



Theatre and the Promotion of Indigenous Textile in Digital Era: Examining Cloth Weaving in Kogi State

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ABSTRACT

The indigenous textile industry has, these last decades, phenomenally exploded to perform overlapping mediating functions including body adornment and indicators of socio-economic values. Despite these potentials to serve socio-economic empowerment, this craft is gradually and indirectly going into extinction in Kogi state. The cultural policy for Nigeria directs states and arts organisations to promote indigenous textile practices to the highest global ranking. However, implementation wise, practice has often fallen below precepts especially in a digital era. This study interrogates how the theatrical discipline can be used as a promotional tool for the development of indigenous textile industry in Kogi State in a digital era. In the process, the study relied on the development media theory for its analysis. The study also relied on personal interview and focus group discussion to gather data. Data collected from these sources were analysed and presented using the textual format. The findings revealed that the periodic mounting of theatrical performances in halls and found spaces in the multicultural communities by private and public theatre organisations through digital means can be effective towards promotion of industrial textile industry in Kogi State. Thereafter, the study recommends that the theatre organisations and its practitioners should periodically mount theatrical performances through digital means in communities towards the promotion of indigenous textile practices in the state.

Keyword: Textile, Industry, Economy, Empowerment and Development

Introduction

Culture is the way of life for a particular people and the entire society. It manifests in the custom, norm, ceremonies, festival works of arts or artifacts, ritual, language, food, housing, cloths (dress code), religion, system of belief, pottery, knowledge, skill, technology, mining, other things (Anthony A. Olaoye and Bello Yekeen 12-13; Trace Chima U. Ezeajugh 23-24; Thessy Yemist Akinbileje 627-628).

Nigeria has a long standing indigenous cloth making (textile) tradition sourced from its multicultural, multiethnic peculiarities and geographical landscape. These traditional textile fabrics are fashioned from locally sourced materials ranging from cotton, local ink, tree bark, goat's wool, plant fibres, raffia through processes of weaving and dying fabric to produce woven cloth (Utoh-Ezeajugh 31). In this regard, indigenous textile industry and by extension, traditional cloth making culture refers to the indigenous knowledge, skills and technology that are native and unique to the category of people. There are some peculiarities in the tradition of spinning, weaving and dying fabric to produce woven cloth as is situated in a geographical location.

It is concerned with the local skills involved in cultivating and harvesting cotton, processing, spinning and weaving it using the traditional technology of vertical and horizontal loom to produce woven cloth. Multiple evidences of the survival and functionality of the traditional textile and industrial practices, and its by-products abound as well as spread among the multicultural communities in Nigeria. The excellent attributes of these textile cultures of the peoples of Nigeria are seen in the Yorubas (*Aso-Oke* and *Adire*); Igbos (*Akwate*), Hausa (*Fari*), Tiv (*Anger*), Ebira (*Ntinochi*), and Igala (*Ebule-Jonu*).

Kogi State is one of the States in Nigeria formed in 1991 from parts of Benue and Kwara states with capital in Lokoja, the confluence of rivers Niger and Benue. The state is made up of the former Kabba Province of Northern-Central Nigeria comprising of 21 LGA's with three major ethnic groups -Igala, Ebira and Okun and other minor groups such as Bassa, Oworo, Nupe, Kakanda, Kupa, Ogori-Magongo, Gwari etc (Alabi 29). The main stay of the pre-colonial economy of the multi-cultural communities of Kogi State was mainly agrarian and traditional weaving and dying. However, other occupations ranging from fishing, canoe building, animal husbandry and production, and trade of herbal medicine were the order of the day. The interactions with her neighbours such as the Yorubas, Igbos, Tiv, Idoma and Edo made her agricultural and traditional cloth weaving occupations to be dynamic as it moved from subsistence level to a market and exchange economy. Hence, the Igala, Ebira and Okun people developed a long standing agriculture and cloth weaving tradition and economy that enriched the long distance trade with her neighbours. This economic strength has continued up to the post-colonial and post-independence Nigeria such that the people of Kogi State and their indigenous textile industrial practices have become part and parcel of the textile economic history and dynamics of the independent and digitalized Nigeria.

