Details of the above table reveal the cost per piece of Ityo-Anger at the open market. Details showed that 2respondents (1.8%), bought a piece of Ityo-Anger for between N1, 500.00-N2, 000.00. None of the respondents bought at the rate between N2, 500.00-N3, 000.00 or N3, 500.00 and above. The rest of therespondents108 (98.2%), did not buy at the open market. The lopsided result shows the respondents' preference for the home/producers' gate cost of the Ityo-Anger.

Table 4.2.14: Distribution of Marketers' Responses by Total Cost of Transportation for the Year 2011

Cost of transportation for year 2011(N)	**Frequency**	**Percentage**
15, 000.00 –20, 000.00	2	1.8
25, 000.00-30, 000.00	35	31.8
35,000.00 –40, 000.00	67	60.9
40,000.00 and above	6	5.5
Total	**110**	**100.**

The table above revealed that while 2 (1.8%) of the respondents spent between N 15, 000.00-N20, 000.00 on transportation in the year 2011. 35 (31.8%) others spent between N25, 000.00-N30, 000.00 as against 67(60.9%) respondents that spent between N35, 000.00 – N40, 00.00. The rest of the respondents, 6 (5.5%) spent from N40, 000.00 and above on transportation in the year 2011. The result shows that many of the respondents spend substantial amounts on transportation.

Table 4.2.15: Distribution of Marketers' Responses by Cost of Selling per Piece of the Anger U-Ichenhbeigbee

Selling cost of Anger U-Icehnbeigbee (N)	**Frequency**	**Percentage**
3, 000.00–3, 500.00	105	95.5
3, 500.00- 4, 000.00	5	4.5
4,500.00 and above	0	0
Total	**110**	**100.0**

The table above revealed that 105 (95.5%) of the respondents sell their Anger U-Ichenbeigbee at between N3, 000.00 – N3, 500.00for the year 2011. The rest, 5 (4.5%) sold theirs at N3, 500.00-N4, 000.00. None however, sold at N4, 000.00 and above. The result shows that trading in the Anger fabric among the Kwande people is a profitable venture.

Table 4.2.16: Distribution of Marketers' Responses by cost of Selling per Piece of the Ityo-Anger

Selling cost of Ityo-Anger (N)	**Frequency**	**Percentage**
2, 000.00-2, 500.00	2	1.8
2, 500.00-3, 000.00	106	96.4
3, 000.00-3, 500.00	2	1.8
4,000.00 and above	0	0
Total	**110**	**100.0**

The table above revealed that 2 (1.8%) of the respondents sell their Ityo-Anger for between N2, 000.00 – N2, 500.00 and N3, 000.00-N3, 500.00 respectively. The rest, 106 (96.4%) sold theirs at between N2, 500.00-N3, 000.00. None of the respondents sold theirs at N4, 000.00 and above.

Table 4.2.17: Distribution of Marketers' Responses by Profit Margin in Year 2011

Profit margin for the year 2011(N)	**Frequency**	**Percentage**
<50, 000.00	13	11.8
50, 000.00 –N60,000.00	24	21.8
70, 000.00 – 80, 000.00	21	19.1
90, 000.00 – 100,000.00	27	24.5
150, 000.00 and above	25	22.8
TOTAL	**110**	**100**

The total profit margin of the respondents for the year 2011 as revealed by the above table indicate that, while 13 respondents representing 11.8% made a profit of <N50, 000.00, 24 of the respondents (21.8%) made between N50, 000.00-N60, 000.00. 21, (19.1%) and 27 , (24.5%) made between N70, 000.00- N80, 000.00 and N90, 000.00-N100, 000.00 respectively. The remaining 25 respondents representing 22.8% had N150, 000.00 and above as their profit margin. This indeed is worth the while.

Table 4.2.18: Distribution of Marketers' Responses by Recommendations

Recommendations on production	Frequency*	Percentage of total	Rank
Provision of loan/credit facilities	47	**42.7**	1st
Provision of good motor able roads	44	**40.0**	2nd
provision of sufficient raw materials	29	**26.4**	3rd
Creation of awareness of production through advertisements	25	**22.8**	4th
Regulation of practice	24	**21.8**	5th
Enhanced patronage by government	21	**19.1**	6th
Provision of electricity	17	**15.5**	7th
Organization of workshop and seminars on improved practice	15	**13.6**	8th
No response	4	**3.6**	9th

***Multiple responses**

The above table presents the results of the respondents' responses on their recommendation for improved production, where respondents had multiple responses. As a result, the percentage of total is presented as well as ranking of percentage of total from the highest to the lowest. Accordingly, provision of loan/credit facilities ranked highest (47respondents 42.7% of total) with organization of workshops/seminars on improved practice ranking lowest with 15 respondents representing 13.6% of total.

4.2.3: Consumer' responses

Table 4.3.1: Distribution of Consumers' Responses by Source of the "Anger" Fabric

Source of the "Anger" fabric	**Frequency**	**Percentage**
Home/producer gate	75	41.7
Open market	105	58.3
Total	**180**	**100**

The results in the table above revealed the sources of the "Anger" fabric (Anger -U-Ichengeigbee and Ityo-Anger) that the respondents use. A total of 75 respondents (63.9%) obtain their "Anger" fabric at home/producers' gate while the rest, 105 (58.3%) source their "Anger" fabric from the open market. Though the number and percentage o the respondents that obtain their "Anger" fabric at the open market is higher than those that get their own at the producers' gate, the disparity as shown in the table is not so much. The factor of proximity of the respondents (consumers) to the production sites and unorganized nature of the "Anger" market accounts for the forgoing. This factor runs counter to the overall performance of the market for the marketers of the "Anger" fabric. It is only the organization of the market that can resolve this issue in favour of the "Anger" marketers.

Table 4.3.2: Distribution of Consumers' Responses by Cost per Piece of the Anger-U-Ichengeigbee at Home/producers' Gate

Cost of a Anger-U-Ichenbeigbee at home/producers' gate (N)	**Frequency**	**Percentage**
1,500.00-N2,000.00	50	27.8
2, 500.00-3,000.00	25	13.9
3, 500.00-4, 000.00	0	0
4,000.00 and above	0	0
No response	105	58.3
Total	**180**	**100**

The result in the table above revealed the cost per piece of the Anger-U-Ichenbeigbee at home/producers gate. Reflectively, a total of 50respondents (27.8%), said that they pay between N1, 500.00-N2, 000.00 per piece of the Anger-U-Ichenbeigbee.25 respondents representing 13.9% buy theirs at N2, 500-N3, 000.00. None of the respondents bought at N3, 500.00-N4, 000.00 and N4, 000.00 and above, while the remaining 105 (58.3%) did not respond, indicating that they did not buy at home.

Table 4.3.3: Distribution of Consumers' Responses by the Cost per Piece of Anger-U-Ichenbeigbee at the Open Market for the Year 2011

Cost per piece of Anger U-Icehnbeigbee at the open market (N)	**Frequency**	**Percentage**
3, 000.00–3, 500.00	105	58.3
3, 500.00- 4, 000.00	0	0
4,500.00 and above	0	0
No response	75	41.7
Total	**180**	**100**

Results in the table above summarises the responses of the respondents concerning the price per piece the Anger-U-Ichenbeigbee at the open market. The result reveals that 105 respondents (58.3%) pay between N3, 000.00-N3, 500.00 per piece, while none of the respondents pay either N3, 500.00-N4, 000.00 or N4, 500.00 and above. The remaining 75 respondents (41.7%) did not respond indicating that they did not buy their Anger-U-Ichengeigbee at the open market.

