

**AN EVALUATION OF DECORATED TRADITIONAL
CLOTH USED IN TIV CULTURAL ACTIVITIES IN BENUE
STATE, NIGERIA**

BY

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DECLARATION

I declare that the work in this dissertation titled “AN EVALUATION OF DECORATED TRADITIONAL CLOTH USED IN TIV CULTURAL ACTIVITIES IN BENUE STATE, NIGERIA” has been carried out by me in the Department of Fine Arts. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at this or in any other institution.

Name of Student

Signature

Date

CERTIFICATION

This dissertation titled “*An Evaluation of Decorated Traditional Cloth Used in Tiv Cultural Activities in Benue State, Nigeria*” by Gwa, Ruth Nguesen meets the regulations governing the award of Master of Arts in Art Education of the Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University Zaria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This dissertation is dedicated to the Almighty God the creator of the universe, to lovely memory of my late dad and mum, Mr and Mrs Moses Inyam Kumba, to my loving husband Engr. Samuel Iorkohol Gwa and also to my lovely children.

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ABSTRACT

The study evaluated the decorated traditional cloth used in Tiv cultural activities in Benue State, Nigeria. The aim of the study was to establish the aesthetic value of Tiv traditional cloth used in cultural activities, while the objectives are to: find out the educational value of Tiv traditional cloth; examine the symbolic meanings of black and white colour; and evaluate the use of the Tiv traditional cloth. To facilitate the study, three research questions were raised and answered. Related literature based on conceptual framework were reviewed which served as a road-map for the study. The survey research design was used for the study. A sample of 140 weavers was used for the study. A structured questionnaire developed by the researcher was used in collecting data from the respondents. The data collected were analysed using mean and standard deviation. From the analyses of the data, the findings showed that there is high educational value of cultural activities in relation to the black and white colours that are used on decorated Tiv traditional cloth. The black and white colours symbolize peace, fertility of the soil, harmony, authority, beauty and excellence. In addition, the usage of the decorated traditional cloth among the Tiv clan community include rituals, identity, burial ceremonies, initiation and gift. It is recommended among others that workshops and seminars be organized for weavers to adopt advanced weaving skills for mass production of decorated Tiv traditional cloth and that youth should be encouraged to use the traditional cloth to project Tiv culture and values more than it is being done currently.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

The thematic preoccupation of this chapter is an evaluation of the Tiv Traditional Decorated Cloth used in cultural activities in Benue State, Nigeria. Highlighted in the chapter are: background of the study, statement of the problem, purpose, research questions, significance, and scope of the study.

The Tiv traditional cloth is woven in predominately black and white with a manually designed loom. Although tie and dye and batik designs are veritable means that produces beautiful colours, Igirgi (2007), research has revealed that, Tiv textile industry depends excessively on local materials of ‘Beba’ with the addition of ‘Kawa’ that produce the black colour. While the white colour is obtain by maintaining the natural white colour of the cotton wool used. Advances in Technology have made it possible to change the difficulty and complexity often encountered in local production of colour. Colours are imported for use for tie and dye and batik design. Advances in technology have also made it possible to produce materials like black and white thread and other related colours, instead of using the old system of producing materials directly from back of trees, plant, leaf and earth (clay).

It is observed that Tiv textile production came about as a result of the attainment of a particular level of technology, which provided the necessary structure that aided its development into a full-fledged industry with various ramifications. The educational value of colour on Tiv textile production, which is the focus of this research, is an integral aspect of technology found important in this discussion. This treatise on textile thus highlights the essence of clothing as a human need, which is well established. Moreover, textile production

involves painstaking technology, the origin, and evolution of which definitely have significant bearing on the overall history of the societies in which it has been practiced. Attention has been directed to the technological details of the industry, proportionate interest has also been taken in its environmental, socio-cultural and economic implications. These particularly may have affected the livelihood, natural and cultural resource utilization, commerce, social organization, and intergroup relations hip among the societies concerned.

The low tempo of production in the Tiv textile industry is due to inability of weavers to design a highly modernized product and step up production by use of imported thread with manufactured colours. After food and shelter, clothing constitutes one of the important fundamental needs of man. Besides satisfying the basic need of clothing, the production and use of textile has gained importance in man's economic and cultural life, both in the material and non-material reading, with wide-range of implications. It is on the basis of this pervading role of textiles in human life that this study was conceived and articulated. Specific focus is on the art educational value of decorated Tiv traditional cloth among Tiv people of Benue State in north central Nigeria.

Tiv people are found in the Northern and Eastern parts of Benue State. They are the major ethnic group in Benue State occupying 14 local government areas of the state. The general Murtala Mohammed administration created Benue State on the 3rd February, 1976. Benue State lies within the savannah region of central Nigeria popularly known as middle Belt region. Its geographical coordinates are longitude 7° 47' and 10° 0' East and latitude 6° 25' and 8° 8' North. The state has a boundary in the west with Kogi state, Nasarawa State in the North, Cross River and Enugu State in the south, and east are Taraba states and the Federal Republic of Cameroon. Benue State is made up of twenty three local government

areas with Makurdi as its Headquarters. The local government areas are; Ado, Agatu, Apa, Buruku, Gboko, Guma, Gwer west, Gwer Katsina-Ala, Konshisha, Kwande, Logo, Makurdi, Obi, Ogbadibo, Oju, Ohimini, Okpokwu, Otukpo, Tarka, Ukum, Ushongo and Vandeikya.

Benue State is divided into three major ethnic groups, namely: Tiv, Idoma and Igede. Out of the 23 local government areas, the Tiv occupy 14, Idoma has 7 and Igede 2. Within the boundaries of Tiv and Idoma are numerous minority ethnic groups, namely: Etulo, Iyon, Ugee, Ugbe, Nyifon, Jukun, Hausa, Bassa and Azago. Agriculture is the main economic activity which crowns it the Food Basket of the Nation. The major crops are: Yam, Cassava, Groundnut, Sorghum, Maize, and Rice, while tree crops are: Citrus, Palm oil, Mango, and Cashew.

It is on the basis of this pervading role of textiles in human life that this study was conceived and articulated with specific focus on evaluation of decorated traditional cloth used in Tiv cultural activities in Benue State, Nigeria.

1.2 Statement of the Problem

In recent times, the economic value and use of the Tiv decorated traditional cloth in cultural activities especially among the youths has been on a decline. Cultural activities such as marriage, burial and traditional title ceremonies feature the young people wearing western/European cloth instead of the Tiv decorated traditional cloth. Many of these Tiv youths perceive the decorated Tiv traditional cloth as a design made for the older generation of the culture. This decline in the economic value and use of the decorated traditional cloth among the younger generation does not argue well for the Tiv culture since their non-use and appreciation threaten the survival of the use of the traditional cloth by future generations.

There has been an outcry among the younger generation of Tiv especially. The complain is that weavers of the decorated traditional cloth prefer to use old method of weaving and dying which the present generation considers as out-dated. This perception discourages the youths especially from using the decorated traditional cloth during cultural activities. Whether this claim is true or false, this research is yet to determine it. Antiev (2001) states that, Tiv textile products are used mostly as secondary rather than primary form of dressing, except perhaps on ceremonial occasions. This is possibly so because the total volume of cloths produced by the Tiv local textile industry is insufficient to cater for the clothing requirements of the Tiv population. It could also be that the modern Tiv population by reasons of acculturative influence, convenience and affordability, have developed preferences for other modes of dressing from the Tiv's 'basic' clothing. It is imperative to evaluate the use of the decorated traditional Tiv cloth in cultural activities. Thus, the study is to evaluate the decorated traditional cloth used in Tiv cultural activities in Benue State, Nigeria.

1.3 The Aim and Objectives

The aim of the study is to examine Tiv traditional cloths that are used in cultural activities, while the objectives are to:

1. find out the educational value of Tiv decorated traditional cloth;
2. examine the symbolic meanings of the black and white colour found on the Tiv traditional cloth; and
3. evaluate the use of the Tiv traditional cloth.

1.4 Research Questions

The following research questions are formulated to guide the study.

1. What are the educational values of Tiv traditional cloth?
2. What are the symbolic meanings of the black and white colour found on the Tiv traditional cloth?
3. What are the functions of the Tiv traditional cloth?

1.5 Significance of the Study

The study is significant because it will enlighten the public on the educational and aesthetic values of the decorated Tiv traditional cloth. The study will also educate people on the symbolic meanings of the black and white colours on the Tiv traditional cloth. The awareness of the symbolic meanings of the black and white colour as they are design on the Tiv traditional cloth will encourage better the use of the cloth during cultural activities.

1.6 Justification of the Study

Decoration is an integral part of Arts. The Tiv traditional cloth is predominantly decorated in black and white colours which gives it a unique cultural identity. However, the educational value of the cloth in terms of its cultural and economic importance has not been holistically established and given the desired attention. It is therefore justifiable to carry out a study on the value of the cloth in the Tiv socio-cultural context.

1.7 Scope of the Study

The study is concern with the evaluation of Tiv decorated traditional cloths that are produced within the three Local Government Areas of Benue State: Kwande, Gboko and Makurdi.

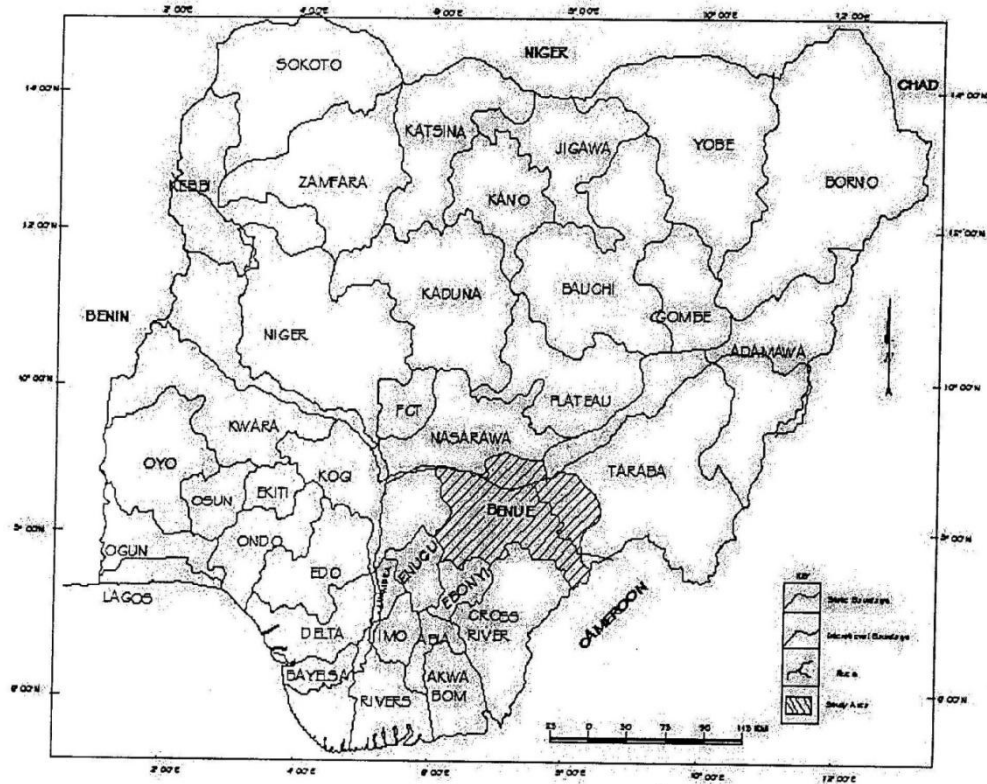


Figure 1: Map of Nigeria showing Benue state

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

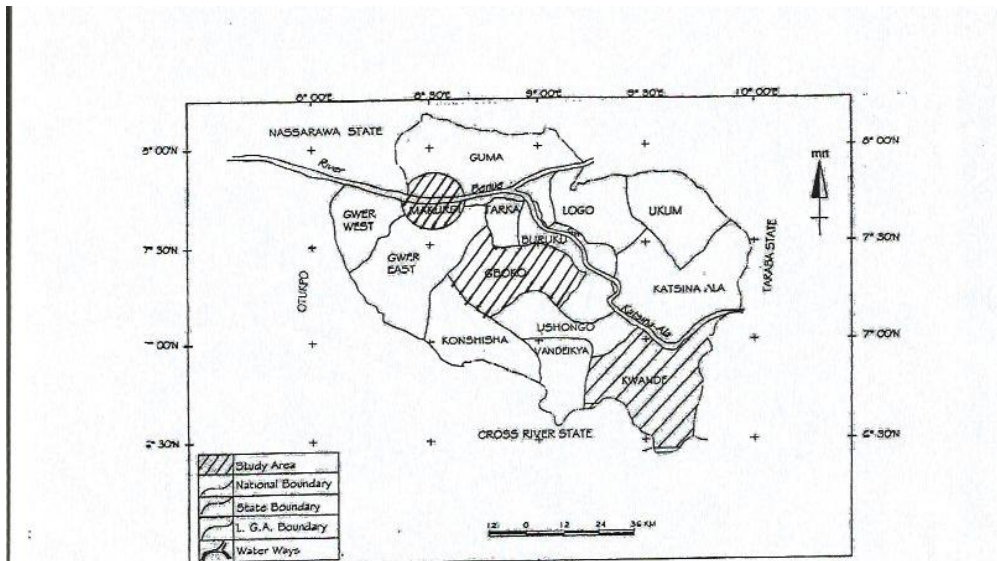


Figure 2: Map of Tiv land showing Gboko, Kwande and Makurdi Local government Area
Source: Ministry of Lands and Survey (2012)

1.8 Limitations of the Study

This research faced the following limitations:

1. Some of the elderly people, who practiced weaving in the past and have more historical knowledge and experience, are now too old, tired, while some are ill and suffer from memory loss which makes it difficult to find reliable facts from them. Also, some knowledgeable and important weavers who would have been of great help to this topic are no more alive.
2. Poor documentation is another major setback of this research. This is because some of the changes made in Tiv textile production have been neglected and substantial ones that are aesthetically useful have been thrown away without any official record or exhibits. Therefore, the dates or periods when they were in use are lost. This has constituted difficulty in locating some of the earlier materials

used that could help in comparing, the dating and referencing of the changes that are observable in Tiv textile decorated material.

1.9 Assumptions for the Study

It is assumed in this study that:

1. The Tiv Traditional cloth has educational value which can be evaluated.
2. People have different perception of the educational and symbolic value of the Tiv Tradition cloth.
3. The weavers may or may not be aware of such educational or symbolic values.
4. The black and white colours on the cloth signify something important for the Tiv people.

1.10 Definition of Operational Terms

A'nger: Stencilled black and white (Tiv) traditional cloth

Amara Mirin: feast convention

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

Beba: Dye prepared from indigo leaves

Biamegh: inauguration ceremony

Kawa: potash

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

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

Nyagba: a cloth usually worn to sympathize with someone

Shuttles: a boat like device enclosing the bobbin that is passed through the shed to create weaving

Weft Stick: these are called fillers which run across the entire length of a weave from left to right or right to left

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter is concerned with the review of literature that is organized under the following subheadings; theoretical framework, conceptual framework, reviews of empirical studies and summary.