In indigenous and contemporary theatres, costumes made from indigenous textile fabrics play significant role in varied performance such as drama, dance, music, festivals, and masquerades among others. The performer's body which serves as the mechanism for action to take place is usually clothed in descriptive costumes. The masquerade institution and performance is one of such fascinating theatre practice that patronizes the indigenous textile products in Kogi State. In Semiotic terms, the masquerade costumes feature as a cultural signifier with socio-political messages. This is as demonstrated by Ekwe masquerade institution. The Ekwe is so eloquently costumed with rich indigenous textile fabrics produced by Igala female weavers in Ata's Palace. In all, the beautifully rich costumes worn by masquerades in Igala land as seen in Plate 5, symbolizes, preserve, propagate, project and promote the Igala tradition, history, theatre, cultural heritage, and cultural identity (Idegu 22-25).

In Kogi State, the use of the indigenous textile fabric as costumes and costuming pattern among the various ethnic groups during traditional weddings or marriages, festivals and other ceremonies is symbolic. It communicates the status of affinity, a visual form of identification of a people, social inheritance, and indexes of ethnic solidarity. This is evident in picture showing a couple wearing the traditional hand woven cloth during their traditional wedding ceremony in Ankpa, Ankpa Local Government Area, Kogi state.



In contemporary theatre, indigenous textile fabric and colours are among the elements a costume designer works with besides line, shape and silhouette. In contemporary Nigeria theatre, theatre scholars like

Wole Soyinka, and Barclays Ayakoroma among others have cultural dignity as their main thrusts. They have engaged in cultural re-orientation by writing and building up characters with costumes made from the traditional textile fabrics and dress patterns. On his own part, Sunday Ododo has used his writings to advocate for the propagation of indigenous textile industrial practices and business through dress code and the diversification of the economy of Nigeria. His discourse offers a number of recommendations which in themselves advocate embracing indigenous textile policy. Ododo suggests that the design and fabric contents of our prominent festival carnivals among other theatrical performances should adopt and utilize the traditional textile industrial fabrics in the making of costumes. He further suggests that the costume designers in play productions and fashion runways, should exhibit more of fabrics made from indigenous textile industry. He also suggests the use of the social media and other relevant information technologies to create a marketing and awareness hub for the local Nigerian textile, a veritable platform for sharing creative ideas and designs to spur up the traditional textile business. To him, when rightly done, it will provide the Nitty-gritty of how the Nigerian economy can take due advantage of our multi-cultural indigenous textile fabrics for wealth-creation, job creation, resultant economic boom and soon our identity (124-126).

To justify the symbolic values of textile arts in traditional Nigerian societies like Ebira, Igala and Okun in Kogi State among rural dwellers, the *Cultural Policy for Nigeria* clearly and respectively states in section 9.4.1; 9.4.2 and 9.4.3 on cloth and dress as follows:

9.4.1 The state shall encourage the preservation of Nigerian traditional design resources, and promote their adaptation for making strong impact in international fashion. (15)

Regrettably, several years after the cultural policy for Nigeria, neither has there been any trend of promotion of indigenous textile (cloth making) industrial sector at the domestic and National levels through the machinery of theatre medium (Ojah 83-84). However, despite the viabilities of this craft, practice suffers major constraints. Indeed, the traditional textile industry that promotes the traditional cloth making culture has long been jettisoned and in some zones, has resulted to more economic hardship for rural dwellers including communities in Kogi State, North Central, Nigeria.

Significantly, there are more clarion calls for cultural preservation and cultural regeneration of the traditional textile industrial practices due to avalanche of prospects to be derived from it if adequately packaged and properly delivered to awaiting consumers (Onyima 1). The cultural policy for Nigeria encourages the State and other stakeholders to preserve and promote the use of indigenous textiles and reap the economic benefits therefrom. Several years after this pronouncement, there has been little or no effort aimed at the promotion of indigenous cloth making culture at the domestic and international level. In view of the potentials on theatre as a mobilizer and vehicle for promotions, this study examines the development of indigenous textile industry in Kogi State, using theatre as its promotional tool in a digital era. Once theatres use these textiles as costumes and present the performances on any of the social media platforms, they help in the promotion of Nigerian culture through digital means.