Table 4.3.4: Distribution of Consumers' Responses by Cost per Piece of the Ityo-Anger at Home/ producers' Gate for the Year 2011

Cost of Ityio-Anger at home/producers' gate (N)	Frequency	Percentage
1,000.00 – 1,500.00	60	33.3
2, 000.00 –2, 500.00	15	8.3
3, 000.00 and above	0	0
No response	105	58.3
Total	**180**	**100**

In the table above, the result of the responses of the respondents indicates that while 60 respondents representing 33.3% pay N1, 000.00-N1, 500.00 per piece of their Ityo-Anger at home/producers' gate, 15 of the respondents pay between N2, 000.00-N2, 500.00. None of the respondents paid up to N3, 000.00 and above. The remaining 105 (58.3%) however, did not respond.

Table 4.3.5: Distribution of Consumers' Responses by Cost of Buying per Piece of the Ityo-Anger at the Open Market

Cost of Ityo-Anger at the open market (N)	Frequency	Percentage
2, 000.00-2, 500.00	100	55.6
2, 500.00-3, 000.00	5	2.8
3, 000.00-3, 500.00	0	0
4,000.00 and above	0	0
No response	75	41.3
Total	**180**	**100**

The above table reveals the result of the responses of the respondents regarding the price per piece of the Ityo-Anger at the open market. According to the table, 100 respondents representing 55.6% paid between N2, 000.00-N2, 500.00, while 5 (2.8%) paid N2, 500.00-N3, 000.00. None of the respondents paid N3, 000.00-N3, 500.00 or N4, 000.00 and above. The remaining 75 respondents representing 41.3% did not respond, indicating that they did not buy their wares at home.

Table 4.3.6: Distribution of Consumers' Responses by Use of the Purchased "Anger" Fabrics

Use of purchased anger	Frequency*	Percentage of total	Rank
Cultural identity	135	**75.0**	1st
Dress accessories	120	**66.7**	2nd
Burial	89	**49.4**	3rd
Celebration of achievements	75	**41.7**	4th
Marriage	65	**36.1**	5th
Cultural dance	32	**17.8**	6th
Initiation	8	**4.4**	7th
Medicine	13	**7.2**	8th
Enthronement	5	**2.8**	9th

***Multiple responses**

The above table presents the results of the respondents' responses on usage of the "Anger" fabric that they purchase, where respondents had multiple responses. As a result, the percentage of total is presented as well as ranking of percentage of total from the highest to the lowest. As revealed in the table, the use of the "Anger" fabric for cultural identity ranked highest, followed by dress accessories, burial, celebration of achievements, marriage, cultural dance, medicine and enthronement in that order.

Table 4.3.7: Distribution of Consumers' Responses by the Durability of the "Anger" Fabric

Anger as a lasting fabric	Frequency	Percentage
Strongly Disagree	6	**3.3**
Disagree	17	**9.4**
Undecided	4	**2.2**
Agree	134	**74.4**
Strongly Agree	19	**10.6**
Total	180	**100**

The table above presents the level of agreement or disagreement with anger fabrics as a long lasting fabric. The table revealed that 134 (74.4%) of the respondents agreed that the "Anger" fabric is a long lasting material, while 19 (10.6%) respondents strongly agreed. While 6 (3.3%) of the respondents strongly disagreed that the "Anger" fabric is a long lasting material, 17 of the respondents (9.4%) disagreed that the "Anger" fabric last long. The rest 4 (2.2%) of the respondents were undecided. The result confirms the "Anger" fabric as a long lasting fabric.

Table 4.3.8: Distributing of Consumers' Responses by Colour Fastness Quality of the "Anger" Fabric

"Anger" fabric fades quickly	**Frequency**	**Percentage**
Strongly Disagree	37	**20.6**
Disagree	126	**70.0**
Undecided	8	**4.4**
Agree	4	**2.2**
Strongly Agree	5	**2.8**
Total	**180**	**100**

The table above presents the respondents' responses by the level of agreement or disagreement that the "Anger" fabric fades quickly. According to the results, 126 (70.0%) of the respondents disagreed that the "Anger" fabric fades quickly, while 37 (20.6%) of the respondents strongly disagreed. 8 (4.4%) of the respondents were undecided and 4 (2.2%) of the respondents agreed that "Anger" fabric fades quickly. The remaining 5 of the respondents representing 2.8% strongly agreed that the "Anger" fabric fades quickly. The result indicates the "Anger" fabric as a fabric that does not fade quickly.

Table 4.3.9: Distribution of Consumers' Responses by the "Anger" Fabric as a Comfortable Material

Anger as a comfortable material	**Frequency**	**Percentage**
Strongly Disagree	21	**11.7**
Disagree	4	**2.2**
Undecided	14	**7.8**
Agree	105	**58.3**
Strongly Agree	36	**20.0**
Total	**180**	**100.0**

The table above presented the respondents responses by the level of agreement or disagreement with "Anger" fabrics as a comfortable material. The result revealed that 105 (58.3%) of the respondents agreed that the "Anger" fabric is a comfortable material, while 36 (20.0%) strongly agreed. 21 (11.7%) of the respondents strongly disagreed that the "Anger fabric is a comfortable material, as against 4(2.2%) respondents that disagreed that the "Anger" fabric is a comfortable material. The remaining 14 (7.8%) respondents were undecided. The result presents the "Anger" fabric as a comfortable material.

Table 4.3.10: Distribution of Consumers' Responses by Recommendations on how to Move the Industry Further

Recommendations on production	**Frequency***	**Percentage of total**	**Rank**
Provision of loan/credit facilities	97	**53.9**	1st
Provision of good motor able roads	55	**30.6**	2nd
provision of sufficient raw materials	55	**30.5**	3rd
No response	20	**11.1**	4th
Regulation of practice	10	**5.6**	5th
Provision of electricity	5	**2.7**	6th
Enhanced patronage by government	2	**1.1**	7th

***Multiple responses**

The above table presents the results of the respondents' responses on their recommendation for improved production, where respondents had multiple responses. As a result, the percentage of total is presented as well as ranking of percentage of total from the highest to the lowest. Accordingly, provision of loan/credit facilities rank highest with enhanced patronage by government ranking lowest.

4.3 Answers to Research Questions

4.3.1 Research question 1: What are the existing production equipment and materials of the Anger fabric?

Table 4.1.15: The Existing Production Equipment for the Production of the Anger Fabric

Type of equipment used for production	Frequency	Percentage
Horizontal loom and accessories	72	97.3
Horizontal loom, accessories and dye pits	2	2.3
Vertical loom	0	0
Total	**74**	**100**

The results in table 4.1.15 attempt to answer the question of the existing production equipment of the "Anger" fabric among the Kwande people. The respondents' responses regarding the type of production equipment that they use for the production of the "Anger" fabric reveal that 72 of the respondents representing 97.3% makes use of the horizontal loom and its accessories only. The remaining 2 respondents representing 2.3% make use of the horizontal loom/accessories and dye pits for the production of the "Anger" fabric. None of the respondents indicated that they use the horizontal loom for production. The use of the vertical loom/accessories by the 2 respondents in addition to dye pits is as a result of their use of locally spun yarns that require dyeing before weaving. Therefore, the answer to the question of production equipment of the "Anger" fabric is herein answered, in that the horizontal loom/accessories and dye pits are used in the production of the "Anger" fabric among the Kwande people.

Table 4.1.12: Existing Production Materials of the "Anger" Fabric

Materials	Frequency	Percentage
Industrial Yarns Only	72	97.3
Industrial Yarns, local yarns, Dyes and Chemicals	2	2.7
Total	**74**	**100**

The results in table 4.1.12 answer the question of the existing production materials of the "Anger" fabric among the Kwande people. The above summary has suggested that 72 respondents representing 97.3% make use of industrial yarns only while 2 (2.7%) make of industrial yarns, local yarns, dye and chemicals. This means that since there is availability of industrial (readymade) yarns that come in a variety of colours, almost all the respondent make use of them rather than the indigenous or local yarns that require dyeing before use. It is only 2 respondents in this case, that make use of the industrial yarns in addition to local yarns and dye, chemicals. The result reveals the industrial yarns as well as local yarns, dye and chemicals as the materials that are used for the production of the "Anger" fabric among the Kwande people.