2.1 Theoretical Framework

This research is anchored on Vygotsky (1934) socio-cultural learning theory and Ocvirk (1998) achromatic value theory. Vygotsky (1934) introduced the socio-cultural learning theory that is based upon the idea that a learner's environment plays a pivotal role in his/her learning development. Vygotsky's learning process involves three key themes, they are: culture, language and the zone of proximal development. Vygotsky suggests that cultures are formed through the use of tools and symbols and that these serve as the key distinction between the human race and animals. Intelligence is achieved when a learner can internalize the tools that are being provided in the culture itself. When the tools of a culture evolve and emerge, the learners' ability to grow as an individual increases and the knowledge base is broadened. The socio-cultural learning theory is therefore important for instructors that need to understand the human mind from a historical point of view as well as a cultural one.

The socio-cultural learning theory also takes into account how learners are impacted by their cultures and how cultural activities impact their ability to acquire information. Instructors should apply the socio-cultural learning theory in their instructional design as they become aware of how learners directly impact one another, as well as how cultural norms can influence learners learning behaviour.

Ocvirk (1998) achromatic value theory

Ocvirk (1998) achromatic value theory states that “anyone who studies art must consider the relationship of value to the element of art form. All of which possess value. Value describes the relationship of one party or its detail to another with respect to light or dark”. The analysis and its application is the focus, as it concentrate on white and black colours. Traditionally, the Tiv cloth weavers often worked with achromatic values to produce works that are eminently successful. Rich darks and sparkling lights can be a visual delight.

Ade (2012) in his research concludes that, art educational value of colour is related to the cultural and creative art inherent on Traditional Tiv cloth. According to the author further affirms that culture is a way of life of a people which serves as a unique identity of such a group of people. Culture can be expressed in the mode of dressing, in music, art, dance and how the people eat among others. It is also been established that every human being is endowed with creative potentials; it is only the extent of expression that varies from one individual to the other.

Learners are exposed to aspects of Fine and Applied Arts that aim at training them to acquire an all-round type of education as reflected in the Tiv culture. The assistance that instructors give to learners in the areas of visual arts creates a platform to express their culture and also to perpetuate it. Cultural and Creative Arts involve the combination of visual and achromatic arts to reflect the culture of the people. Therefore, to part with Creative Arts is to deny our cultural identity and heritage. Also, reflections of the root of its meaning which is in the culture of the people, who own, practice and perpetuate it. The importance of culture in the development of the society cannot be overemphasized.

It is equally imperative to highlight the value of Cultural and Creative Arts as:

- a. providing for aesthetic satisfaction through expression and beauty in form theory and practice in dance, music, fine arts, among others; and study of the arts, help to develop the tolerance for coping with the ambiguities and uncertainties present in the everyday affairs of human existence. There is a universal need for words, music, dance, and visual art to give expression to the innate urgings of the human spirit. (Eisner, 1987) The premier organizations in the corporate world today recognize that the human intellect “draws from many wells.” Arts education gives access to the deepest of those wells.
- b. providing for social entertainment of the people through dance, drama, fine arts exhibitions, and music. (Amaju, 2002)

2.2 Conceptual Framework

The major concepts under discussion include;

- origin and development of Textile Industry;
- the origin and evolution of cloth making of the Tiv;
- the concept of colour and impediments to the use of colour;
- Tie and Dye;
- Weaving and the educational value of Tiv cloth.

2.2.1 Origin and Development of Textile Industry

The word textile, according to Igirgi (2007) etymologically comes from the Latin word “*textilis*”. Textile is generally applied to fabrics formed by twisted or spun threads. One of the authoritative writers on the early development of textile Crowfoot re-echoed the general belief, that weaving of fabrics evolved from basketry and mat making, which basically involves twisting and interlacing of strands.

Hall (1986) also asserts that the early manifestation of textile development came from Egypt, where textiles of the periods from the Neolithic to the medieval times were found in large quantities. Similarly, Atanda (2015) opines that the earliest, and perhaps, most important step on the road to modern textiles was spinning, the notion of taking short lengths of plant or animal fibre and combining these fibres into a much longer cord. How this system of weaving was discovered will perhaps never be known but playing with a handful of fur or wool, might not be too difficult to reinvent a simple procedure for spinning a cord using nothing but the raw fibre and two hands. Experimental studies also revealed that by alternately twisting and drawing the fibre, a piece of yarn of a foot or more in length can be spun. The spinning of longer yarns was facilitated by the invention of the spindle.

Textile technology achieved a major leap-forward with the development of spinning, which is the forming of threads by drawing and twining fibres. The main fibre groups, namely: bastes, cotton, silk and wool which can be spun into thread are all represented in early archaeological textile remains. Vegetable bastes, particularly flax, were the earliest to be used for textile production in Egypt, Mesopotamia, and Palestine. The earliest evidence of the use of cotton was first documented in India and dated around 3000BC. Evidence of the use of cotton in later periods has been recorded in Peru where it was used together with leaf bastes.

Crowfoot (1975) asserts that spinning fibres into yarn most probably started with only the use of body parts (such as the hand, thigh and feet) before implements such as the spindle were subsequently invented. The spindle, which was probably invented before 3000 BC has remained the most advanced efficient spinning device throughout our period. Logically, spun yarn had to be rolled or coiled to prevent entanglement and extrication. Coiling as a strategy of storage and preservation thus made possible the spinning of considerable lengths of fibres.

But it was the invention of the loom that actually revolutionized textile production, paving way for standardization, and specialization.

Three types of loom were recorded in history and according to Ahmed and Musa (2009) the earliest loom recorded in history is the horizontal ground loom which is an apparatus that can be used for stretching a warp. It was in use in pre-dynastic Egypt around 3000BC. This type of loom persisted in Egypt until 1400 BC when the vertical franked loom with two beams appeared. Both types of loom have remained in use in the original or modified forms till the present day. The third loom was used in Greece and Palestine in 2500BC.

The invention of looms rendered greater complexity into weaving as it facilitated the systematic mixture of colour and the progressive evolution of various weaving types of the Tiv traditional cloth. From the evidence available, the earliest types of weaving developed were plain, pattern, double, twined and gauze weavings. Plain weave developed in which a series of wefts passes over and under a scribe of warps alternatively pattern weaves involving the use of colour and texture appeared cloth type known as *Nyagba*. Besides body adornment, *Nyagba* especially strapped around the belly, it was used as a mourning dress, symbolizing dejection and despondency. It was also used as a bandage for covering open wounds. But by far, the most important fibre used in Nigerian textile production is cotton which has been in use for well over 1000 years, the earliest cotton plants in Nigeria was introduced by the British after their colonization of Nigeria in the 18th century.

Information on textile production amongst the Tiv according to Agber (2009) exists in two main forms, namely: Oral and written. The oral form consists largely of testimonies given by current practitioners as well as other informants who possess some knowledge of the

history and development of the industry. Generally, the trends picked from the myriad of narrations from this source indicate that the knowledge of textile production existed as early as the beginnings of the people's history. The key points concerning the origins, evolutionary stages, and metamorphosis of the industry and possible sources of influence are also contained in these oral testimonies.

The question of the origin of textile production amongst the Tiv in both the spatial and temporal contexts is difficult to address with a satisfactory measure of certainty. This is because literature on early Tiv history itself is very quiet scanty. There seem to be no record on this subject matter. Akiga (1965) acknowledges that the Tiv produced their own clothing right from their days at 'Swem' a hill (located in southern Cameroon) believed by the Tiv to be their ancestral home. Akiga also describes certain practices and ways of life of the Tiv as at the ancient times which tacitly imply that production and use of textiles by the people existed.

While these hints are helpful, they do not facilitate the answer to the vital question of when and how textile production started amongst the Tiv. Gundu (1999) asserts that the work of European writers on early Tiv history, inadvertently or otherwise have not addressed the issue of textile production amongst the Tiv topically and much less systematically more curiously. The crop of Tiv scholars (Makar, Gbor, Orkar, Gundu, Dzeremo, Agber, among others), have made valuable contributions to the literature on Tiv history, culture, economy, the arts and crafts and religion, among others. However the historians expounded on the aspect of Tiv textiles; thus, oral and ethnographic accounts remain the source of information for the investigator.

Unfortunately, this category of evidence is characterized by temporal and spatial vacuums that nearly marred its historical authenticity. On the whole, in spite of the myriad of problems associated with oral historical and ethnographic account which sometimes put their reliability into question, a serious investigation of this subject matter would not lead to much progress without their use. In order to get at the roots of the matter, the researcher on this current investigation had undertaken an extensive collection of oral historical accounts and ethnographic evidence over vast and diverse areas of Tiv land. For obvious reasons, the focus was more on parts of Tiv land in which the cloth making tradition is still very strong, and where the textile industry is largely extant. In this regard, the south-eastern Tiv land, which incidentally has been identified archaeologically and historically as the corridor for the descent of the Tiv from their mountains abodes and their spread over the Benue valley, logically attracted greater attention. In this area, the tradition of indigenous cloth making is particularly strong amongst Nanev and Shangev-ya tribes in Kwande geo-political area. In the Nanev area, the indigenous cloth weaving has been preserved and is being practiced almost in its original form by the Dzurgba kindred of Mbanienge Clan. The indigenous weaving apparatus such as looms, heddles, shuttles, weft sticks, and related paraphernalia are as traditional as could have been from the earliest time. The main area of noticeable dilution of the tradition is the use of raw materials, especially the yarn in which case modern factory spun threads have largely replaced tonally spun cotton yarn.

In the Mbayegh of Ushongo local government area, knowledge of the indigenous textile industry exists in almost every family, but the practice of the trade is limited to families who have chosen it as occupation. In such families, textile production assumes the place of specialized trade with well-defined production sites, systems, and processes put in place for

the achievement of the desired output levels. Cloth weaving is still one of the main economic activities in these areas till today. Field research revealed that a reasonable number of weavers from Ushongo local government area have relocated to Sahara Avenue, Mkar Road, in Gboko to improve on their commercial transactions.

Elsewhere in Tiv land, the indigenous textile industry has survived on a noticeable scale amongst the Ukum, Shitile and Ugondo. These clan occupy the eastern frontier. The Iharev of Tyoshin and Isherev, who occupy the western and north-east axis respectively also keep the trade in these areas, however the local production of textiles is not as much specialized as found in south-eastern Tiv land.

Gundu (1999) opines that the manifestations of the indigenous textile industry are basically the same in character all over the land but the details of content and expression seem to conform to a pattern of location or regional variation. For example, the original and more typical Tiv cloth varieties are produced mostly in south eastern Tiv land, which is also the geographical area generally identified with Tiv ancestry. Whereas as one moves further away from this nuclear area, especially towards the frontier areas of the east and the northwest, modified versions of cloth types and their production apparatus can be noticed. From findings based on field research, these variations can be explained in the light of contiguity and direct cultural contact with other ethnic groups who also share the traditions of indigenous textile production. Thus, the eastern frontier (the Ukum/ Shitile areas) exhibits traces of the influences of the Jukun textile tradition, first as the western and northern axes (Tyoshin/Isherev areas) with feature trace of the influence of the Idoma and Alago textile traditions.

One of the writings on early use of textiles by the Tiv was presented by Chilver (1961) states that in about 19th century, trade in the Bamenda Grassfields of southern Cameroon, averred, the Bali say that their first clothing was made of narrow strips of undyed woven doth and that they first acquired blue and white cloth during their settlement at Banyong from the traders who came from Cameroon. The indigo-dyed cloths were commonly known among traders as Wukari, Bikom or Mumshi (Tiv) doth. Other white cloths in circulation were the "Munshi" (Tiv) blankets (the goclo) entering from the North - west-Hansa and Benue cloths entered the grass fields through Takum.... Stenciled Benue cloths seem to have been regarded as having more prestige and beauty than most European cloths. Their use was originally restricted to persons of high status. They were also used at the burial of chiefs. The textiles played a considerable role in gift exchange. 'Guile' small strips were used as belts, baldrics and scabbard-cloths were given out as royal favours, or decorated the sacra of the chiefdom. Three or four fathoms could purchase a female slave... European cloths fetched a little over a quarter of the equivalent price of the Tiv made clothe (Chilver, 1961).

Gordon (1907), a colonial administrator of Tiv land, also wrote on the Tiv textile industry:

Spinning and weaving are big industries, Munshi (Tiv) cloth being in great demand. There are several species of cloth, the principal one being a big white coarse cloth woven in narrow strips and sewn together. It is very durable. Others in demand are transparent cloth woven in one piece, and a small blue and white doth of finer nature than the first woven in one piece. It is very strong. (For) dyeing many villages have dye pits. The best known cloth, however, is not dyed. The transparent cloth is dyed, being dipped in a bunch which gives it a most bizarre piebald appearance (P.50)

The relationship between artists and their products which depends heavily upon the issue of creativity is an area of very interesting intellectual study. This is so because studying art provides a leeway to understanding the artist as it elicits his motivation, educate his

personal aesthetics, clarifies his technical orientation and encapsulates his perception of self and the environment. Thus, the role of art as an epiphenomenon to economy, religion, prestige, ceremony and most aspects of social life which appears to be applied by the textile industry facilitate a good understanding of the norms and values of the Tiv society itself.

It can be seen that the present survey of the history of textile production among the Tiv tribes has revealed not only the earliest known manifestations and technological changes, but also specify regional developments as well as characteristics of the Tiv cloth industry. It is thus clear that, the evolution of the textile industry has been systematic and well-rooted in the general context of the industrial progress of mankind. In the case of Tiv, the available information gives basic clues on the probable antiquity of the industry, its strong location bases and major production centers and the utilitarian purpose for which textile products were used.

2.2.2 The Origin and Evolution of Cloth Making among the Tiv

According to Igirgi (2007) asserts that it is difficult to tell the exact time when the Tiv started to produce textiles. It is postulated that the Tiv knew and practiced textile production before the 17th century AD. In all the areas where field research was conducted, the earliest cloths produced by the Tiv were made from basts or fibrous materials obtained from the bark of trees or from other plants. Technical skills approximating weaving or interlacing of fibres were involved or even required. The basic requisites for cloth making were readily available in nature.

Hall (1986) asserts that, besides plants fibres, Tiv oral historical testimonies also gave account of the use of animal skins for clothing. Such testimonies however admitted that the use of animal skins for clothing was not widespread.

Gundu (1999) investigations further reveal that the earliest type of clothing produced from these bast fibres were known as Nyagba, a non-woven like material obtained from the bark of certain local trees such as vambe (*Ceibapentandra*), Kumenduur (*Chlorophora excelsa*) among others.

The preparation of Nyagba from the barks was not a complicated process. First, a section of tree trunk was marked out such that it would be a cylinder if cut out. A sharp instrument was then used to incise a circumferential cut round the two marked places, representing the length of the final product. The cut was only as deep as the thickness of the bark. Thereafter, a perpendicular cut was made along the length of the trunk between the first two cuts. The entire bark between these two cuts could then be peeled out and flattened out into a rectangular sheet. To soften it, the sheet was laid flat and beaten with patterned clubs on anvils to reduce the thickness and retain only the natural interlaced fibres. Waxes and lubricants were sometimes applied to the material to enable it maintain its softness and flexibility. Designs could also be achieved by dyeing or hand painting.

Other similar clothes that were produced include Benteh, Fiesegeh-Ki-Bar, Ibya, Tsar-Ikyondo, and Bendeh, among others. Cloth making among the Tivs eventually assumed the use of weaving apparatus known as looms. These were broad and narrow looms that used locally span cotton for cloth making.

2.2.3 The Concept of Colour and Impediments to the use of Colour

The concept of colour was analysed in relation to its fundamental uses by Amaju (2002). Also, the meaning of colours and their attendant behaviour was focal, highlighting its importance on the use of Tiv cloth. An empirical study of the decorated use of Tiv cloth and early Tiv textile production in focused and vividly explained.