The Development Media Theory

The Development Media Theory was propounded by Dennis Mcquail in 1987. The theory propagates media support for an existing government and her efforts to bring about socio-economic development in a country. The main preposition is the central idea that the media must be supportive instead of being critical and antagonistic of government's efforts to carry out socio-political, socio-economic reform programme and activities in a country. The theory argues that the media is seen to fulfill particular social, economic and political duties, and serves as a tool for national integration, socio-economic modernization, promotion of literacy and cultural creativity. Dennis Mcquail presupposes that as the media and its practitioners perform its responsibilities, it bears the following basic tenets in mind:

- i. Media must accept and carry out positive development tasks in conformity with the government established policies, programmes and activities for development in a country.
- ii. The media and its practitioners should give priorities to create and disseminate contents and messages that are development driven and people's oriented that seek to improve their standard of living in a country.
- iii. In the overall interests of development, the government of a country has the right to check excesses of the media through the use of censorship devices as it relates to indigenous textile industry *emphasis is mine* (Linus I. Ogbuoshi 32).

This theory has implications for this study. The theory conforms to the concept of theatre and its utilitarian principles in the society. It is a truism that over the years, the theatre and its practitioners has remained a virile tool for communication and for canvassing national integration, socio-political and economic development, promotion of education and literacy, and cultural creativity. It is also a virile tool used to sensitized and mobilised people to support development driven and people oriented programmes, policies

and activities initiated by government and non-governmental organizations that affects their lives (Ohen 139-151). The theatre and its practitioners are key instrument and persons that can still play a vital role in sensitising and mobilising the people to make development of indigenous textile industry possible in Kogi State. The theory is suitable for the study as it encourages the theatre to rely on the media platforms to the promotion of indigenous textiles and other cultural elements in a digital era.

Theatre and Promotion of Culture and Identity in Kogi State

There is no doubt that the culture of a people is a typical definition of who they are. No people ever existed without defined cultural practices which are linked to their religion, economy, communication patterns, political life, arts and traditions.

The Cultural Policy for Nigeria conceptualizes culture as the totality of the way of life evolved by a people in their environment which gives order and meaning to their social, political, economic, aesthetic and religious norms and modes of organization, thus distinguishing a people from their neighbours (6).

The policy document further stresses that, culture is not just a normative concept, but a functional instrument or tool which a people maximise for their corporate existence. To this end, the cultural policy for Nigeria unequivocally states that culture is the key or springboard for self-sufficiency, national identity and national development depends on the understanding and appreciation of culture, the adaptation of its elements for political, educational and economic development. Deduced from the definition of culture as stipulated in the cultural policy of Nigeria, every community possesses cultural antecedents that are peculiar to its people, and which help distinguish them from other people. In this regard, a people can be identified through their act of dancing, drama, painting, weaving, marriage and religious system of doing things (Emmanuel Otete Akpofure 91-92). Such is the case of Kogi State, Nigeria, with over 20 ethnic groups cohabit among different cultural affiliations. A compendium of Nigeria at 50 cited in Friday asserts that "this coexistence over the years forms the tradition of the people culminating in the culture which ultimately becomes the heritage" (69). This explains further that the Kogi State's rich culture is well demonstrated through art, dance, literature, folklore and music and should be seen and propagated through digital means for wider awareness about the culture of the people through textile.

It is a truism that so many of the cultural practices in Nigeria today are at the risk of extinction, it is in this context that there are cries for cultural transformation and preservation (Akpofure 93). Especially, through social media platforms like zoom, YouTube, Facebook, WhatsApp and many others. Kogi State theatre in Lokoja and the theatre practitioners all over the state have both been applauded by the state government for promoting cultural and social values as well as using theatre to address socio-economic and political issues. Let us look at how the theatre and its practitioners in Kogi State have promoted their culture and identity. But what is lacking is, leveraging on technological apparatus to propagate the rich culture of the people of the state. The theatre, both in the academic and field has played enormous roles for promotion of cultural identities of varied tribes in Kogi State. Examples can be drawn from the theatric play production on stage of *Ameh Oboni the Great* by the Advanced Theatre Management students in 2007 in Kogi State University, Anyigba, among other plays and dances from other regions in Kogi State. There are avalanche of examples too from the performances of plays that showcase the cultures of the Igalas, Ebiras and the Okuns that have been performed in Kogi State College of Education, Ankpa. They were all geared towards the propagation and promotion of the culture of the people of Kogi State without prejudice. By doing this, it is apparent that the above performances before an audience were not done solely for the Igalas, Ebiras, Okuns but for other audience members who are not from Kogi State. With doubt, their audience who equally watched these performances was apparently overwhelmed with the people's culture and tradition displayed on stage. But it is disheartening to note that these achievements did not go beyond the physical audiences who were on ground for the performances. There is need to digitalise such performances not for the performance sake, but for the rich costumes of the people locally made by the people of Kogi state.