4.3.2 Research question 2: What are the trends in the production of the Anger Fabric?

Table 4.1.12: Type of Materials Used for Production

Materials	Frequency	Percentage
Industrial Yarns Only	72	97.3
Industrial Yarns, Local Yarns, Dyes and Chemicals	2	2.7
Total	**74**	**100**

Table 4.1.12 is one of the tables which answer the question of trends in the production of the "Anger" fabric. It has suggested that 72 respondents representing 97.3% make use of Industrial yarns only while 2 (2.7%) make use of Industrial yarns, Local yarns, dye and chemicals. This means that since there is availability of industrial (readymade) yarns that come in a variety of colours, almost all the respondent make use of them rather than the indigenous or local yarns that require dyeing before use. It is only 2 respondents in this case, that make use of Industrial and Local yarns with dye and chemicals. This has been observed as a major trend in the production of the "Anger" fabric among the Kwande people.

Though, the shift from local materials for the production of the Anger fabric and indeed, almost all the other clothing types of the Kwande people to the foreign or industrial materials has been observed as a major trend in the production of the Anger fabric, the Kwande (Tiv) textile industry has maintained its doggedness in preservation of the weaving equipment (horizontal loom and accessories) for the production of the "Anger" fabric.

Table 4.1.13: Source of Materials Used for the Production of the "Anger" Fabric

Sources of Materials	**Frequency**	**Percentage**
Industrial	72	97.3
Industrial and Local	2	2.7
Total	**74**	**100**

The result from table 4.1.13 further answers the question of the trends in the production of the "Anger" fabric. It revealed that 72 respondents 97.3% obtain their materials (yarns) industrially while 2 (2.7%) obtain theirs (yarns and dyes/chemicals from the industrial and local sources. The result shows that almost all the respondents 72,

representing 97.3% obtain their materials (yarns) industrially as against 2 of the respondents (2.7%) that obtain theirs locally. The major shift in the source (industrial) of the materials is reflective of the type of materials preferred. This is another trend in the production of the "Anger" fabric among the Kwande people.

4.3.3. Research question 3: What is the socio-cultural and economic impact of the "Anger" fabric production and utility on Kwande People?

Table 4.3.6: The socio-cultural Impact of the "Anger" Fabric Utility on Kwande People

Use of purchased "Anger"	**Frequency***	**Percentage of total**	**Rank**
Cultural identity	135	**75.0**	1st
Dress accessories	120	**66.7**	2nd
Burial	89	**49.4**	3rd
Celebration of achievements	75	**41.7**	4th
Marriage	65	**36.1**	5th
Cultural dance	32	**17.8**	6th
Initiation	8	**4.4**	7th
Medicine	13	**7.2**	8th
Enthronement	5	**2.8**	9th

***Multiple responses**

Table 4.1.27: Economic Impact of the "Anger" Production on the Producers

Profit Margin (N)	Frequency	Percentage
<40,000.00 –50,000.00	2	2.7
60,000.00 – 70,000.00	11	14.9
80,000 .00–90,000.00	19	25.7
150,000.00 and above	42	56.7
Total	**74**	**100.0**

Table 4.1.29: Economic Impact of the Anger Production on the Producers in Kwande

Cost of items items procured with the proceeds(N)		No Response	<100,000	101,0000-500,000	501,000-1000000	>1000000	Total
House(s)	**Frequency**	13	6	6	37	12	**74**
	%	17.6	8.1	8.1	50.0	16.2	**100**
Car(s)	**Frequency**	62	0	4	5	3	**74**
	%	83.8	0	5.4	6.8	4.1	**100**
Motorcycle	**Frequency**	20	53	0	0	1	**74**
(s)	**%**	27.0	71.6	0	0	1.4	**100**
Bicycle(s)	**Frequency**	68	6	0	0	0	**74**
	%	91.9	8.1	0	0	0	**100**
Electronic(	**Frequency**	14	60	0	0	0	**74**
s)	**%**	18.9	81.0	0	0	0	**100**
Furniture	**Frequency**	10	39	25	0	0	**74**
	%	13.5	52.7	33.8	0	0	**100**

Table 4.2.17: Economic Impact of the "Anger" Production on the Marketers in Kwande

Profit margin for the year 2011(N)	**Frequency**	**Percentage**
<50, 000.00	13	11.8
50, 000.00 –N60,000.00	24	21.8
70, 000.00 – 80, 000.00	21	19.1
90, 000.00 – 100,000.00	27	24.5
150, 000.00 and above	25	22.8
TOTAL	**110**	**100**

The tables above reveal the socio-cultural and economic impact of the "Anger" fabric production and utility on the Kwande people. Table 4.3.6 answers the question of the socio-cultural impact of the "Anger" fabric utility on the Kwande people, while tables 4.1.27, 4.1.29 and 4.2.17 respectively answers the question of economic impact of the "Anger" fabric production on the producers and marketers in Kwande area.

In table 4.3.6 where there are multiple responses, the question of the socio-cultural impact of the "Anger" fabric utility on the Kwande people is answered with utility for cultural identity ranking highest with 135 respondents (75.0% as percentage of total). This is followed by dress accessories with 120 respondents with 66.7% as percentage of total, while utility for burial purpose ranked third with 89 respondents and 49.4% as percentage of total. Celebration of achievements is fourth on the table with 75 respondents, (41.7% as percentage of total). Utility of the "Anger" fabric for marriage

ceremonies ranked 5th on the table with 65 respondents and percentage of total of 36.1%, followed by utility for cultural dance ranking 6th with 32 respondents and 17.8% as percentage of total. The utility of the "Anger" fabric for medicine with 13 respondents, (7.2% as percentage of total) ranked 7th on the table and is closely followed by utility for initiation with 8 respondents and 4.4% as percentage of total. Utility of the "Anger" fabric for enthronement ranked the lowest with 5 respondents and 2.8% as the percentage of total. The result shows a high level of socio-cultural utility of the "Anger" fabric among the Kwande people. The result implies that the "Anger" fabric helps to answer the socio-cultural need of the Kwande people.

Table 4.1.27 is one of the tables that answer the question of economic impact of the "Anger fabric production on the Kwande people. In the table, the profit margin of the respondents (producers) for the year 2011 is revealed. Accordingly, 2 respondents (2.7%) made a profit of between <N40,000.00 – N50,000.00 while 11 (14.9%) others made a profit of between N60,000.00 –N70,000.00 as against 19respondents (25.7%) that made profit of between N80,000.00 –N90,000.00 and the rest 42 (56.7%) of the respondents made a total profit of between N150,000.00 and above. The above result where more than 42 respondents (56.7%) of the respondents make a profit margin of N150, 000.00 is a strong indication of the viability of the "Anger" production. It is also indicative of the "Anger" fabric production as a means of livelihood for the people of Kwande in Benue State thus, answering the question of the economic impact of the "Anger" fabric production.

Table 4.1.29 is another table that answers the question of economic impact of the "Anger" fabric on the people of Kwande people. The above presents the responses of the respondents based on the items and the estimated cost the items that they acquired

with the proceeds from the production of the "Anger" fabric. These items include houses, cars, motorcycles bicycles electronic(s) and furniture.

House(s): 13 of the respondents representing 17.6% did not respond to the estimated cost of items indicating that they did not build houses. 6 of the respondents (8.1%) and other 6 respondents (8.1%) respectively paid an estimated cost ranging < N100, 000.00 and N101, 000.00-N500, 000.00. 37 of the respondents (50.0%) and 12 respondents representing (16.2%) paid an estimated range of N501, 000.00-N1000, 000.00 and >N1000, 000.00 respectively for the houses that they built.