The literature review that centred on the early Tiv textile production from the angle of weaving; Tie and dye and batik showcase the educational value of decorated Tiv traditional cloth as used in socio-cultural activities. The significance and socio-economic importance of the use of colour on the Tiv textile industry together with impediments were analysed and that concluded the chapter.

Uzoagba (2002) avers that scientists may consider colour as a pigment and artist may call it a hue. From the above consideration, colour can be defined as “a reflection of light on a given surface which results in hue that varies in degrees of intensity”. Atanda (2015) defines colour as wavers of light separated by different things before reaching the eyes. The researcher explained further the importance of colour as follows:

1. colours make art work more attractive and appealing;
2. colour serves as symbol in the society. Green-white-Green colour is a symbol of identity for Nigeria as a country, Black and White colour for Tiv community, White cloth could symbolize peace during war;
3. colours may signify unity: it brings members of a group together for unity. For example, lawyers with their black suit, students with their school uniforms, priests with their white robes;
4. colour informs our choice of goods, Colour makes some goods appear more attractive than others, thereby pushing us to take some decisions;
5. colour affects our moods and decisions, Imagine a group of 100 adults wearing red outfit on a sunny day. Certainly, it may affect your mood whether to stay, shout, hide, or run away;

6. colour is used in controlling traffic in cities and towns, Red means stop, Yellow means get ready while Green means go on; and
7. colour also makes recalling of a situation possible and making art works linger longer in the memory.

Ade (2012) in a critical analysis of colour reveals that, if you take a look around your environment, you will notice different hues on objects that make our environment beautiful, from the green vegetation to the beautiful colours on houses, vehicles, down to our clothes. Colour can make you cry, shout or laugh, colour determines life itself. Imagine an environment with only one colour. Colour is studied by both scientists and artists but used by all people. By the above consideration, colour can be defined as “a reflection of light on a surface which results in hue (colour) that varies in degrees of intensity.

Scientist may classify colour based on colours of the rainbow, called "colour spectrum (Red, Violet, Indigo, Blue, Green, Yellow and orange). The artist has a different way of classifying colours that are use and apply every day in work of arts. Artists believe there are three colours; Red, Yellow and Blue. All others depend on the mixture of these three.

Primary colours otherwise known as foundation colours are: Red, Yellow, and Blue.

They have the following features:

1. Primary colours are the purest colours on the spectrum.
2. They give rise to other colours when mixed.
3. They are more permanent than other colours.
4. Primary colours are not a mixture of other colours

Secondary Colours are made up of Green, Orange, and Purple. Secondary colours are the next set of colours after primary colours. They are obtained by mixing any two primary colours in equal proportion. They form a contrast to primary colours on the colour wheel.

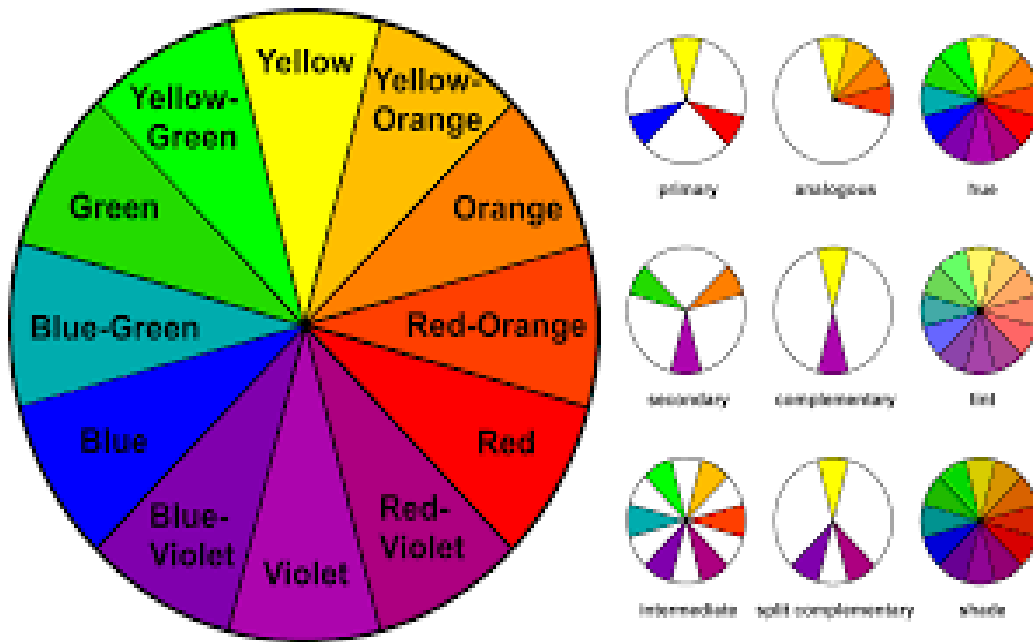
Tertiary colours are Russet olive and citron and have the following features:

- When two secondary colours are mixed in equal proportion, it results to a tertiary colour.
- They are the third in order of colour hierarchy. For example, Orange, Purple
Tertiary Red

Intermediate colours are a mixture of primary colour and a neighbouring secondary colour as found on the colour wheel. For example, brown colour. Monochromatic Colour, “Mono” means one, ‘Chrome’ means colour. Monochromic is the use of one colour in painting or design. It is a one colour used in different shades of intensity. Harmony achieved by shades of intensity. Harmony is achieved by using Tint and shade of colour. Polychromic refers to a painting done in many colours.

Below is a colour wheel





Complimentary Colours are colours that are directly opposite each other on the colour wheel. They show the highest contrast to each other when used. Mixture of complimentary colours would yield a tertiary live. A mixture of any two primary colours would be complementary to the third primary colours, for example. Yellow + Red = Orange. Therefore Orange' is complimentary to the third primary colour which is “Blue.” Harmonious colours are colours that agree so well with one another when put into use. They are often called family colours, because they at least share the same line of colour.

Triad is the use of three colours that are approximately at equal distance from one another on the colour wheel. Neutral Colours are basically regarded as lines creating conditions for the existence and usage of all other colours. They are not colours but can alter the state of all colours when use for example,

Colour + Black = shade of that colour.

Colour + White = Tint of that colour

Colour + Gray = Neutralized Hue

Intermediate Colours are colours that are derived by mixing primary with immediate secondary colour on the colour wheel. As the colour wheel rotates, the colours change. Practical experiments with intermediate colours often show the various lines due to the degree of mixture. The mixture of intermediate colour in a practical experiment can lead to discover more colours. Textile industry do experiment with complimentary and intermediate colours in order to achieve unique colour designs rather than depend on the known primary and secondary colours.

Hue is the basic identity of colour from its original form like Red, Yellow, and Blue, among others. A hue of colour can be changed when mixed with another colour that neutralizes. For example, Yellow-Green, Value refers to the different hues or tones of the same colour, for example, Blue, Light-Blue, Sky-Blue, Dark-Blue, Prussian-Blue, among others. The lightness or darkness of any colour can be achieved by adding white to the colour (tint) to make it lighter, or by adding black to the colour (shade) to make it darker. The process of tint and shade can increase or lower the value of any colour. Intensity is the true brightness of a colour that has not been tempered with or neutralized. The colour is in its original state, but once a colour is mixed with another colour, it loses true identity.

From one society to the other, as well as among different organisations colour have different meaning. From one continent to the other, country to country, Uzoagba (2002) on colour puts it that religiously, white or silver, apart from being a symbol of light, signifies purity, joy and glory. While black is a symbol of death. Lystad (1985) points out that the most

frequently used colour in traditional African art are black, white and red, followed by yellow and orange. Colours were used not only for attractiveness but to symbolize religious beliefs and social values. The same source posits that white colour can be interpreted in many different ways in different parts of Africa, so is black, the third colour most frequently used in African art.

The symbolic meaning of black and white colour among the Tiv, as put by Amaju (2002) is lightness and darkness appear in Tiv lexicon to describe beauty and excellence. Lightness symbolizes physical beauty, attractiveness and loveliness, adding, “the first notion of physical beauty is that body must glow and shine. Also, Dzurgba (2007) on colour reports that Tiv men and women used reddish camwood (kpagh) and blackeyelid powder (tojir) cosmetics to make themselves beautiful. The reddish camwood or the black eyelid powder was rubbed on the whole body with the exception of the head in order to preserve the colour of hair. On the other hand, Hagher (1990) describe darkness as a symbol of distinction and harmony in the Tiv kwagh-hir puppet theatre. The author explains further use of colour on the Tiv traditional cloth is always associated with some problems which call for attention. This is because, since the problems have posed a threat, the good work of colour on a Tiv cloth is drastically inhibited, which ultimately derail effective production in the textile industry. Some limitations which generally characterized indigenous Tiv industries in the traditional settings are: lack of technical innovation, lack of systematized production, progressive loss of originality growth inhibition by an unfavorable operating environment, limited purpose range and limited use of products, among others.

Agber (2009) avers that the Tiv people appear to have experienced a general lack of technical innovation. This is with particular reference to lack of improvement on the technical

equipment as well as the basic techniques of weaving. The principal loom type, that is the vertical two-beamed loom and the broad (horizontal ground) loom, that are used to manipulate colours in weaving have not undergone any appreciable modification towards improved efficiency since they were developed probably hundreds of years ago. Similarly, the techniques of weaving based on the manual use of heddle and the shuttle have not been improved upon for greater efficiency. As such, the industry can be assumed as thriving on a static technology. This may explain why it is a skill relatively rudimentary in most manifestations.

Clarke (2003) was of the view that there are no established procedures which are followed regularly to ensure systematic production. The production environment is largely informal and quite often, tasks are performed by family members at their own convenience without the regulatory factors such as time specifications and scheduled work programmes. Division of labour is not strictly observed, as tasks are hardly ever clearly assigned. As such, it is difficult to determine precisely the level of human inputs or the total duration of time required to complete the production cycle. Furthermore, as most of the persons involved in production are illiterates or semi-literates, reliable records regarding inputs, output, marketing, and proceeds from sales are difficult to assess.

Igirgi (2007) explains that originality of the quality of products is progressively lost due to several reasons. Primarily, there has been a dilution in the quality of raw materials. Traditionally, Tiv textiles were made mainly from local hand spun cotton yarn which gave the fabrics a unique thick texture. The application of colour was achieved through the use of dyes derived from naturally occurring substances like indigo and cam wood resin.

Saaka (2010), asserts that the growth and development of the Tiv traditional industry have been affected by the unfavourable environment in which it operates. Beginning from the mid-19th century when the Tiv first had contact with the Europeans, their traditional textile operated under consistently averse circumstances. Even in the contemporary time, the Tiv traditional textile industry has been exposed to unfavourable competition with products of the textile industries of the advanced countries.

Shea (1992) explains that the scenario of unfavourable exposure has been further compounded with the establishment of modern textile factories within Nigeria. The implication is that the indigenous textile industry has been forced into competition with relatively more sophisticated and efficient production system. The point to note is that, the Tiv traditional textile industry has not had opportunity of free and unfettered development, due to exposure to foreign influence.

Most products of the Tiv textile industry by design, configuration, and purpose are dress items. Their colours are limited to predominantly black and white, and on contemporary manifestations, a mixture of black and yellow, and blue and white colours. Even when they have been culturally indicated for other purpose, they cannot be used without some practical relationship with the human body. Thus, it is noticeable that the purposes for which the textile products are made are limited in range. The industry therefore, suffers a conceptual shallowness with no specialized products for requirements such as beddings, draperies, tapestries, tents, among others.

Atanda (2015) and Igigi (2007), state that Tiv textile products are used mostly as secondary rather than primary form of dressing, except perhaps on ceremonial occasions. This is possibly because the total volume of cloths produced by the industry is insufficient to cater

for the clothing requirements of the Tiv population. It could also be that the modern Tiv population by reasons of acculturative influences, convenience and affordability, have developed preferences for other modes of dressing for their basic clothing. Whatever the reason, it is clear that as important as indigenous textile products are in Tiv socio-cultural life, they get to fulfill the role of the people's primary clothing.

2.4 Empirical Studies

Tie and dye, Batik design and weaving are veritable ways of applying colour on a Tiv traditional cloth. The application of colours on cloths according to Saaka, (2008), has been a feature of the Tiv textile industry throughout memorable history even though the exact date for the earliest appearance and use of dyes as a raw material is difficult to determine. Traditions have it that in the earliest phases of the development of the Tiv Textile industry, the colour of cloths depended on the natural colour of the yarn, which in the case of cotton was usually white. With the passage of time, and as a result of the invention of dyes and the diffusion of cultural practice and items from other ethnic groups, the application of colours in textile production became more elaborate even as it gained greater significance and popularity in Tiv-land.

Apart from white, the earliest colour to feature on Tiv cloths was tawny brown which occurred naturally on specie of cotton known amongst the Tiv as Gboko. The natural brownish colour of this cotton species, yarn spun from it was also brownish. Logically, therefore, cloth woven with the yarn of the Gboko cotton was also brownish. Our source of information could not be definite on how the Tiv came about this species of cotton, but its name Gboko, which is also the name for a range of hills by which the premises Tiv town is called, suggests that the specie could be indigenous to Tiv-land, or at least have a history

closely tied to this geographical feature of Tiv land. Saaka, (2008) further highlights that, evidence for dyeing of cloths in pits by Tiv textile producers from the distant past is also preserved in the archaeological record of the area, particularly in the *Ahmev. Shangev-Ya. Mbciyegh* and *Ikav* clans of southeastern Tiv land where abandoned ancient dye pits have been documented. The dyeing of cloths in pits is still practiced in the above mentioned areas.

The use of dye pit is popular in south eastern and eastern axis of Tiv land, a different type of dyeing apparatus is in vogue among the *Tyoshin. Isherev* and *Nongov* of the North-western and northern areas. In these latter areas, large earth ware pots (*Zwar*) are used in the place of sunk pits. The reason for this variation is not yet known, but opinions proffered in the course of the research include the relative ease of making pots when compared with cumbersome and highly technical process of constructing efficient dye-pits as well as the convenience of moving pots from one location to another on the basis of need and expediency.

Octopus (1976), on the reason why the application of colour gained importance in the textile industry of the Tiv cannot be precisely stated on the basis of existing present state of knowledge. However, the desire to elaborate on aesthetics could have motivated the invention of dyes independently. It is also possible to state that the practice of arriving at different colours may have been acquired through cultural diffusion, after it may have been already well developed among other tribes. This latter view is more plausible because the general context of the development and evolution of the Tiv textile industry is replete with admissions of external influence and introduction.

2.5 Tie and Dye

Osiberu (2009), also reveals that the commonest and earliest types of dyes used by the Tiv were derived from indigo. Various tropical plants, both wild and cultivated, belonging to the genus *indigofera* are found in Tiv land, and it is from these plants that indigo dyes are prepared. The processes of preparing indigo dyes in the past as described by oral historical accounts have been corroborated by detailed ethnographic studies of the subject among the present day cloth producers in Tiv land. These studies; which were carried out in south-eastern Tiv land amongst the Mbanienge and Mbayegh, and in north-western Tiv land, amongst the Mbakyoondu clan, have revealed that dye-pits and large earthen ware pots were very important for the dye making process (Saaka, 2008).