Some theatre scholars from the state have taken their culture through theatre beyond the shores of Nigeria. Scholars like Olu Obafemi, Emmy Idegu, Sunday Ododo and Ameh Akoh have taken their cultures beyond the border of Nigeria. For instance, Emmy Idegu's *The Legendary Inikpi* was produced for Jewish audience in Israel in 2014, with enormous standing ovation. Although the play is purely a historical play that projects the history of Inikpi, the beloved daughter of Ata Igala, it brings the best of the people of Kogi State to the world and thus deals with artistic and creative imaginations. This is a clear indication that the theatre can be used as a tool that can preserve and promote the cultural values of a state and the nation at large. The performance of *The Legendary Inikpi* was not presented to the Jewish audience alone, but to other nationalities present including people from Nigeria and was televised for the Jewish nationalities.

This, perhaps, is a pointer to the reality of the fact that contemporary theatre is a viable tool towards the promotion and preservation of culture and the identity of any people including the people of Kogi State

and Nigeria at large. Contextually, traditional theatre encapsulates the existence, progress, development and maximum utilization of social and cultural institutions of a group as it concerns artistic recreation and reevaluation of moral and social ethos (Gowon Ama Doki 7). Arguably, there exist exciting theatre traditions in Kogi State, and like other states in Nigeria that use a wide range of methods, techniques and modalities to communicate as well as pass across the aspiration, identity and cultural ethos of the people to the world. This covers multiple activities relating to the life styles of the people of various ethnic groupings that constitute the socio-political configuration called Kogi State - their mode of worship, marriage relationship, farming, hunting, technology, knowledge, social mobilization, health care, economic potentialities, cosmic and mystic belief among others. All are expressed through community outlets such as dance, poetry, songs, music, mime, masquerade, pantomime, costume, proxemic systems, drama, storytelling, puppetry, and many more codes of communication. The totality of all of these made up the unique and edificatory experience known as theatre sand drama (Doki 7). Gbilekaa expresses the nucleus of African traditional theatre concisely when he states:

African theatre refers to indigenous performances of Africa, festivals, mosque dramaturgy, storytelling, performances, puppetry, dances and comedies that abound in traditional society's area in a globalised world. These are performances of cultural activities of the people that have resisted the onslaught of western civilization. It takes into cognizance, the progress and development of an entire society, its aspirations and fears, its belief system and moral and social ethics (7).

Traditional societies in Kogi State offer a rich menu of potent theatre traditions, which through the ages, have flourished with unique functions including as symbols and promoter of a people culture and identity, and serves as unique specimen of scholarly resource. For instance, Akoh Dennis Ameh educates us on how the indigenous theatre performances, specifically, the oral art of the Ibaji-Igala culture, as seen in the songs of Oyaka, (Simon Enema), functions, in promoting the peoples' culture, identity and experiences. According to Akoh, the songs of Oyaka like the art of the town crier, the Abule, Odeli among others, function in both traditional and contemporary Ibaji-Igala society. The culture of the people as seen in history, beliefs, traditions, hopes, dilemma, frustration, strength, knowledge technology among others of the Ibaji-Igala society, is published to the outside world through the poetries that emanate from the art. To this end, Akoh adds "according, the overall taste of the songs of Oyaka is ruled by the Ibaji environment and world view" (120). He insists that the songs of Oyala adapt it to various phases of the peoples' lives and development without necessarily losing their intrinsic values. In the process, the performing artist becomes the voice of the community, reflecting their views, aspirations, culture and promoting the essence of interdependence. Writing on the topicality of song texts of the songs of Oyaka, Akoh argues that Oyaka's songs performatrics cover virtually every area of the contemporary cultural life of the Ibaji-Igala people as in gender relationship, marriage moral, moors, cloths and dressing, child abuse, death, protest and satire, worldview and praise, among others. Akoh also observes that the Oyaka song, Ejigbolo highlights some problems in marriage through careful re-enactment of a quarrel between husband and wife (111). Beside, the song of Oyaka amplifies the steadfastness of the Ibaji people to their moral and cultural mooring despite the twists in the world's direction. To Akoh, the Oyaka's Abi-lewa song highlights this rather paradoxically.