Car(s): In regards to the estimated cost of the cars that they bought, 62 of the respondents (83.8%) did not respond. None of the respondent bought their cars below N100, 000.00 while 4 of the respondents (5.4%) obtained theirs in the range of N101, 000.00-N500, 000.00. the remaining 5respondents (6.8%) and 3 (4.1%) obtained their own in the range of N501, 000.00-N1000, 000.00 and >1000, 000.00 respectively.

Motorcycles: In response to the estimated cost of the motorcycles that they acquired, 20 of the respondents representing (27.0%) did not respond indicating that they did not buy motorcycles, but 53 (71.6%) claimed to have bought their motorcycles in the range of <N100, 000.00. The range of >N1000, 000.00 was the estimated cost of motorcycles for 1 respondent representing (1.4%). None of the respondents bought in the range of N101, 000.00-N500, 000.00 or N501, 000.00-N1000, 000.00.

Bicycle(s): out of the 74 respondents that responded for the estimated cost of the bicycles that they purchased, 68 of them representing 91.9% did not pay for bicycles. 6 of the respondents bought their bicycles for less than N100, 000.00. None of the respondents spent in the range of N101, 000.00-N500, 000.00, N501, 000.00-N1000, 000.00 and >1000, 000.00 to acquire bicycles.

Electronic(s): In response to the estimated cost of the electronics that they acquired, 14 (18.9%) of the respondents indicated that they did not spend on electronics while 60 (81.0%) claimed to spend in the range of <N100, 000.00. None did not pay in the range of N101, 000.00-N500, 000.00, N501, 000.00-N1000, 000.00 or >N1000, 000.00.

Furniture: In regard to the estimated cost of the furniture that they bought with their proceeds, 10 of the respondents (13.5%) claimed that they did not acquire furniture but 39 (52.7%) and 25 (33.8%) purchased their furniture in the range of <N100, 000.00 and 101, 000.00-N500, 000.00 respectively. No respondent bought in the range of N501, 000.00-N1000, 000, 00 or >N1000, 000.00.

Table 4.2.17 on the profit margin of the marketers of the "Anger" fabric for the year 2011 is the last table that provides an answer to the question of the economic impact of the "Anger" fabric production on the Kwande people. The total profit margin of the respondents (marketers) for the year 2011 as revealed by the above table indicate that, while 13 respondents representing 11.8% made a profit of <N50, 000.00, 24 of the respondents (21.8%) made between N50, 000.00-N60, 000.00. 21, (19.1%) and 27 , (24.5%) made between N70, 000.00- N80, 000.00 and N90, 000.00-N100, 000.00 respectively. The remaining 25 respondents representing 22.8% had N150, 000.00 and above as their profit margin. The result in the table that has revealed up to 52 respondents (47.3%) almost half of the total respondents made the profit of up to N90, 000.00 and above is worth the while. This can actually be said to have a positive economic impact on the Kwande people.

4.3.4 Research question 4: What are the constraints on "Anger" fabric production and the possible ways of moving the industry forward beyond local boundaries?

Table 4.1.30: Major Constraints Encountered During Production

Major constraints encountered during production process	**Frequency***	**Percentage of total**	**Rank**
lack or high cost of raw materials	39	**52.7**	1st
lack of credit/loan facilities	32	**43.2**	2nd
Lack of strong capital base	28	**37.8**	3rd
lack of good motor able roads	25	**33.9**	4th
unregulated practice	22	**29.7**	5th
disturbance of rainy season	19	**25.7**	6th
low patronage from government	15	**20.3**	7th
lack of electricity (power)	9	**12.2**	8th
Others	0	**0**	0

***Multiple responses**

The results in table 4.1.30 answer the question of the major constraints that the producers encountered in the course of production. In the table, respondents made multiple responses and as a result, total frequency and total percentage is not presented. Instead, the percentage of total is presented as well as ranking of percentage of total from the highest to the lowest. As revealed by the table, lack/high cost of raw materials for production ranks highest with the frequency of 39 respondents and 52.7 as percent of total and is closely followed by lack of credit/loan facilities 32 respondents and percent of total of 43.2. Lack of electricity (power) is the least on the table with 9 respondents in frequency representing 12.2% as percentage of total.

The constraints as presented in the table include: lack or high cost of raw materials, lack of credit/loan facilities, lack of strong capital base, lack of good motor able roads, unregulated practice, disturbance of rainy season, low patronage from government, unregulated practice and lack of electricity (power).

Table 4.1.31: Recommendations of Producers on Ways of Moving the "Anger" Fabric Production Forward Beyond Local Boundaries

Recommendations on production	Frequency*	Percentage of total	Rank
No response	0	**0**	0
Availability of sufficient raw materials at reduced cost.	37	**50.0**	1st
Provision of loan/credit facilities	23	**31.0**	2nd
Provision of good motor able roads	19	**25.7**	3rd
Regulation of practice	15	**20.3**	4th
Enhanced patronage by government	12	**16.2**	5th
Provision of electricity	7	**9.5**	6th
Creation of awareness of production through advertisements	6	**7.2**	7th
Organization of workshop and seminars on improved practice	5	**6.8**	8th

***Multiple responses**

Table 4.1.31 presents the results of the producer's (respondents') responses on their recommendations for improved production, where respondents had multiple responses. As a result, the percentage of total is presented as well as ranking of percentage of total

from the highest to the lowest. According to the table, availability of raw materials at reduced cost ranks highest with 37 respondents representing 50.0 percent of total and organization of workshops and seminars on improved practice ranks lowest (5 respondents representing 6.8 % of total).

Table 4.2.18: Recommendations of Marketers' on Ways of Moving the "Anger" Fabric Production Forward Beyond Local Boundaries

Recommendations of marketers on enhanced production	Frequency*	Percentage of total	Rank
Provision of loan/credit facilities	47	**42.7**	1st
Provision of good motor able roads	44	**40.0**	2nd
provision of sufficient raw materials	29	**26.4**	3rd
Creation of awareness of production through advertisements	25	**22.8**	4th
Regulation of practice	24	**21.8**	5th
Enhanced patronage by government	21	**19.1**	6th
Provision of electricity	17	**15.5**	7th
Organization of workshop and seminars on improved practice	15	**13.6**	8th
No response	4	**3.6**	9th

***Multiple responses**

Table 4.2.18 above presents the results of the marketers' responses on their recommendations for improved production, where respondents had multiple responses. As a result, the percentage of total is presented as well as ranking of percentage of total

from the highest to the lowest. Accordingly, provision of loan/credit facilities ranked highest (47respondents 42.7% of total) with organization of workshops/seminars on improved practice ranking lowest with 15 respondents representing 13.6% of total.

Table 4.3.10: Recommendations of Consumers' on Ways of Moving the "Anger" Fabric Production Forward Beyond Local Boundaries

Recommendations on production	**Frequency***	**Percentage of total**	**Rank**
Provision of loan/credit facilities	97	**53.9**	1st
Provision of good motor able roads	55	**30.6**	**2nd**
provision of sufficient raw materials	55	**30.5**	3rd
No response	20	**11.1**	4th
Regulation of practice	10	**5.6**	5th
Provision of electricity	5	**2.7**	6th
Enhanced patronage by government	2	**1.1**	7th

***Multiple responses**

Table 4.3.10 presents the results of the consumers' responses on their recommendation for improved production, where respondents had multiple responses. As a result, the percentage of total is presented as well as ranking of percentage of total from the highest to the lowest. Accordingly, provision of loan/credit facilities rank highest with enhanced patronage by government ranking lowest.

The combined results in tables 4.1.31, 4.2.18 and 4.3.10 answers the question of recommendations for moving the "Anger" fabric production forward beyond local boundaries. The recommendations include: availability of sufficient raw materials at

reduced cost; provision of loan/credit facilities; provision of good motor able roads; regulation of practice; enhanced patronage by government; provision of electricity; creation of awareness of production through advertisements and organization of workshop and seminars on improved practice.