Igirgi (2007) analysis of the construction of a dye pit, involve an average size round hole of approximately one metre deep and one metre wide with an elliptical base. The walls and base are pitched with stone chips in a compact manner. Thereafter, a special paste prepared from the shine of a creeping plant locally known as *ager*. the ashes of *chihu* (*daniellia Oliveri*), and soil taken from anthill build-ups (*Kumen*) is used to plaster the base and walls of the pit. Next is the application of natural resins obtained from certain trees that is processed into a solution and applied on the plastered surfaces to create lacquer and prevent porosity. When the construction had completely dried up, logs of wood are placed in the pit and fire is set on them. The heat resulting from the fire makes the surfaces of the pit to become baked and leak proof. Pits so constructed are used both for preparing dyes and for actual dyeing of cloths.

The cloth is then soaked in the dye pit. The resulting pattern would thus be a reflection of how effectively the dye was absorbed or not absorbed by the different portions of the cloth

as determined by the tying and segmentation. Saaka, (2008) further highlights that, evidence for dyeing of cloths in pits by Tiv textile producers from the distant past is also preserved in the archaeological record of the area, particularly in the *Ahmev. Shangev-Ya. Mbciyegh* and *Ikav* clans of southeastern Tiv land where abandoned ancient dye pits have been documented. The dyeing of cloths in pits is still practiced in the above mentioned areas.

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Also, Shea (1992), highlight that the process of preparing indigo dyes in the past has also been well preserved in oral historical accounts and clearly manifested in present day ethnographic practices. The main items involved are leaves of indigo plants, known in Tiv as (*Ikya-beba*) and potash. The indigo leaves are pounded and the mash molded into balls. The balls are sometimes placed over smoke for varying length of time to deepen the darkness. Thereafter the indigo balls are dropped in the dye-pit together with lumps of potash and dissolved with water. The pit is then covered and the contents left to ferment for three to four days. When the mixture is properly cured, the cloth to be dyed is soaked and then removed and spread out to dry. In most cases indigo dyes come out in deep blue colour, but considerable tempering using smoke effect and other plant resins could help to achieve black

colour. Apart from indigo solution, brownish dye is also produced and used in the Tiv textile local industry. To achieve this, the bark of *kpine* (*bridelia ferruginea*) is removed, sliced, and boiled in water to extract a brownish liquid. This liquid is then treated with potash to produce a fast brown dye.

Ade (2012), confirms that the colour patterns of cloths resulting from the use of dyes could be determined by the particular method employed to dye the cloth. For example, black and white strips could be alternated to achieve the "Zebra" effect on a cloth, as in the case of *anger* on the other hand, a whole cloth whether sewn from strips or woven to size could be soaked completely to achieve uniform colouring. Yet clothes of whatever configuration could be strongly tied with strings and segmented in a predetermined manner to allow as well as disallow the absorption of dyes. The cloth is then soaked in the dye pit. The resulting pattern would thus be a reflection of how effectively the dye was absorbed or not absorbed by the different portions of the cloth as determined by the tying and segmentation

2.6 Weaving

In the modern times, particularly from the mid 20th century onwards, colour patterning of cloths in the Tiv local textile industry has been considerably influenced by the use of yarns produced by mechanized textile industries which come in a wide range of colours. In Igirgi's (2007) view, with this development, the desired colours for any cloth can be affected directly during the process of weaving. It should be noted that developments in the modern textile industry has also profoundly affected the aspect of dyeing with the profusion of synthetic dyes of all colours. Consequently, traditional ways of dye manufacture had become derelict, because synthetic dye can be procured and used more easily and speedily. The advent of synthetic dye and their availability in a wide range of colours has also enhanced colour

diversification of Tiv textile product which originally came mostly in black and white and occasionally, brown colours. *Anger. Mule-U-Tiv, Aghcr Azcnga* is typical examples of colour mixture during weaving.

Batik and Tie and dye according to Ade (2012) are both resist process of design on fabric. They are closely related. The secret behind both is the resistance of certain portions of fabric to be dyed while Tie and Dye use tying, batik employs wax to resist dye. Both use different methods to achieve the same result of design. Batik is a design on fabric using wax. It refers to a resist method of decorating cloth using wax and starch paste as the resisting agents.

Batik comes out more refined and sometimes more beautiful than when tie and dye method is used. Drawings and other various designs are possible in batik. A piece of cloth can be beautifully decorated using drawing or painting with wax before dyeing. The same cloth may be rewaxed and dyed several times in order to make intricate design. The *Gele* cloth is a typical example of Batik application of colour on a Tiv traditional fabric.

2.7 The Educational Value of Tiv Traditional Cloth

Agber (2009) avers that the educational value of colour on a Tiv Traditional cloth undoubtedly expresses manifestations of phenomenal dimensions on the technological, socio-cultural and economic landscape of Tiv land. The Tiv textile industry with the manipulation via Tie and Dye and Batik together with weaving had enabled the people to acquire very important skills that supported technological development and enabled them to provide themselves with decent clothing as well as cater for a variety of other economic and social concerns such as development of commerce, determination of value, job creation and income generation.

Technological Development

The growth of the Tiv textile industry brought about greater variety and diversity in the design and fabrication of cloth making machines as well as other applicable inputs. Kent (1972) documentation clearly shows the industry has remarkable influence on the overall character of the technological and economic capacities of the society. The Tiv textile industry was well established due to a close nature watch by the people, which enabled their identification and selection of relevant suitable plant and animal species for cloth production.

This state of development of the Tiv textile industry created the need for the harmonization of resources by way of natural and cultural selection, which in turn gave rise to the invention of technological processes that facilitated the acquisition of an industrial capacity for body protection, self-dornment, and a variety of other achievements. By this period, according to Lamb (1975), textile production provided an opportunity for industrial development which culminated' in the acquisition of highly complex technical skills. These skills included the fabrication of machines and other equipment of cloth production, the preparation of complementary inputs, such as yarn and dyes, and the design and actual weaving of cloths.

The expansion of production during the period of the colonial administration therefore enabled the Tiv to make corresponding advances in technology which were necessary to support the output levels that had been achieved. This led to an improvement of the machine and overall systems of production and therefore impacted positively on the technological development of Tiv land.

Another point is that, even though foreign colour textile materials were introduced into Tiv land during this period of interaction with foreigners, the indigenous textile industry

demonstrated astounding perseverance, which enabled it to remain prominent, relevant, and unique. In addition, the industry succeeded in promoting and sustaining a veritable alternative in terms of both preserving the vestiges of an indigenous technology and providing an opportunity for cultural resource management.

1. Socio-Cultural Value: Body Protection and Adornment.

Igirgi (2007) maintains that the skillful application of colour on a Tiv traditional cloth had engendered the most fundamental function of protecting the body. Textile evolved over time and has gained importance in the satisfaction of man's aesthetic need of body adornment. This factor is very important to the existence that even in the divine order; it is rated next only to food and shelter. It is perhaps on the basis of this divine order that Maslow (2008) proposed his famous theory on the hierarchy of human needs putting food first, clothing second, and shelter third. The fundamental aspect of body protection over the time has become elaborated to embrace body adornment. This explains why elegant attires are always aimed and venerated amongst all peoples. The black and white colours prominently used on Tiv clothing is a veritable source of cultural identity. It is therefore not surprising that the Tiv local textile industry has invented a vast array of clothing items not just for covering the body, but also for suitability to particular time, events, and occasions. It is imperative to know that, beautifully coloured Tiv cloths designed for body adornment and cultural identity tend to reflect certain basic considerations, such as: sexual differentiation, social stratification, and commemoration.

1. Sexual Differentiation

Right from the early evolutionary stage of the Tiv textile industry, cloth types tended to be specialized according to sex or gender. The earliest recognized cloth in Tiv textile industry *Nyagba* appears to have been used mainly by men although there is no categorical evidence that women were banned from its use (Agber, 2009). *Fiescgh-Ki-Bar*, the early clothing was also specialized for male use, because structurally it was a pouch designed to sheath the male private parts. *Icha* on the other hand was designed for female folk.

Igirgi (2007) affirms that although there are no explicit prohibitions regarding usage, the most important Tiv cloths such as: *Tugudu*, *Godo*, *Swem-Karagbe*, *Ichaver-Ikyondo*, *Abacm-a-Ikyondo*, *Gbagir*, *Mule-U-Tiv* and *Dwem-Ikyondo* are exclusively used by men. While those used exclusively by women are *Ivav-Tyo*, *Iyuwan*, *Kumaashe*, *Tyo-Akpem*, *Pendailyo*, *Derem*, *Shima Orga*, *Achika*, *Ashira* and *Igbogo*. Yet these are cloths that are unspecialized and therefore used by both men and women, for example. *Anger*, *Gbevwar*, *Agergbila*, *Agberazenga*, *Ngurgbev*, *Ishundan*, *Achubu*, *Menga* and *A nzagher*.

It is not quite clear why certain cloth types are made and used mostly by particular sexes, but cloths used by men have a relatively higher cultural and commercial value. It is also not know why the designation of cloths for male and female use has no practical bearing on the physical anatomical features of either sex as they are all plain, untailed cloths.

2. Social Stratification

Colour on Tiv traditional cloths as those of other societies, still serves as a useful parameter for social stratification which often implies various dimensions of inequality. In the context of the foregoing discourse, the focus shall be more concerned with the class basis of social stratification because it is the one best illustrated by real and tangible evidence from the Tiv textile industry.

Antiev (2001), affirms that traditionally, the Tiv believe that all persons are born equal. In practice, however, some become wealthier in terms of material possessions and hence more influential than others. In the same way, some excel in particular areas of human endeavours such as traditional medicine, warfare, craft, and industry and magico-religious powers. Each of these endeavors has the potential to place an individual at a vantage position within the social structure with a set of privileges, rights and obligations going with that position. The conditions of belonging to a particular class however do give individual a social identity.

Usually, the social identity of a person is known by the indices that define his position. In the case of wealth, this may be on the basis of material possessions. In other cases where the defining indices may not be that visible, a person's skill, power, achievement, or practice becomes the indicating factor of social identity. It is in the light of the foregoing that the Tiv local textile industries provide a dependable means of social identification through the production of cloth types that unmistakably indicate the status of the weaver. As it were, the mere sight of a person in particular apparel without prior information about his social background, could enable one who has knowledge of the general cultural context to infer the status of the person.

In the case of wealth-conferred status of *Shuaghaor*, meaning “Man of abundance.” Such individual would normally be dressed in expensive cloths like *Tugudu*. (*Jbujir*, *Mide-U-Tiv*, *Swem-Kctragbe* or (*Jodo*) during occasions. Also, a person who specializes in the treatment of ailments called *Igbe* usually symphonized by continuous defecation and loss of weight was usually dressed in the cloth type known as *Anger Ucheuge Igbee*.

Igirgi (2007) and Antiev (2001), reveal that for the women folk, a women leader, sometimes (but not always) the wife of an influential person would emerge a *Pendaityo tyo-kwuse* (head woman), handling matters such as, organization of women labour, sharing of food and other items among women. The social status of such a woman was symbolized by wearing of the cloth known as *Tyo-Akpem*. In short, there are various uncountable specially designated cloths for men and women of particular social status based on Tiv Traditional colours of clothing.

3. Commemoration

In Tiv cultural life situations, activities constantly arise which require commemoration of times, events and occasions. Examples are celebration of achievements, binding of marriages, observation of cultural phenomena and enthronement to ruler ship positions. At these commemorative occasions, textile items always play an important role as they are used centrally to signify the essence of the moment.

4. Celebration of Achievement

Celebration of individual achievement has been part and parcel of the Tiv cultural environment. From available information, it has been established that the Tiv

celebrated achievement elaborately through activities which culminated in memorable social outings that were noted by the entire community *Amur a Mirin* (Feast convention) and *Biamegh* (inauguration ceremony) are veritable examples.

Gundu (1999) and Igirgi (2007), highlight that Amuar a Mirin is organized by *Shagbaor* (man of abundance) is heralded by ushers called *Tembe duen* who wear *Iyuwan a Tiv* cloth specially designed for such purpose. While the celebrity is dressed in a Tiv traditional apparels such, as *Tugudu*, *Mulc-U-'Iiv*, *Gbagir* or *Anger* with a cap to match. *Biamegh* (Inauguration ceremony) celebration of achievement for accomplishment in the area of traditional healing and mysticism attracts cloths such as *Swem-Karagbe*. *Ichaver-lkyondo* or *Tugudu* and a cap to match.

5. Marriages

Gundu (1999), in addition observes that marriage as a social institution was one of the earliest avenues which the Tiv textile industry found for the expression of its socio-cultural relevance. As the measure of value gained significance in the Tiv exchange system, probably from the 17th century onwards, textile items assumed a key role in the facilitation of exchange in general. Marriage among the Tiv could not be regarded as valid unless it was based on some consideration for exchange. And before standard (Minted) currencies became common in the 19th and 20th centuries, colourful cloths were often used for the measure of value in many socio-economic transactions including the payment of bride price. The circumstances of each marriage determined the type, quality, quantity and size of the cloths to be given as bride price. In addition, mandatory gifts by the bridegroom to key members of the bride's family in order to establish his right over the woman usually consisted of clothing items, For example,

Ikyondo I Ter Kem (father-in-law's cloth) and *Ikyondo I Ngo Kem* (Mother-in-law's cloth). Also, it was the responsibility of every man to clothe his wife.

6. Enthronement of Leadership Positions

Torkulaa, (2000) reveals that, governance in Tiv society was based on the egalitarian principle of popular participation. But by the beginning of the 19th century, clearly defined and more centralized leadership positions began to emerge. In this connection, the position of *Tor-Agbande* meaning (Drum Chief) is particularly noteworthy. The occasion for enthronement of *Tor-Agbande* was grand and festive, with drumming, dances, food and drinks, and participants were dressed in mostly *Tugudu*, *Ikpaanyam*, *Gbaigir*, *Godo*, *Anger*, *Mule-U-Tiv*, *Gburugu* and *Swem Karagbe*. Coming up to 20th century *Tortiv*, the highest traditional ruler of the land, is usually installed with full regalia and insignia of typical well decorated colourful Tiv traditional dress items.

7. Initiation Ceremonies

Beyond body adornment for purposes of sexual differentiations, social stratification and commemoration, Tiv textile products are also of great relevance in other aspects of Tiv socio-cultural life, such as initiation ceremonies.

Initiations

According to Gundu (1999), admission into particular societies, organizations, or social categories often requires going through an initiation process which then confers full membership on the person initiated. Among the Tivs, generally there are many societies with restricted membership. However, there are cases where admission into certain social categories, cultural practices necessarily had to be preceded by

imitation processes that give impetus and legitimacy to the new status. Significantly, all the initiation processes invariably are symbolized by the use of specific textile items.

Dzurgba (2011) explains that, circumcision is a good example of the *Tiv* practice on males. In the earlier time, the circumcision of males was delayed until the individual approached puberty or equal maturity. Elder *Tarhemba Tough* of *Mbaniege* in Kwande Local Government Area explained that: In the days of our forefathers and even up to our time, male children were not circumcised until they could make the central row of heaps (*dechi*) on the yam farm plot. The achievement of this feat was proof that the individual could establish a farm which was then the only guarantee that one could marry and maintain a family. A male child who could prove his capability on the farm was then circumcised as *a* license to authorized sex and marriage. He further explains that, before circumcision, male children usually went naked without any form of clothing. After circumcision, they were given a piece of cloth known as *Chado*. Circumcision therefore meant initiation into manhood. That explains why *Chado*, one of the simplest *Tiv* clothing items, became the distinguishing symbol of a newly initiated man. Older persons could also wear *Chado* but only as casual wear and mainly around the home.