According to Akoh, the song as in above seems to demonstrate that despite the twists in the world's direction, the people of Ibaji-Igala society, still believe in the use of pots only for cooking of beans. Plates are forbidden no matter how dare the need of the hour may be (122). To Akoh, the song of Oyaka also lampoons the virtues and vices of the Ibaji-Igala people. He argues that the song of Oyaka in accordance with Ibaji world view also advocates that while evil men are castigated, good men should equally be made to know and feel their good deeds in this.

In contrasts, the songs of Oyaka protest against and satirize all aspect of human feelings in Ibaji such as witchcraft, gossip, greed, materialism, unpatriotism, among others. For instance, the activities of witches and wizards receive a focal and critical attention in the song, Ile-i. In this song, witches and wizards are generally seen as evil doers who bring nothing but ill-luck to the society.

According to Akoh Oyaka's song, Ugwu (gratitude or thanks), is loaded with encomiums for and challenges to the hard working and idle individuals respectively. This song pours encomiums to Ibaji sons and daughters who have contributed positively to the development of the Ibaji communities in areas of education, promotion of arts and culture, philanthropy and the like. They should be celebrated and encouraged psychologically and otherwise.

Another theatre scholar and critic who has attempted to examine the place of theatre as a tool for promotion of culture and identity of Igala people in Kogi State, is Emmy I. Idegu. In contrast to the position of Akoh Dennis Ameh, Idegu interrogates the performing arts of masquerade as a vital vehicle used for culture and identity promotion in Kogi State, Nigeria.

Emmy I. Idegu acknowledges the place of African indigenous performance in culture and identity promotion using the Ekwe masquerade institution in Kogi State as example. Idegu argues that the “Ekwe”, which is undoubtedly considered as the first and most important of all masquerades in Igala land, is the symbol and promoter of Igala culture and identity. Idegu educates us that “Ekwe” is the head of all masquerades. “Ekwe” is “Ekwe”. “Ekwe” is Ata and Ata is “Ekwe” with its abode at Idah as a palace masquerade. “Ekwe” is an image of Ata Igala and the Ata. Nobody is allowed to imitate its costumes and it is also an offence yet to be communicated, to create an imitation of “Ekwe” (22-24). “Ekwe” masquerade has been chosen and collectively acceptability of an object of the culture and identity for Igala ethnic group in Kogi State. In this regard, it is right to publish or publish that “Ekwe” is an embodiment of Igala culture and identity. In this regard, “Ekwe’s” costume is made up of very rich indigenous leather and clothing or textile materials with beautiful designs spread over it.

Idegu posits that the “Ekwe” is so eloquently costumed to reflect the power of the Ata who it symbolises, to retain the Igala tradition, history and identity. Idegu articulates this philosophical compromise succinctly that:

of all masquerade in Igala land, “Ekwe” has remained the only one that modernity has not yet succeeded in eroding. It is a symbol of the Igalaness of an Igala man. Nearly all other masquerade can move from place to place, performing various functions that include entertainment, prognostic and diagnostic activities... all or most of them may have and retain vestiges of Igala identity. But “Ekwe” remains the rallying point for them all. Whatever attributes of Igala identity that are found in them are but shadows of the reality in “Ekwe” (22-23).

Deduced from the above argument, the performing art of masquerade and the oral art of songs perform various functions, specifically as the symbol and promoter of Ibaji and Igala culture and identity. These theatrical performances can be rallying points as promotional tool for the development of indigenous textile industry if properly articulated, well package and well delivered in differently socio-economic context in Kogi State.