4.4. Major Findings of the Research

The research conducted in the Kwande Local Government Area of Benue State of Nigeria on the study of the socio-cultural and economic implications of the "Anger" woven fabric production and utility on Kwande people came up with the following as the major findings:

1. The production of Anger fabric has positively impacted on the economic status of the Kwande people and has been shown to be a source of sustainable livelihood and income generation.

2. The production of the "Anger" fabric among the Kwande people has impacted immensely on the socio-cultural life of the people.

3. There is a paradigm shift from the use of indigenous (local) raw materials for the production of the "Anger" fabric to the industrial (foreign) raw materials due to their superior tenacity and ease of use. That is also accompanied by the near abandonment of dyeing of yarns before use as the readymade materials (yarns) come in various shades and hues.

4. In spite of the shift from local materials for the production of the "Anger" fabric to the foreign or industrial materials, the textile industry among the Kwande and indeed the Tiv people has maintained its doggedness in preservation of the weaving equipment (the horizontal loom/accessories).

5. Major constraints that militate against the production of the "Anger" fabric which include: lack or high cost of raw materials, lack of credit/loan facilities, lack of strong

capital base, lack of good motor able roads, unregulated practice, disturbance of rainy season, low patronage from government, unregulated practice and lack of electricity (power) have been identified.

6. Ways of moving the industry forward beyond local boundaries have been suggested

4.5 Discussion of Findings

"Anger" fabric production and utility among the Kwande people of Benue state is an important aspect of their socio-cultural and economic life. Being predominantly an agrarian community, the people have over time engaged in other economic activities like indigenous textiles, pottery, blacksmith, mat making among others to supplement agriculture. Apart from indigenous textiles that have exhibited an astounding resistance to obscurity, many of the other economic activities have since paired into insignificance due to their irrelevance in the emerging (modern) society. The "Anger" fabric which incidentally is the symbol of the Tiv culture is the main feature of the Tiv indigenous textiles. This is confirmed by Igirgi, (2007). The Kwande people more than any other community in Tiv land propagate this industry ("Anger" production) thus preserving the industry and reaping the socio-cultural and economic benefits that go with it.

The study of the socio-cultural and economic impact of the "Anger" fabric production and utility on the Kwande people has revealed that the "Anger" fabric production has positively impacted on the economic status of the Kwande people and has shown to be a source of sustainable livelihood and income generation for them. This position is corroborated by Hir, (2009) and is manifested in the responses of the marketers and the producers as most of them realize an average of N150, 000.00 and above as profit margin for the year under review. The items obtained from the proceeds of the industry by most of the producers which include houses, cars, motorcycles, bicycles, furniture

and electronics which cost Hundreds of Thousands of Naira goes a long way to buttress this point.

The utility of the "Anger" fabric among the Kwande people on the other hand has impacted immensely on the socio-cultural life of the people as majority of them use the fabric as a symbol of cultural identity. In addition, many of them use it to a lesser extent for dress accessories, burial, celebration of achievements, marriage, cultural dance, initiation, medicine and enthronement in that order as revealed by the study. The findings agree with Torkula, (2004) who expresses the extent of the utility of the "Anger" woven fabric for various burial rites.

The study has also observed some major changes, particularly in the production materials that are used for the production of the "Anger" fabric. Unlike the indigenous (local) raw materials (locally spun yarns/dyes) that were hitherto employed in the production of the "Anger" fabric, there is a paradigm shift to the industrial (foreign/readymade) 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 as the readymade materials (yarns) come in various shades and hues. The resultant effect is a dramatic change in the source of these materials from local sources to industrial (foreign/readymade).

It has however been curiously observed that in spite of the shift from local materials for the production of the "Anger" fabric to the industrial (foreign/readymade) materials, the indigenous textile industry among the Kwande and indeed the Tiv has maintained its doggedness in preservation of the weaving equipment (the horizontal loom/accessories). Though the floor loom which is faster, neater and more efficient has since been introduced to enhance production, the people are still stuck to their guns in the use of the vertical loom for the production of the "Anger" fabric. This scenario poses a clog in

the wheels of progress in terms of development of the textile industry among the Kwande and indeed the Tiv people.

As much as the production and utility of the "Anger" fabric has impacted quite positively on the socio-cultural and economic well being of the Kwande people, major constraints that militate against it, threatening its very existence were identified. They include among others: lack or high cost of raw materials, lack of credit/loan facilities, lack of strong capital base, lack of good roads, unregulated practice, and disturbance of rainy season, low patronage from government, unregulated practice and lack of electricity (power). All these combine to exalt a lot of strain on the performance of the industry among the Kwande people and if not checked are capable of strangulating the industry in the final analysis.

Based on the forgoing, the study came up with suggestion on ways of moving the industry forward beyond local boundaries like availability of sufficient raw materials at reduced cost, provision of loan/credit facilities, provision of good roads, regulation of practice, enhanced patronage by government, provision of electricity, creation of awareness of production through advertisements and organization of workshop and seminars on improved practice have been suggested. All these, if implemented, have the propensity to rescue the industry among the Kwande people from the jaws of obscurity and placing it on the pedestal of limelight.

CHAPTER FIVE

5.0 SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

The research entitled "socio-cultural and economic impact of the "Anger" woven fabric on Kwande people of Benue State" attempted to assess the overall performance of the "Anger" fabric industry on the social, cultural as well as economic life of the Kwande people including an examination of the production equipment and materials as well as the various trends in production and the constraints that militate against production.

Appropriate research objectives which include: to examine the socio-cultural and economic impact of the "Anger" fabric production and utility on the Kwande people; to investigate and analyse the existing production equipment and materials of the "Anger" fabric; to identify various trends in the production of the "Anger" fabric and to identify constraints on production and to suggest possible ways of moving the industry forward for greater recognition beyond local boundaries were set. Research questions were drawn from the set objectives and literature that relate to the study was also reviewed.

The research which is a survey research employed the use of descriptive survey research design and sampled 384 respondents (77 producers, 115 marketers and 192 consumers) which were randomly selected among the Kwande population. The instrument used for data collection was the questionnaire, structured interview and observations (photography). The data collected was analysed using descriptive and inferential statistics.

5.1.1 Summary of research findings

The study found out among other things that:

1. The production of Anger fabric has positively impacted on the economic status of the Kwande people and has been shown to be a source of sustainable livelihood and income generation for them.

2. The production of the "Anger" fabric among the Kwande people has impacted immensely on the socio-cultural life of the people as majority of them use the fabric in varying degrees for cultural identity, dress accessories, burial, celebration of achievements, marriage, cultural dance, initiation, medicine and enthronement.

3. There is a paradigm shift from the use of indigenous (local) raw materials for the production of the "Anger" fabric to the industrial (foreign or readymade) raw materials due to their superior tenacity and ease of use.

4. In spite of the shift from local materials for the production of the "Anger" fabric to the foreign or industrial materials, the textile industry among the Kwande people has maintained its doggedness in preservation of the weaving equipment (the horizontal loom and accessories).

5. Major constraints that militate against the production of the "Anger" fabric have been identified.

6. Ways of moving the industry forward beyond local boundaries have been suggested.

5.2 Conclusion

The objectives set for the study have been largely achieved. It has been observed that based on the sound indigenous textile technology of the Kwande people, they have been able to utilize the production of the "Anger" woven fabric for various socio-cultural and economic considerations. The production of the "Anger" woven fabric has proved to be a reliable source of sustainable livelihood and income generation for the Kwande

people. It is however noted that the maintenance of this indigenous technology has a positive effect on the preservation of traditional materials and equipment, it has a relegating impact on output.