8. Burial Rites

Dzurgba (2011) on the significance of textile materials in burial among the *Tiv* need not be overemphasized, because they are used to symbolize the loss of a beloved one. Some type of cloth is used to indicate the status of a departed one, and in some cases, to administer or exhibit his possessions after burial. On the death of an

individual, his family members and close relations would strap their bellies with a piece of cloth generally referred to as *Nyagba*. The *Nyagba*, which could be any type of cloth, would be tied around the belly to symbolize rejection and despondency, as an indication of mourning a beloved one. *Nyagba* also depicts defiance of hunger and misery. It is also common that, as a show of sympathy and solidarity with a bereaved person, his friends as well as paternal and maternal agnates, among others, would bring additional *Nyagba* and strap around his belly to strengthen his spirit for defiance of misery and frustration. Therefore, distinguished persons like chiefs, wealthy men, title holders, and other celebrities were usually buried with high calibre cloths such as: *Swem-Karagbe*, *Mule-U-Tiv*, *Tugudu*, *Gbagir*, *Godo* and *Anger*, among others.

Gundu (2001) explains that, the use of cloths for burial also had significance for the fulfilment of certain marital obligations. For example, in Tiv Tradition and custom, it was mandatory for a son-in-law to present a Tiv traditional cloth for the burial of his father-in-law or mother-in-law. Failure to fulfill this obligation could upset family harmony and kinship relations. The Tiv traditional cloth had very high cultural value because of the great variety of purposes for which it could be used. If one chose not to use it as personal attire, he could keep it for later use, sometimes as an exchange item in a marriage arrangement or for the burial of a relative.

10. Economic Value

Saaka (2008) on the Tiv textile industry assessment of its impact on the economy focused on five main activities, namely: industrial and entrepreneurship development, economic diversification, establishment of a commercial network and trade relations, creation of opportunities for sustainable livelihood and income

generation as well as wealth accumulation and plough back. The economy of the Tiv society throughout recorded history has been basically agricultural in nature. From time immemorial, the Tivs practiced cultivation of tubers, grains, legumes, and vegetable has taken the centre stage. Animal husbandry featuring the rearing of goats, sheep, fowls, and a limited number of cattle was also practiced, among others. Textile production and its multi-varied economic ramifications came later but with a greater propensity of leading in the area of economic diversification based on the principle of comparative advantage.

The Tiv local textile industry has enabled an establishment of a commercial network and trade relations not only within their society but also with external societies. Internally the Tiv local textile products in conjunction with the products of other local industries and agricultural produce played an instrumental part in the founding of market centres throughout Tiv land. Old market centres such as Adikpo, Aga. Tsav. Ihugh. Agbo, Zaki-Biam, Ugba, Annune, Buruku, Abaji. Igbor, Ngugul, among others, emerged as a result of trade in local commodities and industrial products. This market has constituted a network which facilitated transport and communication as well as diffusion and cross fertilization of ideas throughout the land.

Hopkins (1979) posits that externally, trade linkage established with other societies enabled the Tiv to have access to goods and services not locally available and to acquire knowledge and skills from other societies which contributed significantly towards the enrichment of the economy and culture of the Tiv people. The trade relations brought in external participants who came with goods which increased the variety and diversity of the commercial profile and cultural repertoire of Tivland. For

it was through trade contacts that goods such as iron swords, brassware, glass beads. Leather products, fur caps, among others, became popular in Tiv society.

Hopkins (1979), further highlights that the external relations also led to the introduction of dress modes which were previously unknown to the people. Field research reveals that before 1900AD. Tiv attires comprised mainly of cloths or strips of cloth which were used for weaving the *Torso* (in the case of men) or wrapping around the waist (in the case of women). As the settlement of the Tiv over the Benue Valley became more sedentary and permanent from the 17th to the 19th centuries, their contact with other ethnic groups, particularly the *Uke* also became more regular and systematic.

By this period, the trade with *Uke* began to have a modifying influence on Tiv dress style as dress type commonly woven by *like* traders such as *Baharigci*, *Danshiki*, *Caftan* and *Wondo* were copied and produced from *Tiv* cloths with vernacular names such as: *Agbeda Due Ambusu*, *Sato* and *Ifo* respectively, thus originated the design and making of tailored clothes in the Tiv textile industry. Invariably, these new styles gradually gained popularity among the Tiv and before long, they became an integral part of the Tiv Traditional dress assemblage enjoying the highest level of Tiv cultural display.

Atanda (2015) asserts that, sustainable livelihood and income generation is one of the most noticeable areas of the impact of the indigenous textile industry on the economy of the Tiv society. From its earliest beginnings, the textile industry provided a veritable opportunity for the Tiv men and women to be gainfully employed by creating jobs at all the stages of production. Even while the economy was yet at its

rudimentary stages, the industry generated activities which occupied the major productive segments of the society.

Cotton which is the major raw material for the Tiv textile industry grew its importance among the people, and its production also because a major economic activity. Therefore, its processing and use as raw-material and major input involved a large percent' of the Tiv population which invariably implied an increase of economic benefits to the people. The preparation and fabrication of other production inputs such as dyes and weaving apparatuses also entailed activities and processes which equally occupied people in a manner that promoted job-creation and income generation.

Antiev (2001) further reveals that, in the colonial period (1912 to 1960) when commercial transactions became more diversified, textile production gave many people opportunity to practice a trade or at least service the industry and earn an income for sustainable livelihood. During this period, apart from locally spin cotton yarn; imported factory spun yarn was also adopted for production of local textile. Furthermore, the Muslim and European alien dress style was introduced and was widely embraced by the Tiv. That development led to the emergence of a new class of artisans beside the local Tiv weavers themselves. In the new class of these artisans were cloth designers, embroiders, and tailors. These specialized areas are entrenched in the industry till the present day thus adding diversity and complexity to its character. It is important to note that textile production, unlike other local crafts and their industries, still expanding, and gaining new grounds. It remains the most prominent of the surviving traditional industries, providing opportunities for gainful employment with reasonable levels of income to members of the society.

Igirgi (2007) further explains that effort towards the establishment of wealth creation and the intent to plough-back via the Tiv textile industry has largely on the personal disclosure by some of the persons involved in Tiv textile production. Tarhembra Tough (the oldest surviving textile producer in Tivland) on textile production and the accumulation of wealth averred thus:

Cloth makers throughout history, right from the time of our forefathers, have been in a position to make money because of the perpetual demand for their products. Before the introduction of cash currencies, cloth could be used in exchange for valuable items such as cattle, ornaments, and even women. Our grandfathers had many cows and wives because they acquired them in exchange for the cloths they produced.

Durgba (2011) comments on the same phenomenon that Abee an elder of Mbanienge, Kwande Local Government Area, proprietor of one of the largest cloth production centres in Tivland, disclosed that:

Even in modern time our products are always in demand because they are used for so many important purposes besides the basic need of covering nakedness. Although we do not make big money, we are able to build houses and buy motorcycles and even motor vehicles as a result of our earnings from cloth production (P.22).

The head of the Dzurgba family and the leading family in present-day Tiv textile production comments thus,

“Look around, most of the young men you see are educated in the ways of the white man. Many of them have been to colleges and higher institutions including universities. One of our sons is even a lecturer in a university in Yoruba land. This has happened because we have been able to send them to school and support them with the money made from the sale of our textile products. Many of the houses roofed with metal sheet in this village have been built by persons trained with money made from the cloths produce. So I would say that the textile industry has helped our people” (Dzurgba, 2007).

Dzurgba (2011) reveals that, Dzugwenen Uver of Mbayegh, Ushongo Local Government Area, a later generation of the indigenous cloth producer, commented thus: Nowadays, it has become very difficult to get employment in government

establishments. But the local textile industry has been helping people to make their money, which they use to acquire personal properties and also solve other problems. For the younger persons, earnings from this industry have enabled them to further their education for self-improvement. “I believe that the industry has helped us to accumulate not only personal wealth but also human capital”. All these comments are consistent with the fact that the local textile industry is a genuine income earner that has facilitated wealth accumulation. The plough-back linkages have also been clearly highlighted.

Generally, the impact of the textile industry on the economy of Tiv society has been felt in the area of building both financial and human capital, which is a strong component for the development of rural communities.

9. Industrial and Entrepreneurship Development

As far back as the period before the European contact, according to Saaka (2008), textiles production aided the Tiv society to develop a capability for industrial enterprise and entrepreneurship development. The rudimentary initiative of the early Tiv textile producers provided the basis upon which later achievements in the industry was found. For example, the production of clothing began with the use of naturally occurring configurations which required only minimal modification to meet utilitarian needs but the evolutionary sequence of the industry later led to a relatively more complex processes such as the preparation of yarn from plant materials, the fabrication of machinery based on sound scientific knowledge and principles as well as the acquisition of the highly technical skills of cloth weaving and application of other inputs. This shows that the spirit of enterprise was alive and active in the society.

Agber (2009) and Igirgi (2007) assert that the above factor of entrepreneurship is fundamental in economic production. With reference to local areas, individuals such as Dzurgba, Tough, Abee and Abigo of Mbanienge; and Afanga Ali. Mgbepin and Asua of Mbayegh all in Kwande geo-political zone are well reputed for their role in the organization of textile production.

2.8 Summary

The word textile, according to Igirgi (2007) etymologically comes from the latin word “textilis”. Textile is generally applied to fabrics formed by twisted or spun threads. Crowfoot one of the scholars on early development of textile re-echoed the general belief, that weaving of fabrics evolved from basketry and mat making, which is basically involves twisting and interlacing of strands. The early manifestation of textile development came from Egypt, where textile of the periods from the Neolithic to the medieval times, were found in large quantities (Hall, 1986).

Weaving consist of many types to mention but a few, plain weave to Anyakoha and Eluwa, (2008), Hollen, Saddler and Langford, (1979) is the simplest of all the weaves and it is formed by passing the warps 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. 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 construction. Twill weave to Kureave and Audu, (2005) is the type of weave in which the weft crosses two or more warp yarns before going under one or more warp yarn and the tools for weaving are Heddles, shuttles and weft stick. The educational value of Tiv traditional cloth has been discussed by many writers, for example, Ocvirik (1998). The highlight of value

in relation to visual was explained with analysis of meaning, type and uses of colour, coupled with origins, development and historical study of Tiv textile industry. The significance and socio-cultural and economic importance of the use of colour on the Tiv textile industry together with impediments concluded the review. The study combines practical and educational value of the traditional cloth. Most writers look at that cultural significance of the cloth only.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

The thematic preoccupation of this chapter is the scientific approach used in the study. The highlighted of the chapter are; research design, population and sample for the study, research instrument, validity of the instrument, reliability, pilot study, data collection procedure and data analysis techniques.

3.1 Research Design

The study adopted the survey research design in which the respondents were requested to respond to a set of questionnaire items. Survey research is one in which a group of people is studied by collecting and analyzing data from only a few people considered to be a representative sample of the entire population. The survey design specifies how such data will be collected and analyzed. Thus descriptive survey was used. The research was done in selected local government areas, covering three centralized geo-political settlements of Kwande; Jemgbagh and Minda of Tivland in Benue State. In this survey, questionnaires and personal interviews were employed to get enough data for the investigation.

Renowned Tiv traditional cloth weavers and designers were contacted and their permissions were politely sought. The questionnaires were then administered individually to the producers.

3.2 Population and Sample

The population of the study was Tiv textile weavers in the three Local Government Areas: Kwande, Gboko and Makurdi, in Tiv land, where the business of Tiv Traditional clothes is predominately handled. However, it was narrowed down to three areas in which

selected dealers were randomly selected from each of the three geo-political zones. The researcher also conducted oral interview with 40 buyers to ensure authenticity of the result.

The simple random sampling used yielded research data generalizeable to large population. Thus, a sample of one hundred and forty (140) respondents was used for the study.

3.3 Research Instruments

The instrument used in this study was a questionnaire divided into two sections; Section ‘A’ was designed to elicit information on the respondents’ bio-data. Section B’ of the questionnaire has 20 items. These items emanate from the review of literature which enable the researcher answer the research questions of the study. The questionnaire was developed based on Likert-scale of Strongly Agree (SA), Agree (A), Disagree (D) and Strongly Disagree (SD). The questionnaire statements designed on four (4) point Likert scale with points allotted as follows:

Strongly Agree	SA	-	4
Agree	A	-	3
Disagree	D	-	2
Strongly Disagree-	SD	-	1

3.4 Validity of the Instrument

The content and face validity of the instrument was carried out by three experts. Judges based on general content validity, clarity, simplicity of language and suitability of the items. Each expert was requested to specifically validate and make suggestions or corrections in writing where necessary.

There were twenty six items on the questionnaire; however, after validation seven items were rejected. Some items were also restructured by the experts. All the corrections and suggestions made by the experts were effected accordingly to improve the validity of the instrument. After the validation process, nineteen items were retained on the questionnaire.

3.5 Pilot study

A pilot study was conducted to ascertain the suitability of the instrument for the main study. The instrument was administered to a smaller sample with similar characteristics as the domain for the main study. The pilot study was carried out to ensure that the instrument for the study was appropriate. The sample for the pilot study consisted of 18 weavers within the study area that were not selected for the main study. The questionnaires were administered twice to the same respondents with a time interval of 4 weeks.

3.6 Reliability

The results obtained from the two administrations were used to determine the reliability coefficient of the instrument. The reliability coefficient of the instrument using Pearson product moment correlation was 0.76. (Pearson product moment correlation was used because the questionnaire was administered twice). According to Ali (2006) an instrument with reliability coefficient of between 0.55-0.99 is reliable. Based on the above, the instrument for the study was considered reliable.

3.6 Method of Data Collection

The researcher visited all the 140 weavers selected for the study and administered copies of the questionnaire. The researcher waited to ensure that all the respondents filled the questionnaire and returned same to the researcher. The respondents were assured of the

confidentiality of the information they supplied and were asked to select the options that best suit their opinion and the reality faced in the production of the Tiv traditional cloth. In two of the three selected local government for the study, questionnaires were administered to 47 weavers randomly while in one of the local government questionnaires were administered to 46weavers.

3.7 Method of Data Analysis

The descriptive statistics of Means (\bar{X}) and Standard Deviation (SD) were employed to analyse the data collected with respect to the research questions. Positive statements were scored 4,3,2,1, while negative statements were scored 1,2,3,4.

CHAPTER FOUR

RESULTS AND DISCUSSION

4.1 Introduction

This chapter deals with the presentation of data, result and discussion of findings. Also research questions asked were answered accordingly.

4.2 Data Presentation and Results

The results of the data analyses and interpretations are presented according to the research questions and hypotheses formulated for the study.

4.2.1 Research Question One

What are the educational values of decorated Tiv traditional cloth?

Table 1: Responses on Educational Value of Tiv Traditional Cloth

S/N	Items	No	Mean	Std Deviation	Remark
1	Cultural tendencies impact the way children participate in education.	140	2.80	1.48	Agreed
2	Cultural responsive education helps to address students learning styles and skills.	140	4.06	1.25	Agreed
3	Culture addresses the different modes of effective learning.	140	1.81	1.38	Disagreed
4	Culture plays the role of group collaboration.	140	3.86	1.28	Agreed
5	Cultural activities brings about socialisation among children.	140	3.45	1.20	Agreed
6	Cultural activities influence students' academic achievement.	140	1.8	1.01	Disagreed
Average Mean and Standard deviation			3.07	1.26	Agreed

Table 1 illustrates the respondents rated items 1, 2, 4 and 5 well above the cut-off point of 2.5 while items 3 and 6 are rated below the cut-off point of 2.5. The Average mean of 3.07 with standard deviation of 1.26 is above the cut-off point of 2.5. This indicates that there is high

educational value of cultural activities in relation to the black and white thread used on decorated Tiv traditional cloth.