In “Drama as Vehicle for cultural preservation: A study of Soyinka’s *the Lion and the Jewel* and Ayakoroma’s *A Matter of Honour*”, Emmanuel Otete – Akpofure attempts to present how drama/theatre can be used to preserve cherished aspects of Nigerian/African culture and identity. Using critical analyses of the Soyinka’s *Lion and the Jewel* and Ayakoroma’s *A Matter of Honour*, Akpofure x-ray how drama has been used and can be used as a vehicle for preserving and protecting cherished but dying aspects of traditional social institutions and systems in Nigeria. As a vehicle for cultural preservation and identity, Soyinka in *The Lion and Jewel* openly displays his resentment for his people’s way of doing things as seen in Lakunle’s prejudicial assessment of tradition African culture. In this regard, Lakunle, a symbolic character and representative of all westernized individual is dressed in an old style English suit, condemns Sidi’s simple but traditional mode of dressing as a mark of uncivilized culture fit to be discarded. Alternatively, Sidi and others should dress, walk and even walk like a Whiteman (Akpofure, 94 – 95). In contrast to this category of westernized characters in Nigeria social context, Soyinka uses Sidi, Baroka and Sadiku characters in his drama as persons who have infinite belief in their cultural identity and who are not easily deceived into accepting western civilization in its totality (94-97). Like Soyinka, Ayakoroma’s in *A Matter of Honour* x-rays the importance of drama as an instrument for cultural transformation, preservation, presentation and promotion of identity. According to Akpofure, Ayakoroma further x-rays the importance that indigenous people attach to cherished cultural practices like burial rites given to the dead in their places of ancestral origin or birth, in Africa and Nigeria in particular. However, Ayakoroma does not believe or support the idea of people dying or killing themselves in the name of tradition culture or a matter of honour as shown in his craftsmanship that he deploys in handling the conflict arising from the death of a long forgotten son of Amabiri (Oweibi) who dwells in Angiama and how and where he is to be buried (98 – 99).

Akpofure concludes that Soyinka and Ayakoroma have shown in their texts the relationship between theatre (drama) and culture, positing that it has been used and can still be used to encapsulate the existence, progress, development and matrinum utilization of social and cultural institutions and activities as it relates to the life styles of the people, including indigenous textile and mode of dressing, marriage, farming, burial among others. This study, therefore attempts to present how theatre and drama can be used to preserve and promote the existence, progress and development of indigenous textile industry for economic sustainabilities in Kogi State, Nigeria.

Perhaps it is significant to suggest the use of indigenous and contemporary dances as a mode of communication for the promotion and development of indigenous textile industry in Kogi State, Nigeria.

Analysis of Data Obtained from the Focused Group Discussion

Q1	<p>a) In your opinion, what is indigenous textile in this digital era?</p> <p>b) Does indigenous textile industry exist in Kogi State in this digital era?</p> <p>c) What are its products and services in this digital period?</p> <p>d) What are the contributions of indigenous textile industry to the socio-economic development of Kogi State in this digital?</p> <p>e) What is the state of the indigenous textile industry in Kogi State today in this digital era?</p>
R1	Well, indigenous textile industry are those local producers of our indigenous clothes. It is the business of weaving and dyeing of cotton fibre to produce traditional clothes for sale and to serve other socio-cultural purposes
R2	Yes they exist very well in places like Eviya, Idoji, Etaahi, Idozumi, Inike, Idogido, Abache, Karaworo communities in Ebira, Kogi Central. In Igala tribe, Kogi East, the communities where traditional textile craft is in existence include; Araba-Abilo, Ejinya, Agumagu and Oleshu, Odu-Anana, Ajobe, Idah, Anyigba, Ihame communities, as well as Iyewa, Mogwbe in Okun area of Kogi State. The traditional textile industrial process is achieved through the use of loom (local technology).
R3	They are many, like <i>Ashi</i> , " <i>Okpe</i> ", and <i>Ebule-Jonu</i> (Igala area), Ebira produces- <i>Okene</i> , <i>ntinochi</i> clothe while in Okun, produces <i>Aso-oke</i> and <i>Adire</i> clothes like the Yoruba in Southern Nigeria.
R4	Good question. Indigenous textile industry has contributed immensely. It serves the purpose of cultural recognition, cultural identity and cultural diplomacy. It enhances status and power. Clothes are used to cover the body as dress code.
R5	To the socio-economic development of individual, the community and the state at large.
R6	Well, like I said before, they are gradually and indirectly going into extinction
Q2	<p>a) Has there been any trend of promotion of indigenous textile industry in the state?</p> <p>b) If yes, how has the state's, arts and cultural agencies been involved in the promotion of development of indigenous textile industry in Kogi State?</p>
R1	Until now, no.
R2	But recently it has gained recognition
R3	That even Igala sons and daughters in the diaspora are sending for the materials for cultural identity.
R4	When you talk of cultural agencies being involved, it is very minimal.
R5	But to some extent, they do
R6	But, none.
Q3	<p>a) What Form of Theatre do they adopt?</p> <p>b) What are the theatre approaches/models available that have been used to address socio-cultural, socio economic problems in Nigeria?</p> <p>c) How can these theatre approaches/models/genres be used as promotional tools for the development of indigenous textile industry in Kogi State?</p>
R1	How do you mean? They don't except for costume during production.
R2	The approach/model that is viable till tomorrow and can be used are community theatre, theatre for development, gorilla theatre, musical drama and others.
R3	And some times, theatre performance and Igala cultural day like 'Italo'
R4	Yes, they can used as promotional tools. Firstly, Theatre practitioners must indicate interest by using locally woven cloths for body adornment and other purposes.
R5	Big or small, let the indigenous textiles be seen as our uniform for cultural identification.
R6	By mingling with the weavers and knowing their trades
Q4	<p>a) In your opinion, what is the Nigerian Theatre Company?</p> <p>b) Kindly provide the list of Nigerian Theatre Companies in Kogi State.</p> <p>c) What are the path ways that the Nigerian Theatre Companies should tread on to promote the development of indigenous textile industry in Kogi State?</p> <p>d) What are the path ways that the Nigerian University theatres should tread on to promote the development of indigenous textile industry in Kogi State?</p>
R1	Through play writing, drama and dance performance, concert shows and festivals