Though the interference of the industrial or foreign raw materials for production has enhanced production of the "Anger" fabric and other clothing prototypes of the Kwande people, it has a very negative impact on the traditional standards in terms of the quality of the products. It has actually led to the loss of originality of the "Anger" fabric which was hitherto ensured by the unique quality of the local raw materials that were employed for production. The foregoing, coupled with unregulated practice has caused a major deviations from traditional standards of the "Anger" fabric among the Kwande people. The printed version of the "Anger" fabric which is mostly utilized by various women organizations and cultural troupes in Benue state and elsewhere as well as varying sizes of the stripes on some "Anger" fabrics are some of the examples of such deviations.

It has been concluded that, as much as the "Anger" woven fabric production has impacted quite positively on the socio-cultural and economic well being of the Kwande people, some major constraints militate against it, threatening its very existence. The constraints combine to exalt a lot of strain on the performance of the industry and if not checked can strangulate it in the final analysis. However, this can be checked via improvement of the technology for production and regulation of practice.

5.3 Recommendations

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

1. Government should provide enabling environment for the practitioners of the industry through provision of loan/credit facilities and patronage of the

products. Government can patronize the product by purchasing large quantities of the fabrics for use as souvenirs for important dignitaries that visit the state from time to time. Public spirited individuals can also join the government in patronizing the products.

2. Adequate publicity of the use of the "Anger" fabrics as a symbol of cultural identity of the people should be encouraged. This can be done through advertorials in both print and electronic media.
3. The cost of production materials and equipment should be regulated by government in order to protect the practitioners of the industry from undue exploitation by the marketers of such materials and equipment.
4. The government should provide adequate electricity and portable water for the Kwande people as these social amenities are very vital in the chain of production of the "Anger" fabric.
5. There should be regulation of the practice of "Anger" fabric production in the Kwande area by establishing associations and unions where rules and regulations are promulgated to safeguard acceptable practice.
6. Weaving as an art should form part curricular and made compulsory for the primary and junior secondary schools in Benue State.
7. The practitioners should embrace the use of modern equipment especially the flow loom for optimal production.
8. The government should as a matter of urgency repair the existing roads that are in various states of disrepair and construct new ones where necessary to aide easy movement of raw materials for production as well as finished goods ("Anger" fabrics) in and around Kwande area.

9. Further research on the socio-cultural and economic implications of the "Anger" woven fabric production and utility on the Kwande people is hereby recommended.

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APPENDIX I

CHARACTERISTICS AND ROLES OF ACTORS IN THE PRODUCTION, MARKETING AND UTILITY (CONSUMPTION) OF THE "ANGER" FABRIC

The production, utility and marketing of the "Anger" fabric is dominated by three categories of participants. They include: producers; marketers and consumers of the "Anger" fabric. They have peculiar characteristics and roles that they play from production to consumption of the "Anger" fabric. In practice however, these characteristics and roles are not exclusive as some participants are discovered to play more than one role.

Producers:

Producers of the "Anger" fabric are directly involved with the process of construction of the "Anger" fabric along with other clothing types of the Tiv which include Godo, Ivavtyo, Gbagir, Chado, Tugudu, Gbevwhar, Derem, Ishundan and Mule U Tiv. Just to mention a few. Hitherto, the Anger fabric was constructed using locally spun yarns from cotton fibres. The process entailed cultivation of cotton, processing (spinning) of the cotton fibres into yarns and dyeing of the yarns before the final stage (loom process) of weaving.

However, with the introduction of industrial yarns for use in the production of Tiv clothing prototypes, there started a gradual paradigm shift from the locally spun yarns to the industrials yarns. Though the Tiv indigenous textiles industry exhibited an astounding perseverance against the influx of the readymade (industrial) textile materials (yarns) for some time, it was soon forced to curve in, giving the ease of use of these foreign or industrial materials on one hand and their tenacity as against the local or indigenous materials on the other hand. This is particularly the case with the "Anger" fabric which incidentally is used as a cultural symbol of the Tiv in general and the

Kwande people in particular and the main subject of this study. Unlike most of the other clothing types that require dyeing after weaving, the "Anger" and a few other clothing types like the Ishundan and Mule U Tiv require dyeing of the yarns before weaving. Today, there is a near complete abandonment of the locally spun yarns for the industrial (readymade) or foreign materials. This has also led to the near abandonment of dyeing of yarns for weaving of the Anger fabric since the industrial yarns normally come in all the desired colours. These developments have indeed become the major trends in the production of the Anger fabric in Kwande Local Government Area.

Though, the shift from local materials for the production of the Anger fabric and indeed, almost all the other clothing types of the Kwande people to the foreign or industrial materials has been observed as a major trend in the production of the Anger fabric, the textile industry among the Kwande and indeed the Tiv people has maintained its doggedness in preservation of the weaving equipment (horizontal loom). Up to date, the horizontal loom with its accessories still remains the equipment that is used for the production of the "Anger" fabric. No modification whatsoever has been done on this weaving equipment among the Kwande people. This is in spite of the introduction of the floor loom which has the capacity to replace the horizontal (obsolete) loom.

Classes of the producers

Producers of the Anger fabric can be classified into two categories, namely: primary (main) producers and secondary (auxiliary) producers.

a) Primary producers:

They are the owners of the business whose size is determined by the number of production equipment (looms and their accessories) and the number (pieces) of the traditional clothes that they produce per year. Most of the producers of the "Anger" are full time producers while some few producers are part time

producers who have other endeavours. It should be noted at this point that all the producers of the "Anger" fabric are well versed in the art of weaving, beginning with the processing of fibres into yarns to the loom processes (threading, warping and weaving). However, since weaving is a tedious endeavour, the primary producers cannot effectively carry out all the processes on their own, hence the need for the auxiliary producers.

It is also worthy of note that primary producers of the Anger fabric are predominantly male. This is in agreement with the culture of the Tiv in general and the Kwande people in particular. Since weaving is so tedious and demanding, it is deemed to be convenient for the male as against their female counterparts who are traditionally saddled with child rearing and other domestic roles that take much of their time.

b) Auxiliary producers: These are the labourers who are hired by the primary producers to help out with the weaving process (spinning, threading, warping and weaving). They are predominantly teenagers and young adults who are not yet matured enough to own their business. A number of women also indulge in this practice. It should be noted here that in most cases producers that have large families (wives and children), make use of their family members for this purpose instead of hiring the labourers. Since polygamy is widely practiced in the area, the above is a common scenario. Though this category of production is auxiliary in nature, it is the actual hub of the industry since it is largely responsible for the bulk of the labour that is involved in production.

Marketers

Marketers of the Anger fabric can be said to be the bridge between the producers and the consumers. They are responsible for ferrying the Anger fabric in large quantities

from the producer's gate to the open market where the product is retailed to the final consumers. Since marketing of the Anger fabric is not well regulated in Kwande however, it is very common for the consumers in the area to access the "Anger" fabric directly from the producers. Indeed, much of the quantity of the "Anger" product that is ferried to the open market in Kwande is retailed to secondary marketers who again ferry the product to other parts of Benue and beyond.

Some marketers are fulltime marketers while some have other endeavours with marketing of the Anger as part time. The size of the business of a marketer is determined by the number (pieces) of the fabric that he is able to market within a year. Consequently the full time marketers are discovered to have larger businesses than the part time marketers.

Consumers

The consumers of the "Anger" are the final beneficiaries of the "Anger" production chain. They are the ones that actually utilize the "Anger" fabric for various purposes including: cultural identity, dress accessories, enthronement, mourning, burials, medicine and marriages. Just to mention a few. Indeed the entire Kwande population (including the producers and the marketers) falls into this category since they utilize the "Anger" fabric one way or the other.

Table: Summary of the roles of the actors in the production, marketing and utility (consumption) of the "Anger" fabric.