4.2.2 Research Question Two

What are the symbolic meanings of black and white colours on the Tiv traditional cloth?

Table 2: Symbolic Meanings of the black and white colours on Tiv Traditional Cloth

S/N	Items	No	Mean	SD	Remark
7	The black and white colour on Tiv traditional cloth means beauty and excellence.	140	3.06	1.25	Agree
8	The black and white colours symbolize peace.	140	4.01	1.38	Agree
9	The black and white colours symbolize been in a clear state for ritual.	140	3.43	1.43	Agree
10	The black and white colours symbolize distinction and harmony in the Tiv kwagh-hir puppet theatre.	140	3.21	1.31	Agree
11	The black colour on Tiv traditional cloth symbolizes fertility of the soil in Tiv land.	140	2.20	1.22	Disagree
12	Black and white colour signifies unity among Tiv people.	140	1.50	1.01	Disagree
13	The black and white colours on decorated Tiv cloth also signify authority.	140	4.01	1.38	Agree
Average Mean and Standard deviation			3.06	1.28	Agree

Table 2 indicates that the respondents rated items 7, 8, 9, 10 and 13 above the cut-off point of 2.5 while items 11 and 12 are rated below the cut-off point. The average mean of **3.06** is above the cut-off point of 2.5. This indicates that weavers are aware of the symbolic meanings of the traditional Tiv cloth. The result in Table 2 indicates that the black and white colours on Tiv traditional cloth symbolizes peace, a clear state for ritual, harmony, authority, beauty and excellence.

4.2.3 Research Question Three

What are the significant values of the decorated Tiv traditional cloth?

Table 3: Significant values of the decorated Tiv traditional Cloth

S/N	Items	No	Mean	Std Deviation	Remark
14	The decorated Tiv traditional cloth is used for rituals.	140	2.13	1.11	Disagree
15	The Tiv traditional cloth is used for the purpose of identity.	140	3.06	1.50	Agree
16	It is used for ceremonial purposes during cultural festivals.	140	4.01	1.38	Agree
17	It is used for burial ceremonies.	140	2.80	1.22	Agree
18	The traditional cloth is used for initiation.	140	2.11	1.31	Disagree
19	The traditional cloth is used as marriage present to the mother in law.	140	3.43	1.43	Agree
Average Mean and Standard deviation			3.34	1.41	Agree

Table 3 shows that the respondents rated all the items from 11-20 well above the cut-off point of 2.5. The average mean of **3.34** with standard deviation of **1.41** is above the cut-off point of 2.5. This indicates that there is a high significance value of the decorated Tiv traditional cloth as it is used for identity, cultural festivals, burial initiation and gifts items. The use of the decorated Tiv traditional cloth during cultural festivals has the highest mean rating of 4.01 indicating that it is the most significant value of the decorated Tiv traditional cloth. The use of the Tiv traditional cloth as marriage present (gift) to mother in law has the second highest mean rating of 3.43 implying the decorated Tiv traditional cloth is a valuable gift to mother-in-law. The use of the decorated Tiv traditional cloth for the purpose of identity has the third mean rating of 3.06 indicating that the decorated Tiv traditional cloth is highly valued as a means of identification.

4.3 Discussion

One hundred and forty respondents responded to the questionnaires all the questionnaires were returned. The researcher presents an analysis of data collected from respondents randomly selected from three geo-political areas of Kwande, Gboko and Makurdi. Weavers were skillfully observed physically weaving on the locally made loom. Conversations with weavers were based on the designed questionnaires. Thirty two producers and 28 sellers were interviewed and requested to air their views on the subject matter.

In a bid to achieve the aim and objectives of the study which is to analyze the educational values of decorated Tiv Traditional cloth used in cultural activities. The researcher hereby presents the analyses under the following sub- headings Weavers awareness, Availability of Raw Materials, Colour Significance, Perception and Determination of Educational Value.

Weavers Awareness

The findings showed that in all the three geo-political areas of Kwande, Gboko and Makurdi the weavers acknowledged the importance of the decorated Tiv traditional cloth in cultural activities. Though many weavers appreciated the importance and symbolic nature of Tiv traditional cloth in decoration. Some of them decried the none availability of original materials used in weaving. They however acknowledged the presence of foreign products that had adulterated the market. Also, most of the weavers acknowledged that availability of colour materials will ginger production especially with highly trained man power.

Availability of Raw Materials

In all the areas where field research was conducted, the earliest cloth produced by the Tiv were made from bastes or fibrous materials obtained from the bark of trees and other plants such as akinde (*Ficus thonningii*), vambe (*Ceiba Petandra*), Ikondo-tor (*fiscus Platyphylla*), chiha (*Daniellia oliveri*), mua (*fiscus sycomorus*), Huweza (*Grewia venusta*), Nyihar, (*piliostigma thonningii*), Ichor (*raffia longiflora, r.sudanica, r.hookeri*), Ayaba (*musa sapientunn*), konkomba (*musa pladisiaca*) and ishoko (*carchorus capsularis*), cocoyam, the basic requisites for cloth making were readily available in nature. Hall (1986) also asserts that, besides plants fibres, Tiv oral historical testimonies gave account of the use of animal skins for clothing was not widespread. Investigations according Igirgi (2007) reveals the earliest type of clothing produced from bust fibres were known as-*Nyagba* a non-woven like material obtained from the bark of a local tree.

The findings of the study reveal the dominance of cotton as a raw material that has influence on the cloth industry. It has also been established that it was the use of cotton that occasioned the widespread use of machines (looms) which brought the diversity of cloth types in Tiv textile industry.

The study reveals that the original cotton thread used for the production of Tiv cloth has now been dominated by foreign cotton thread, which has adulterated the native product. In addition, cotton of foreign nature is more suitable for the application of pigments and dyes due to its absorbent nature and it is unequivocal that this innovation has greatly facilitated the creation of patterns and designs in Tiv textile industry. Also, the use of span cotton has been of assistance to the production of regular and standardized cloth types. This achievement has greatly enhanced the value of cloth in socio-cultured activities.

Symbolic Meanings of Black and White Colours

The findings of the study revealed that the symbolic meanings of black and white colours found on the Tiv traditional cloth include cultural identity of the Tiv people, peace, authority, beauty and excellence, clear state for rituals and harmony. Fieldwork unveiled that one of the most remarkable symbols of the decorated Tiv Traditional cloth is its capacity as cultural identity. The black and white is a well know symbol of identity of Tiv ethnic group. The Tor Tiv, who is the traditional head of Tiv community, is dressed in black and white attire to exhibit the true cultural identity of a Tiv personality. The black and white colours also symbolized peace.

Ade (2012) reveals that black and white colour signify peace and unity among Tiv community. Therefore in periods of Tiv day celebrations, the researcher observes that black and white cloths of assorted designs are displayed by people according to social stratifications. In another vein, the researcher unveiled bereavement as another feature the decorated Tiv traditional cloth signifies. As Igirgi (2007) reveals the significance of textile materials in burial among the Tiv need not be overemphasized because they are used to signify the loss of a beloved one. On the death of an individual, the researcher observed that an individual, his family members and close relations would strap their bellies with a piece of cloth generally referred to as *Nyagba*.

The decorated Tiv cloth also signifies authority. People of consequence who distinguish themselves in the development and of Tiv society are dressed in traditional Tiv cloth.

Further findings confirmed that the black and white colour tread that dominate the Tiv cloth is culturally bound and distinctive. Therefore having a good knowledge of the dressing

patterns among different cultures will make one to understand and appreciate other people. People generally recognize and appreciate decorated Tiv cloth aligning its use not only with cultural activities but in relation to food production. They confirm that black and white cloth is tantamount to production of assorted yams of different grades together with other crops which makes Benue food basket of the nation.

Educated sons and daughters of Tiv extraction believe that without the decorated Tiv cloth, certain activities may be incomplete. For example, a burial ceremony without *Anger*, which is used to tie round the waist of a bereaved person, would be questionable, as it signifies spirit of condolence are used specifically for coronations, initiations, chieftaincy titles, among others.

The decorated traditional cloth of the Tiv tribe is regarded as one designed for the richest men/women in Nigeria, Africa and the whole world. However, the Tiv culture has been neglected as a result of influx of western culture and civilization because of the preference for the western cultural cloths. According to findings, there are certain socio-cultural activities in Tiv society that would not portray holistic identity of Tiv culture without the use of decorated Tiv Traditional cloth.

Uses of the Decorated Tiv Traditional Cloth

The most remarkable use of decorated Tiv cloth in cultural activities is noticeable in commemorations. In Tiv cultural situations, activities arise which require commemoration of times, events and occasions. Common examples of such activities are; celebration of achievement, binding of marriage, enthronement of leadership positions, initiation ceremonies, burial rites, among others. These commemorative occasions demand textile items as they are used to signify the essence of the moment.

i. Celebration of Achievement

Research findings reveal that celebration of individual achievement has been part and parcel of Tiv cultural activity. The study established that the Tiv celebrated achievement elaborately through the activities of *Amar-a-Mirin* (Feast convention) and *Biamegh* (inauguration ceremony) *Amar-a-Mirim* normally organized by *Shagbaor* (man of abundance) is heralded by ushers called *Temble-duen* who wear decorated Tiv cloth called *Iyuwan* a Tiv cloth specially designed for such purpose. While the celebrity is dressed in Tiv traditional apparels, such as *Tugudu*, *mule-u-Tiv*, *Gbagir* or *Anger* with a cap to match. *Biamegh*, celebration of achievement for accomplishment, in the area of traditional healing and mysticism, cloths such as *swem-Karagbe*, *Ichaver-Ikyondo* or *Tugudu* and a cap to match.

i. Traditional Tiv Marriages

Marriage is a social institution and one of the earliest avenues which the Tiv textile industry found expression of its social-cultural relevance circumstances of each marriage determined the type, quality, quantity and size of the cloths to be given as bride price. The study further reveals that mandatory gifts by the bridegroom to key members of the bride's family in order to establish his right over the woman usually consisted of clothing items. For example, *Ikyondo-i-Terkem* (father-in-law's cloth) and *Ikyondo-I-Ngo-Kem* (Mother-in-law's cloth).

ii. Enthronement of Leadership Positions/Authority

The emergence of certain leadership positions necessitate the use of Tiv decorated cloth. In this context, the position of *Tor-Agbande* meaning (drum chief) is

particularly note-worthy. The occasion for enthronement of *Tor-Agbande* is grand and festive with drumming, dances, food and drinks and participants are dressed in mostly *Tugudu, Ikpaanyam Gbagir, Godo, Anger, Mule-U-Tiv Gburugu* and *Swem* karagbe. Coming up to 20th century, *Tortiv* the highest traditional ruler of the land is usually installed with full regalia and insignia of typical well decorated colourful Tiv Traditional cloths.

iii. Initiation Ceremonies

The study discovered that Tiv Textile products are also of great relevance in other aspects of Tiv socio-cultural life such as initiations activities. Admission into certain social categories, attract cultural practices preceded by initiation processes that give impetus and legitimacy to the new status. Significantly, all the initiation processes are symbolized by the use of specific textile items. Circumcision is a good example of the Tiv practice on males. Elder Terhemba Tough of Mbanienge in Kwande Local Government confirmed that circumcision of males was delayed until the individual approached puberty or equal maturity. He further explains that in the olden days, male children were not circumcised until they could make the central row of heaps (*dechi*) on the yam farm plot. The achievement of this feat was proof that the individual could establish a farm which was then the only guarantee that one could marry and maintain a family. A male child who could prove his capability on the farm was then circumcised as a license to authorized sex and marriage. He further explains that before circumcision, male children usually went naked without any form of clothing. After circumcision, they were given a piece of cloth known as *chado*. That explains

why *chado*, one of the simplest Tiv clothing items became the distinguishing symbol of a newly initiated man.

iv. Burial rites

Research findings revealed that Tiv Textile materials are used in burial of a beloved one, to indicate the status of a departed one, and in some cases, to administer or exhibit his possessions after burial. It is also common that as a show of sympathy and solidarity with a bereaved person, his friends as well as paternal and maternal agnates, among others, would bring additional *Nyagba* and strap around his belly to strengthen his spirit for defiance of misery and frustration. Therefore decorated cloths like *swem-karagbe*, *mule-u-Tiv*, *Tugudu*, *Gbagir*, *Godo*, *A'nger*, among others are used to bury distinguished persons like Chiefs, wealthy men, title holders and other celebrities.

Gundu, (2001:14) also affirms that the use of cloths for burial had significance for the fulfillment of certain obligations. For example, in Tiv Tradition and custom, it was mandatory for a son-in-law to present a Tiv Traditional cloth for the burial of his father-in-law or mother-in-law. It is therefore unequivocal that Tiv Traditional cloth has very high cultural value because of the great variety of purpose for which it would be used. Torkula (2004) and Ushe (2007) agreed that human burial is the most solemn cultural activity among the Tiv people, the Tiv observe burial with absolute solemnity, reverence and dignity.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

The thematic preoccupation of this study was to analyze the educational value of decorated Tiv Traditional cloth used in cultural activities in three geo-political areas of Kwande, representing zone 'A', Gboko, representing zone B and traditionally called Jemgbagh and Makurdi, representing Minda where Tiv cloth weaving, dyeing and Balik are predominantly done.

5.2 Summary

The study sets out to evaluate the decorated Tiv traditional cloth used in cultural activities in Benue state, Nigeria. The study was guided by five research questions. Relevant literatures to the study were reviewed to give a conceptual and theoretical framework.

The study adopted survey research design. A structured questionnaire was used to collect data from one hundred and forty respondents that constituted the sample for the study. The respondents were weavers and users of the decorated Tiv traditional cloth. The researcher administered the questionnaires and interviewed all the 140 respondents. The data collected were analysed using descriptive statistics of frequency, percentage, mean and standard deviation.

From the analysed data, the following findings were made:

1. the educational value of the decorated Tiv traditional cloth can be seen in form of the technological development of local textile industries.
2. the black and white colours on Tiv traditional cloth symbolize peace, fertility of the soil, unity, harmony, authority, beauty and excellence;

3. there is a high value for the decorated Tiv traditional cloth as it is used for rituals, identity, burial initiation and gifts initiation ceremonies, commemoration, social stratification, celebration of achievement and social-cultural value.
4. the result shows that the users of the decorated Tiv traditional cloth are old people and that women use the decorated Tiv traditional cloth most of the time.
5. the factors affecting the use of the decorated Tiv traditional cloth in cultural activities include, high cost of the decorated Tiv traditional cloth, adulteration of the decorated Tiv textile industry with foreign colour materials, lack of awareness, Lack of original raw materials and insufficient quantity of the decorated Tiv cloth in the market.

5.3 Conclusion

Based on findings weavers in the three geo-political areas of the study acknowledged the significance of decorated Tiv cloths in cultural activities. Most of the weavers who fall between the age, of 11 and 31 years appreciated the importance and symbolic nature of the cloth but decried non-availability of original materials. They also acknowledged the presence of foreign materials which had augmented the scarcity of locally made materials.