R2	Where you seem not to have one, how can it contribute to indigenous textiles.
R3	Using the products as costumes and advertisements
R4	Different means available; incorporation of cultural festivals, organizing traditional textile exhibition, fashion shows to indoctrinate audience and the values of engaging in the business of traditional weaving and dyeing of clothes.
R5	Theatre company? None
R6	Costumes for masquerades
Q5	What role can the literary dramatists (playwrights) play in the promotion of development of indigenous textile industry in Kogi State in this digital era?
R1	Through the inclusion of the local fabrics in his description of his characters' costumes in the playtext, dialogue and action of characters to create consciousness of traditional weaving and dyeing in the minds of audience in this digital era.
R2	Settings of the plays, thematically creating the consciousness of business of weaving, and dyeing traditional clothes as economic activities for change.
R3	Wearing them for awareness
R4	Collaboration
R5	Inclusion
Q6	a) In your opinion, what is presentation and performative techniques in theatre practice b) How can it be maximized as promotional dynamic for development of indigenous textile industry in Kogi State? c) How can the acting styles be used as promotional index for development of indigenous textile industry in Kogi State?
R1	How relevant is this question to the scope of your study?
R2	Acting style and textile industry?
R3	Once the characters put on the costumes from the products
R4	Through inter boarder promotion
R5	Locally, nationally and internationally
R6	This question may not be too important to your research
Q7	a) To what extend can the design aspect of theatre be maximized for the promotion of development of indigenous textile in Kogi State? b) What role(s) can the scene designer's collaborators play in the promotion of development of indigenous textile industry in Kogi State? c) What role can the costume designer's collaborators play in the promotion of the development of indigenous textile industry in Kogi State? d) What role (s) can the light designer's collaborators play in the promotion of indigenous textile industry in Kogi State?
R1	Complimentary roles to that of the designer
R2	Complimentary roles to that of the director
R3	Collaborative role with the costumer
R4	By adopting the colours of the fabrics, used of projected dress code senses and fabrics to produce unique pattern and styles. Here, the use of projector and screen will be most effective. The costume designer should use traditional textile fabrics or woven clothes to create design pattern/styles of costumes to be worn by performers.
R5	By interpreting the costumes in the play texts, by teaching and demonstrating to students how to weave and dye fabric to produce clothes in the class room and costume studio context.
R6	By Organizing costumes and fashion parade to showcase traditional woven clothes and dress code that harmonizes traditional textile industrial consciousness and cultural identity amongst audience.
Q8	What are the potential challenges for theatre practitioners in using theatre as a promotional tool for the development of indigenous textile industry in Kogi State?
R1	There are challenges; institutional problems (extreme politicking, institutional bureaucracy and red Tapism, low motivation of theatre artist), anti-indigenous textile industrial policy and dress code of theatre practitioners and government functionaries.
R2	How many people come to the theatre to watch production?, dwindling audience too, underfunding, lack of standard facilities, inadequate manpower or shortage of staff.