Producers	Producers are the first link in the production chain (production, marketing and consumption) of the "Anger" fabric. They are responsible for the production process (spinning of yarns, threading, warping and weaving). They supply to marketers.
Marketers	They are the link (bridge) between producers and consumers. They ferry the product from the producers' gate to the open market. They supply to the consumers.
Consumers	They are the last beneficiaries (link) in the production chain. They provide market for the marketers. They put the product to actual use.

APPENDIX II

SOCIO-CULTURAL AND ECONOMIC IMPact OF THE "ANGER" FABRIC PRODUCTION AND UTILITY ON KWANDE PEOPLE OF BENUE QUSTIONNAIRE FOR PRODUCERS, MARKETERS AND CONSUMERS OF THE "ANGER" FABRIC

Dear Respondent**,**

This questionnaire will be used by a student of Department of Industrial Design, Faculty of Environmental Design, Ahmadu Bello University, Zaria. Please, respond or tick where necessary. All information will be treated with utmost confidentiality and will strictly be used for the purpose of research only. Thanks for your cooperation.

Instructions for completing sections of the Questionnaire

Sections 'A' and 'F' are to be completed by all respondents. In addition, if you are a producer of the "Anger" fabric, complete section 'B' and 'E', Section 'C' is for marketers, while section 'D' is for consumers.

Tick [ ] your response or fill in the blank spaces where applicable. You can tick more than one option where necessary.

Section 'A'

Demographic Factors

1. Gender:

   (a) Male [ ](b) Female[ ]

2. Age:

   (a) 16-25 years [ ](b) 26-35 years [ ](c) 36-45 years [ ](d) 46 and above [ ]

3. Marital status:

   (a) Married [ ] (b) Single [ ]

4. Family size:

   (a) 1-5 [ ](b) 6-10 [ ] (c) 11-15 [ ] (d) 16 and above [ ]

5. Occupation:

   (a) Farmer [ ] (b) Weaver [ ] (c) Civil servant [ ] (d) Trader [ ]

   (e) Student [ ] (f) Others (specify)_____

6. Level of education:

   (a) Primary [ ](b) Secondary[ ](c) Tertiary[ ](d) None of the above [ ]

Section 'B'

Factors Relating to the Production of the "Anger" Fabric

7. How long have you been producing the "Anger" fabric?

(a) 1-5 years [ ] (b) 6-10 years [ ] (c) 11-15 years [ ](d) 16-20 years [ ]

(e) 20 years and above [ ]

8. Where is the location of your industry.....?

(a) Economic [ ] (b) Educational [ ] (c) Cultural [ ] (d) Political [ ]

9. What type of "Anger" fabric do you produce?

(a) Anger-U-Ichengeigbee [ ](b) Ityo-Anger [ ]

(c) Others (specify) _____

10 How many pieces of the "Anger" fabric did you produce for the year 2011?

1. Anger-U-Ichengeigbee:

(a) 10-20 pieces[ ] (b) 21-30 pieces[ ] (c) 31-40 pieces[ ]

(d) 41-50pieces[ ] (e)50 pieces and above[ ]

2. Ityo-Anger:

(a) 10-20 pieces [ ] (b) 21-30 pieces [ ] (c) 31-40 pieces [ ]

(d) 41-50 pieces [ ] (e)50 pieces and above [ ]

3. Others (specify): _____

11 Identify and cost the materials that you use for production

MATERIALS	**NUMBER**	**COST (₦)**
Industrial Yarns only		
Industrial yarns, local yarns and Dyes/chemicals		
Others (i)		
(ii)		

12. Identify the source of the materials that you used in the production of the "Anger" fabric for year 2011

MATERIALS	**SOURCE (INDUSTRIAL OR LOCAL)**
Industrial Yarns only	
Industrial yarns, local yarns and Dyes/chemicals	
Others (i)	
(ii)	

13. Identify and cost the equipment that you used in the production of the "Anger" fabric for year 2011

EQUIPMENT	**NUMBER**	**COST (₦)**
Horizontal loom/accessories only		
Horizontal loom/accessories and dye pits		
Vertical loom		
Others (i)		
(ii)		

14. Identify the source of equipment that you used in the production of the "Anger" fabric for year 2011

EQUIPMENT	**SOURCE (INDUSTRIAL OR LOCAL)**
Horizontal loom/accessories	
Vertical loom	
Others (i)	
(ii)	

15 Have you received credit/loan facilities before? Yes [ ] No [ ]

16 If yes, estimate the total amount received:

(a) ₦ 50,000- 60,000 [ ] (b) ₦ 61,000-70,000 [ ] (c) ₦ 71,000- 80,000[ ]

(d) ₦ 81,000 - 90,000 [ ] (e) ₦ 91,000 and above [ ]

17 What is the total cost of labour you paid for producing the "Anger" fabrics for the year 2011?

(a) Less than ₦10,000 [ ] (b) ₦ 10,000 - 20,000 [ ] (c) ₦ 20,100- 30,000[ ]

(d) ₦ 30,100- 40,000 [ ] (e) ₦ 40,100 and above [ ]

18 State the type of labour that you paid for

(a) Weaving [ ] (b) Spinning [ ] (c) Threading [ ] (d) Warping [ ]

(e) Others (specify) _____

19 Estimate the quantity of the Anger-U-Ichengeigbee fabric produced for the year 2011

(a) Less than 30 pieces [ ] (b) 40-50 pieces [ ] (c) 60-70 pieces [ ]

(d) 80-90 pieces [ ] (e) 100 and above [ ]

20 Estimate the quantity of the Ityo-Anger fabric produced for the year 2011

(a) 10-15 pieces [ ] (b) 20-25 pieces [ ] (c) 30-35 pieces [ ]

(d) 40-50 [ ] (e) 60 and above [ ]

21 Estimate the total cost of production for the year 2011

(a) <₦50, 000.00- ₦60, 000.00 [ ] (b) ₦70, 000.00- ₦80, 000.00 [ ]

(c) ₦90, 000.00- ₦100, 000.00[ ]

(d) ₦ 150,000.00 and above [ ]

22 How much did you sell per piece of the "Anger" fabric that you produced?

1. Anger-U-Ichengeigbee:

(a) ₦1, 500.00- ₦ 2, 000.00 [ ] (b) ₦ 2, 500.00- ₦ 3, 000.00 [ ] (c) ₦ 3, 500- ₦ 4, 000.00[ ]

2. Ityo-Anger:

(a) ₦1, 000.00- ₦ 1,500,00 [ ] (b) ₦2, 000.00- ₦ 2, 500.00 [ ]

(d) ₦3, 000.00- ₦ 3,500.00[ ]

3. Others (specify): _____

23 How much was your profit margin for the year 2011?

(a)₦ 40,000.00- ₦ 50,000.00 [ ] (b) ₦60, 000.00- ₦ 70,000.00[ ] (c) ₦80,000.00- ₦ 90, 000.00[ ]

(d) ₦150, 000.00 and above [ ]

24 Which of these did you purchase from the proceeds?

ITEM	NUMBER	ESTIMATE COST/UNIT (₦)	TOTAL COST (₦)
House (s)			
Car (s)			
Motorcycle(s)			
Bicycle(s)			
Television(s)			
Furniture			

25 Do you engage in any other activity? Yes [ ] No [ ]

26 If yes, how much did you realise from it for the year 2011?

(a) ₦ 10,000- 20,000 [ ] (b) ₦ 21,000-30,000 [ ] (c) ₦ 31,000- 40,000[ ]

(d) ₦ 41,000- 50,000 [ ] (e) ₦ 51,000 and above [ ]

Section 'C'

Factors Relating to Marketing of the "Anger" Fabric

27 What is the source of the "Anger" fabric that you sell?

(a) Open market [ ] (b) Home/ Producer's gate [ ]

28 What type of the "Anger" fabric do you trade in?

(a) Anger-U-Ichengeigbee [ ](b) Ityo-Anger[ ]