5.4 Recommendations

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

- i. It is apparent from the findings of this research that, further orientation workshops and seminars need to be organized for weavers to adopt advanced weaving skills for mass production.
- ii. The researcher recommends multi-disciplinary approaches from engineers, arts and social science areas to carry out further research on the various fields in relation to Tiv textile and tradition associated with the textile practice. This researchers or scholars

should be encouraged to carry out basic research on how to improve the Tiv textile in association with the Tiv clothing tradition, such that the changes that may be introduced into the Tiv textile will not be to change its scope, but to enhance its durability, quality and standard as well as increase the production speed, in production with indigenously developed materials.

- iii. Finally, the public should in addition to being enlightened on the use of Tiv cloths be encouraged to promote cultural heritage.

5.5 Contribution to Knowledge

The study established that:

1. the symbolic meaning of black and white colours on the Tiv cloth is for peace, fertility of soil, authority and beauty.
2. cultural activities do not address the different modes of effective learning.
3. black and white colour suggests light and darkness in Tiv lexicon and describes beauty and excellence.
4. there is high significant value attached to the decorated Tiv traditional cloth as it is used for identity, burial initiation and gift presence;
5. black and white colour symbolizes the identity of Tiv people all over the World, and it is used to decorate people of consequence, who exhibit spirit of development in Tiv society.
6. the study also contributes further in providing information to the literature of the decorated Tiv traditional cloth.

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APPENDIX I

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QUESTIONNAIRE

S/No	DETAILS	SA	A	UD	D	SD
1.	Cultural tendencies impact the way children participate in education.					
2.	Cultural responsive education helps to address students learning styles and skills.					
3.	Culture addresses the different modes of reflective learning.					
4.	Culture plays the role of group collaboration.					
5.	Cultural activities bring about socialisation among children.					
6.	Cultural activities influence students' academic achievement.					
7.	The colour black and white on Tiv traditional cloth means beauty and excellence.					
8.	The black and white colours on Tiv traditional cloth symbolizes peace.					
9.	The black and white colours on Tiv traditional cloth symbolize been in a clear state for ritual.					
10.	The black and white colours on Tiv traditional cloth symbolizes distinction and harmony in the Tiv kwagh-hir puppet theatre.					
11.	The black colour on Tiv traditional cloth symbolizes fertility of the soil in Tiv land.					
12.	black and white colours on Tiv traditional cloth signify unity among Tiv people.					
13.	The black and white colours on Tiv traditional cloth also signifies authority.					
14.	It is used for rituals.					
15.	The traditional cloth is used for the purpose of identity.					
16.	It is used for ceremonial purposes during cultural festivals.					

17.	It is used for burial ceremonies.					
18.	The traditional cloth is used for initiation.					
19.	The traditional cloth is used as marriage present to the mother in law.					

**APPENDIX II
DECORATED TIV TRADITIONAL CLOTH**

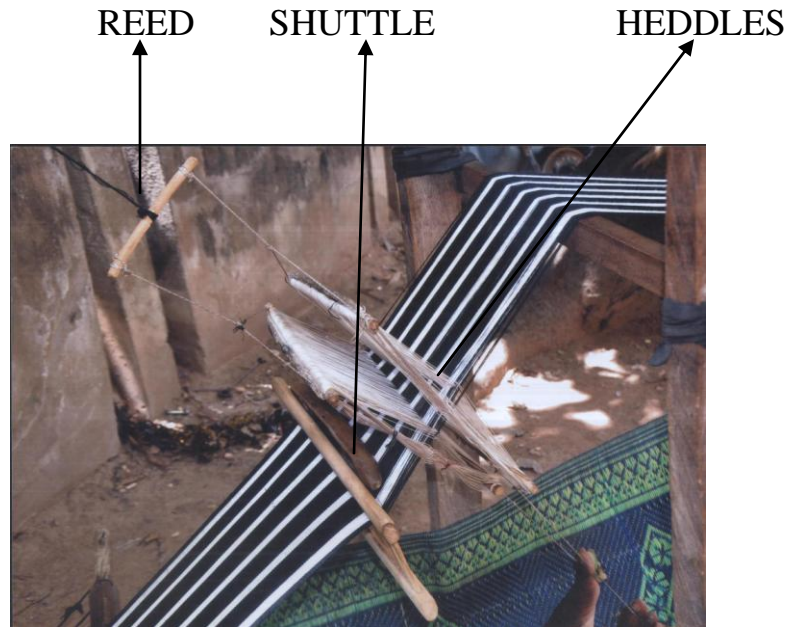


Plate 1: The Component of the Tiv Loom, the reed, the shuttle and heddles
Source: Researcher (2015)

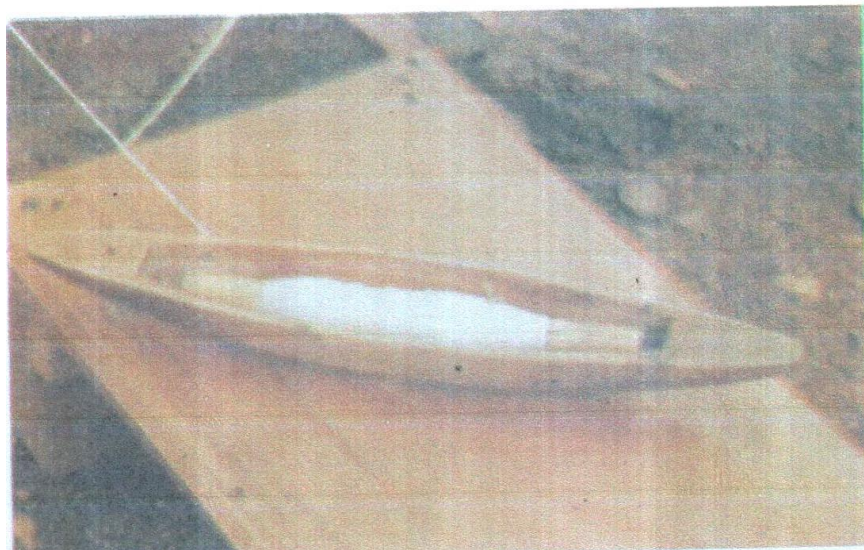


Plate 2: A shuttle (Akusha) with thread bobbin
Source: Igirgi (2007) P.127



Plate 3: A Reed comb beater (chife)
Source: Igirgi (2007) P.127



Plate 4: The Horizontal loom showing the warp, heddles, beater and shuttle in place
Source: Igirgi (2007)



Plate 5: A weaver weaving on a horizontal loom.
Source: Researcher. 2015



Plate 6 A'nger cloth
Source: Researcher (2015)

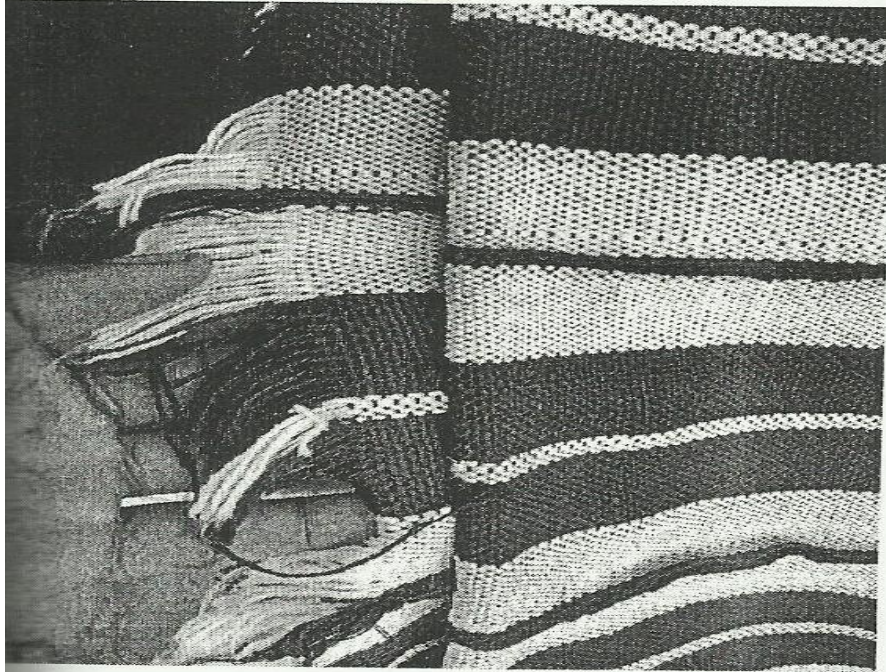


Plate 7 The Chado cloth
Source: Itiav Vershima Joseph, (2012).

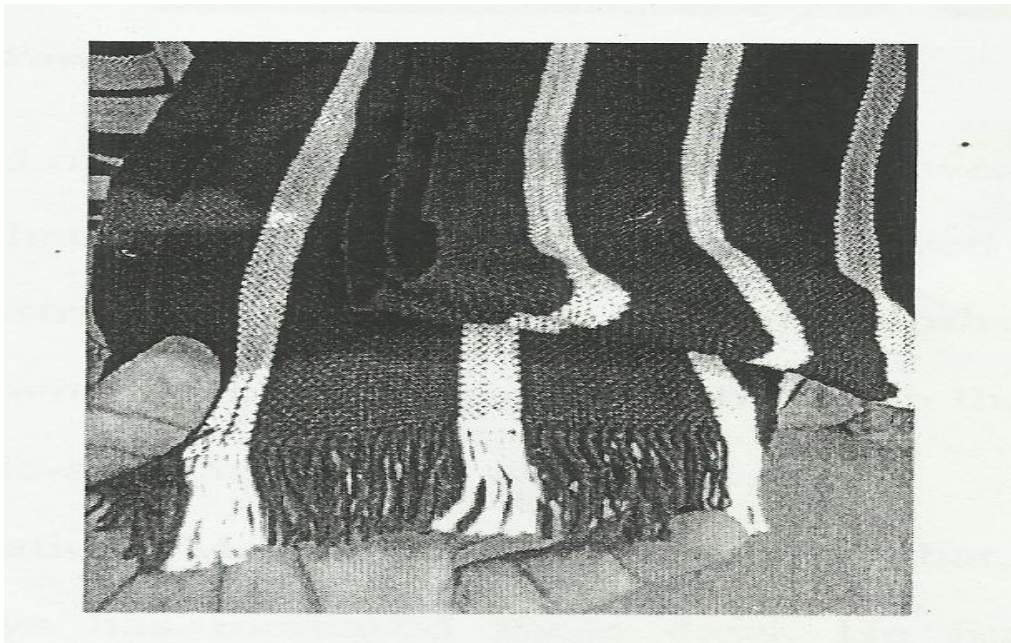


Plate 8: The Anger Iywaywa cloth
Source: Itiav Vershima Joseph, (2012).

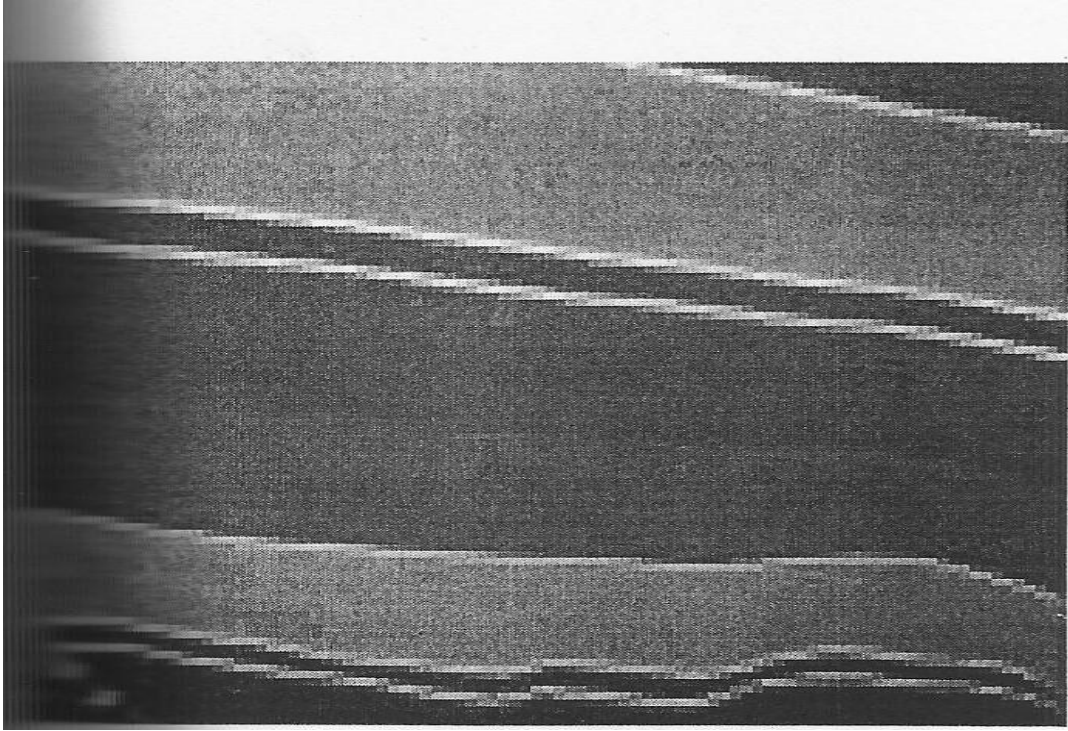


Plate 9: The Swem Karagbe cloth
Source: www.swemmoitor.com A Swem Monitor project (2012)

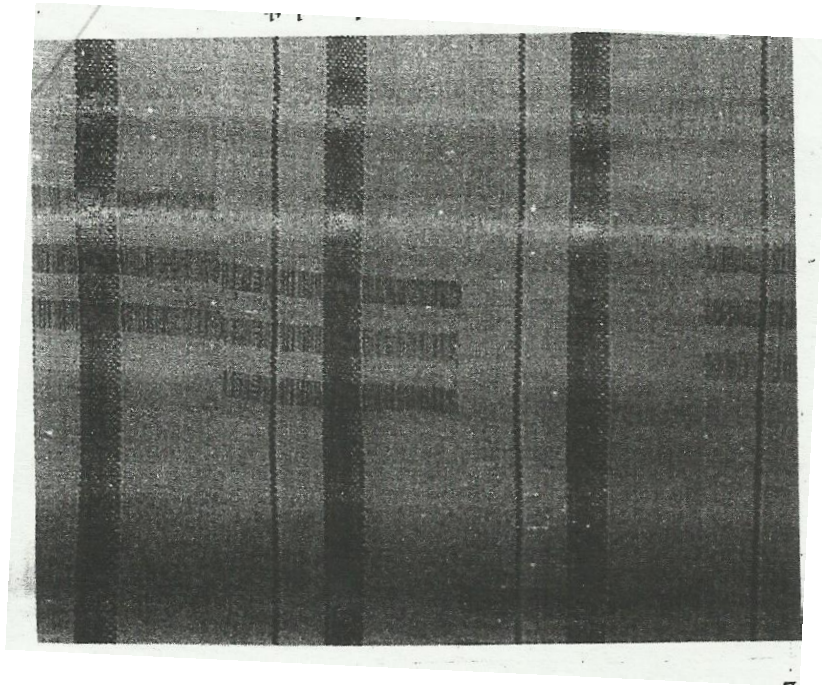


Plate 10: The Ngurgbev cloth
Source: Igirgi (2007)