R3	So, if these indigenous fabrics are used in the theatre, how will they (audience) see it? We still lack initiatives to explore the craft as economic activities and business venture.
R4	The theatre practitioners need to understand and appreciate the indigenous textiles industry
Q9	What are the practicable measures for overcoming these constraints towards effectiveness in the promotion of indigenous textile industry in Kogi State.
R1	The state government and officials, the authorities of institutional theatres and practitioners should indicate overwhelming interest in traditional textile culture and industry as well as dress code.
R2	The government and management of institutional theatre should redress the institutional challenges; provision of adequate capital and human resource, breakdown the barriers of bureaucracy and red tapism, provide adequate budgetary allocation, and standard facilities to arts and cultural sectors and its practitioners, to enable them effectively embark on programme and activities to promote the craft
R3	These are constraints that can be looked into.
R4	After this, we can talk of promotion of the industry. We need to wake the industry up first.
R5	Interconnectedness between theatre and indigenous textile industry
R6	Then, there will be promotion of indigenous textile industry
Q10	How can the Carnival Arts and Performance be used for the promotion of indigenous textile industry in Kogi State in this digital era?
R1	Like I said before, if we can encourage the wearing of the indigenous textile through its application for creating scenic/set and costume designs for performances and shown on digital platforms.
R2	During Igala festivals and occasion.
R3	During Ebira and Igala cultural festival, they can be used as costume or dress code
R4	Performance is vital key- adopting traditional textile technology in set design
R5	By adopting the traditional textile fabric or woven clothes and cultural forms of dress code of or ethnic extraction in carnival performances, an elaborate too.
R6	All these if put into practice can make the promotion of traditional textile industry certain in this digital period.

Discussion of Findings

The personal interview and Focus Group Discussion research instruments were used to collect data and information on theatre as a promotional tool for development of indigenous textile in digital era. The respondents were mainly theatre practitioners in academia, specifically, in Kogi State University, Anyigba, while one has retired but he is still active in the teaching and practice of theatre as a contract personnel in Nigerian University Theatres. They are all indigenes of Kogi State who are knowledgeable in traditional textile industry and its products and services for socio-economic gains. These respondents are also knowledgeable in the potentials of theatre in the socio-economic development of Kogi State, and by extension, Nigeria.

The findings from these two approaches of qualitative research adopted for the study indicate that indigenous textile industry in Kogi State, are traditional cottage firms engaged in the business of weaving and dyeing of cotton, raffia and other raw materials produced locally to produce woven cloths for socio-economic gains and wider acceptance. The findings show that the industry studied produced varied pattern and colours of clothes according to the ethnic peculiarities. Interestingly, the Ebira weavers produced the locally woven cloth called *Okene* and *Ntinochi* while the Igala weavers produce "*Ashi*", *Okpe* and *Ebule-Jonu*. In contrast, the Okun weavers produced *Aso-Oke* similar to the Yoruba of the South Western Nigeria. Research findings also indicate that the indigenous textile industry is endangered, suffering extinction or oblivion. Hence, the need for digitalizing the products through theatre. There is an urgent need to resuscitate the buoyant craft to enable it remain affluent and contribute to economic growth in this digital era.

Conclusion

In this study, we have tried to explain indigenous textile industry and its potentials for enhancing economic empowerment and social security in Kogi State. We have tried to examine theatre and how it impacts cultural preservation and cultural identity of people. We examined how theatre can be used as a promotional tool for encouraging people to participate in making the indigenous textile craft and industry blossom for socio-economic gains in digital era. We have offered some recommendations. The political will and re-orientation required to activate these theatrical potentials to realization is a task for each and every theatre

practitioner and their organisations. Undoubtedly, it is only when we have sufficient infrastructures and technical-know-how, adequate funding, a well-organized and managed institutional, social and administrative structure, the political will and re-orientation that we would be able to re-order the psychology of people to participate in investing on indigenous textile industry for sustainability in Kogi State in a digital economy.

Recommendations

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

- a) Firstly, the State government and other public agencies' anti-arts policy should be amended. Besides, the State government and the public, including theatre practitioner's anti-traditional textile policy should be amended.
- b) The management of the arts and cultural sectors and allied agencies, and the institutional theatres should design and mount programmes and activities that are aimed at educating, social enlightenment, sensitising and conscientising people on the benefits of investing in indigenous textile industry in digital period.
- c) Theatre organisations and practitioners should periodically mount theatrical performances in communities and on social media platforms, towards the preservation, presentation and promotion of traditional textile culture and industry in the state in this digital period.

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