(c) Others (specify): _____

29 How much did you buy a piece of the "Anger" fabric at home?

1. Anger-U-Ichengeigbee:

(a) ₦1, 500.00-₦ 2, 000.00 [ ] (b) ₦ 2, 500.00-₦ 3, 000.00 [ ] (c) ₦ 3, 500-₦ 4, 000.00 [ ](d) ₦ 4, 000.00 and above[ ]

2. Ityo-Anger:

(a) ₦1, 000.00- ₦ 1,500.00 [ ] (b) ₦2, 000.00- ₦ 2, 500.00 [ ] (c) ₦ 3, 000.00 and above [ ]

3. Others (specify): _____

30 How much did you buy a piece of the "Anger" fabric at the open market?

1. AngerU-Ichengeigbee:

(a) ₦2, 000.00- ₦ 2,500.00 [ ] (b) ₦ 3, 000.00- ₦ 3, 500.00 [ ] (c) ₦ 4, 000.00 and above [ ]

2. Ityo-Anger:

(a) ₦1, 500.00- ₦2, 000,00[ ] (b) ₦ 2, 500,00- ₦, 3, 000.00 [ ] (c) ₦ 3, 500.00 and above [ ]

3. Others (specify): _____

31 What is your total cost of transportation for the year 2011?

(a) ₦15, 000.00- ₦ 20, 000.00 [ ] (b) ₦ 25, 000.00- ₦ 30, 000.00 [ ] (c) ₦ 35, 000.00- ₦ 40, 000.00 [ ] (d) ₦ 40, 000.00 and above [ ]

32 How much did you sell per piece of "Anger" fabric?

1. Anger-U-Ichengeigbee:

(a) ₦ 3, 000.00- ₦ 3, 500.00 [ ] (b) ₦ 3,600- ₦ 4, 000.00 [ ] (c) ₦4, 500and above [ ]

2. Ityo-Anger:

(a) ₦2, 000.00- ₦ 2, 000,00 [ ] (b) ₦2, 500.00- ₦ 3, 000.00 [ ] (c) ₦ 3, 000.00- ₦ 3, 500.00 and above [ ]

3. Others (specify): _____

33 Estimate your profit margin for the year 2011_____

Section 'D'

Factors Relating to the Consumption (Utility) of the "Anger" Fabric

34 What is the source of your "Anger" fabric?

(a) Open market [ ] (b) Home/ Producer's gate [ ]

35 What is the cost per piece of the "Anger" fabric that you purchase (at home/producers gate)?

1. Anger-U-Ichengeigbee:

(a) ₦1, 500.00- ₦ 2, 000.00 [ ] (b) ₦2, 500.00- ₦ 3, 000.00 [ ] (c) ₦ 3, 500.00 and above [ ]

2. Ityo-Anger:

(a) ₦ 1, 000.00- ₦ 1, 500.00 [ ] (b) ₦2, 000.00- ₦ 2, 500.00 [ ] (c) ₦ 3, 000.00 and above [ ]

3. Others (specify): _____

36 What is the cost per piece of the "Anger" fabric that you purchase (at the open market)?

1. Anger-U-Ichengeigbee:

(a) ₦ 3, 000.00- ₦ 3, 500.00 [ ] (b) ₦3, 500.00- ₦ 4, 000.00 [ ] (c) ₦ 4, 500.00 and above [ ]

2. Ityo-Anger:

(a) ₦ 2, 000.00- ₦ 2, 500.00 [ ] (b) ₦2, 500.00- ₦ 3, 000.00 [ ] (c) ₦ 3, 500.00 and above [ ]

3. Others (specify): _____

37 For what purpose do you use the "Anger" fabric that you purchase?

(a) Cultural dance [ ](b) Cultural Identity[ ] (c) Initiation [ ](d) Medicine [ ]

(e) Enthronement [ ] (e) Burials (grave goods) [ ](f) Mourning [ ]

(g) Marriage ceremonies [ ](h) Celebration of Achievements [ ]

(i)Dress accessories [ ] (j) others (specify): _____

38 "Anger" fabric is a long lasting material

(a) Strongly disagree [ ] (b) Disagree [ ] (c) Undecided [ ] (d) Agree [ ]

(e) Strongly agree [ ]

39 "Anger" fabric fades quickly

(a) Strongly disagree [ ] (b) Disagree [ ] (c) Undecided [ ] (d) Agree [ ]

(e) Strongly agree [ ]

40 "Anger" fabric is a comfortable material

(a) Strongly disagree [ ] (b) Disagree [ ](c) Undecided [ ] (d) Agree [ ]

(e) Strongly agree [ ]

Section 'E' (For Producers only)

41 How many people do you have under your employment? _____

42 What are the constraints encountered in the production of "Anger" fabric in your area?

(i)_____

(ii)_____

(iii)_____

(iv)_____

Section 'F'

Recommendations for Improved Production of the "Anger" Fabric

43 Suggest possible ways of improving the production of the "Anger" fabric in your area

(i)_____

(ii)_____

(iii)_____

(iv)_____

(v)_____

APPENDIX III

INTERVIEW SCHEDULE FOR PRODUCERS OF THE "ANGER" FABRIC IN KWANDE LOCAL GOVERNMENT OF BENUE

Dear Respondent**,**

This questionnaire will be used by a student of Department of Industrial Design, Faculty of Environmental Design, Ahmadu Bello University, Zaria. Please, respond or tick where necessary. All information will be treated with utmost confidentiality and will strictly be used for the purpose of research only. Thanks for your cooperation.

GENERAL INSTRUCTION

Please, make a tick [✓] against your choice of answer to a question and fill in the blank spaces where necessary. You may tick more than one option where applicable.

SECTION A- DEMOGRAPHIC DATA

1. Gender of the respondent …… (i) Male □(ii) Female □
2. Age of the respondent.
   (i) Under 20 □(ii) 21-40 □(iii) 41-60 □ (iv) 61 and above □
3. Marital status. ……. (i) Single □ (ii) Married □
4. Tribe of the respondent. ----------
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----------

7. Name of your industry. ----------.
8. Location----------

SECTION B: PRODUCTION

1. What type of "Anger" fabric do you produce? ……..
2. What lead you to cloth weaving? …….....
3. For how long have you been weaving? ……..
4. How many workers/apprentice do you have?
   (i) 1-5 □ (ii) 6-10 □ (iii) 11 and above □
5. In your industry, how many clothing types do you produce?

(i) 1-2 □ (ii) 3- 4 □ (iii) All □

6. Which of these clothing types do you consider as better and why?

.....

7. How do you carry out production?

(i)Personal/Family □ (ii) Commissioned Production □

SECTION C: PRODUCTION MATERIALS/EQUIPMENT

1. What type of materials do you use for production? .....

2. What type of equipment do you use for production? .....

3. How do you obtain your materials and equipment?

(i) Locally (indigenous) □ (ii) Industrially (foreign) □

4. What is the estimated cost of materials per year? ……..

5. What is the estimated cost of equipment per year? ……

6. What is the estimated cost of production per year? ……

SECTION D: VIABILITY.

1. What is your profit margin per year? ……

2. What have you done with the proceeds from your venture so far? ……

3. How many children have you trained with the proceeds? …….

4. State any sundry benefits you enjoy from the venture ……...

SECTION E: CONSTRAINTS/RECOMNDATIONS

1. State the major constraints that you encounter in the course of production?

(i)……

(ii)……

(iii)……..

(iv)……

(v)……

2. Have you ever received any assistance (financial or otherwise) from the Government?

(i) Yes □ (ii) No □

3. If yes, state the nature of assistance……

4. How has such assistance been beneficial in the growth and development of your venture?.....

.....

.....

5. Do you pay any revenue to the Government? (i) Yes □ (ii) No □

6. If yes, how exorbitant is the rate of the revenue as against your profit margin?.....

.....

7. What are your suggestions for improved production?

(i)…….

(ii)……

(iii)……...

(iv)……

(v)……

Thank you.