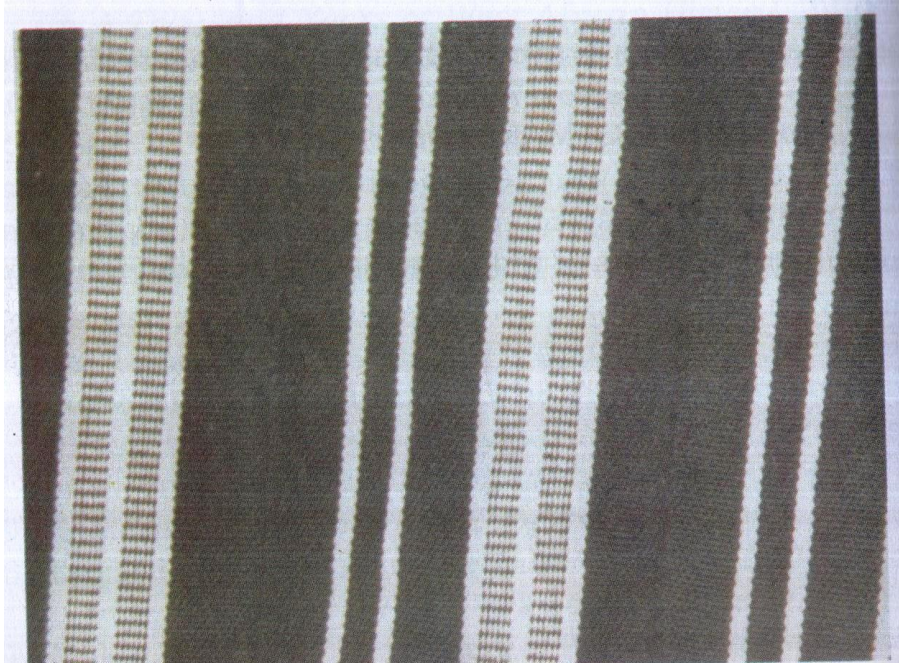


Plate 11: The Mule-U-Tiv cloth
Source: Igirgi (2007)



Plate 12: The Chado Cloth
Source: Igirgi (2007)



**Plate 13: Tiv traditional cloths on display at North Bank Market in Makurdi.
Local Government Area of Benue State (2016)
Source: Researcher 2016**



Plate 14: Children dressed in Tiv traditional Cloth
Source: Pillars, 2014

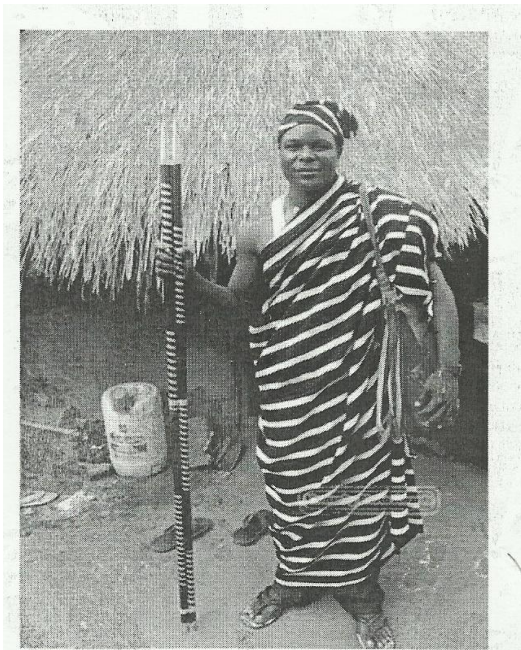


Plate 15: Typical dress of Shagbaor
Source: Igirgi (2007)



Plate 16: The former governor of Benue State Gabriel Suswan dressed in Tiv traditional cloth

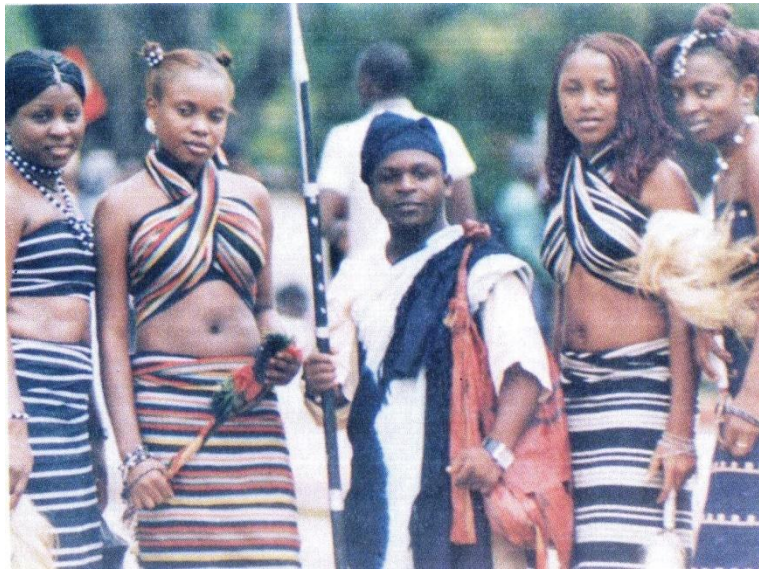
Source: www.benuenews.ng



Plate 17: Benue State Arts council troupes in a cultural dance.
Source: Igirgi (2007)



**Plate 18: A'nger (Clothes worn for Tiv Traditional Marriage
Source: Pillars (2007)**



**Plate 19: Young Persons at a traditional pageant
Source: Igirgi (2007)**



Plate 20: Tiv Traditional Cloth Used in Burial ceremony of Tor Tiv (IV) Dr. A. Torkula
Source: www.tivtraditionalcouncil.com



Plate 20: Researcher in an interview with buyers and sellers of Tiv traditional cloth in North Bank Market in Makurdi Local Government Area of Benue State.
Source: Researcher (2015)



Plate 21: Weavers in Gboko Local Government Area of Benue State
Source: Researcher (2014)

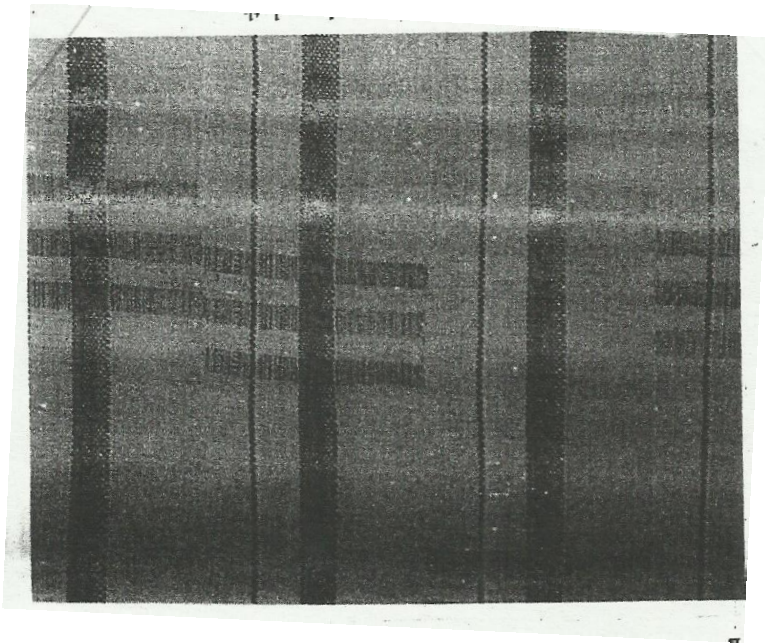
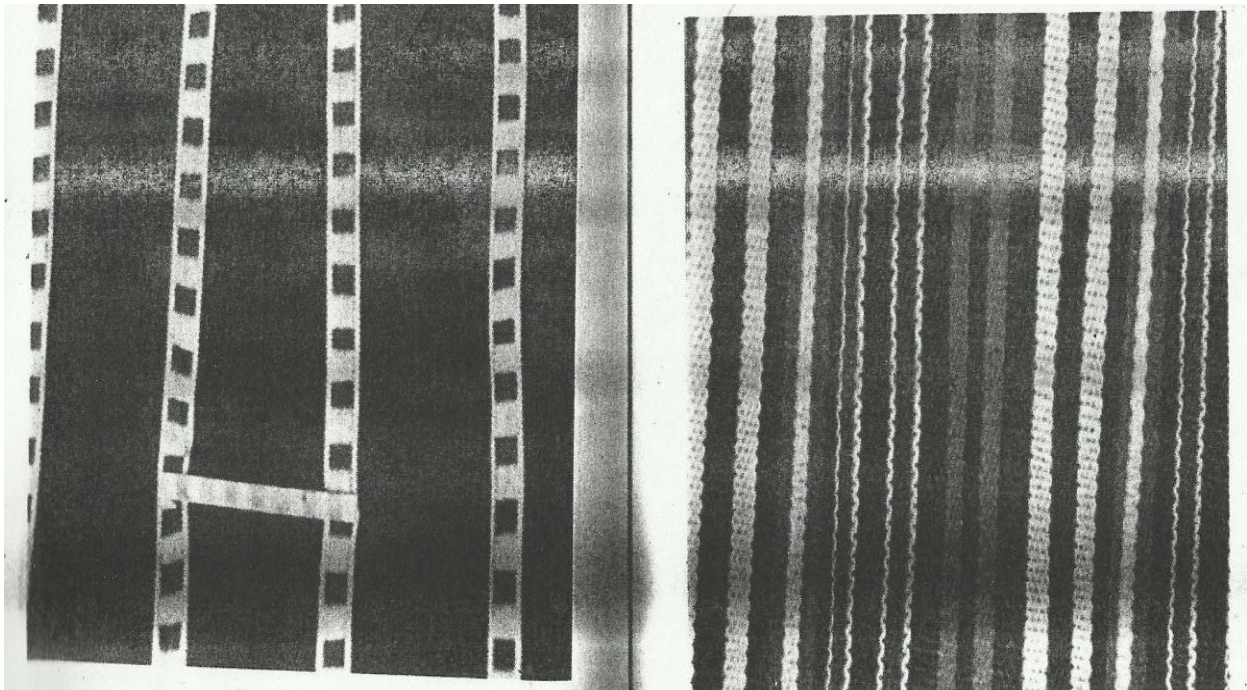
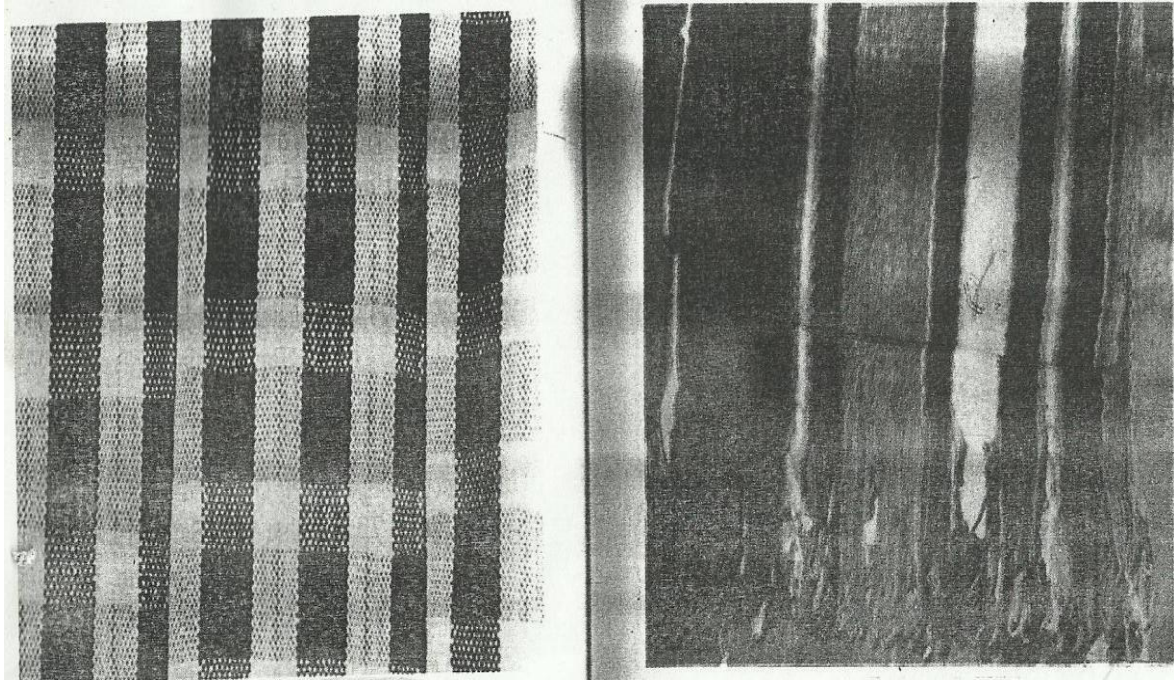


Plate 22: The Ngurgbev cloth
Source: Igirgi (2007)

**Plate 25: The Agbende a Kurugh Cloth
Cloth**

Source: Igirgi (2007)

Plate 26: The Gado Tamen



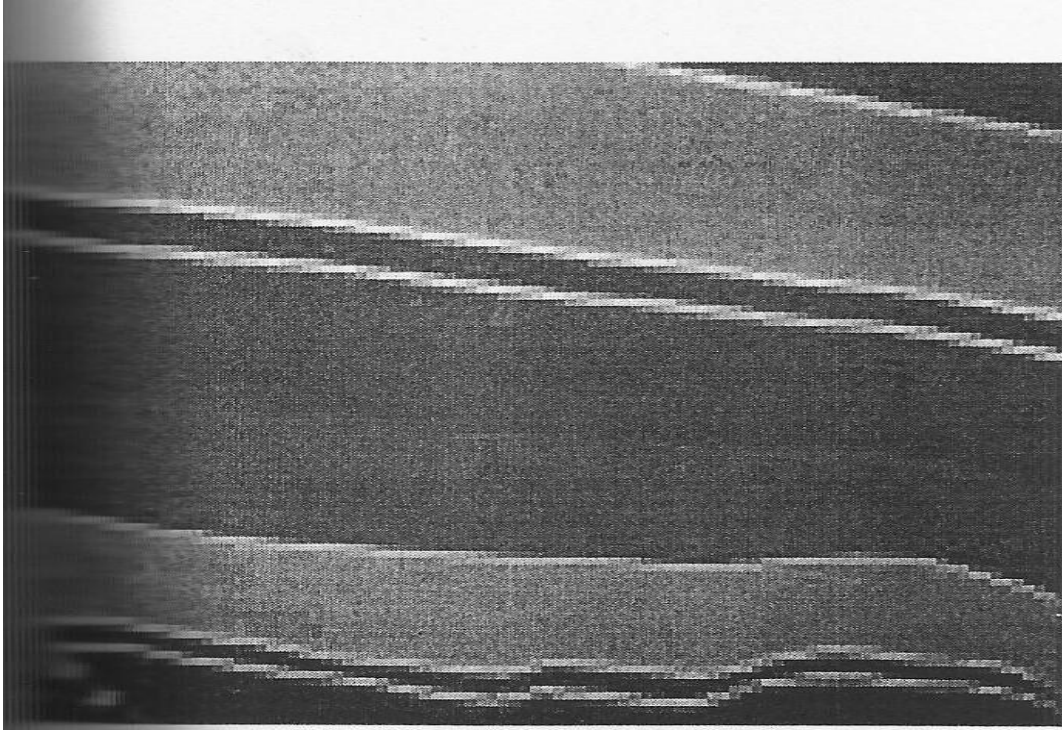


Plate 27: The Swem Karagbe cloth
Source: www.swemmoitor.com A Swem Monitor project (2012)



Plate 28: The Researcher in an Interview session with cloth weavers
Source: Researcher (2015)