

Demographic Characteristics of Adire Producers and its Patronage among the Jukun People of Taraba State, Nigeria

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Abstract

Tie-dye Adire is not only an art of fabric production and decoration but a way of life that is rooted in the life and culture of most people. The Nigerian people are not also exempted; it is the major sources of employment as well as revenue generation. The purpose of this paper was to examine the demographic characteristics of Adire producers and its patronage among the Jukun people of Taraba, Nigeria. The study employs a cross-section descriptive survey to gather data from 200 respondents. Random sampling technique was used to sample the producers. Statistical Package for the Social Sciences (SPSS) version 20 was used to conduct a correlational analysis to determine the relationships between demographic characteristics, production and its patronage using $P > 0.05$ as the level of significance. The findings from the study showed that the majority (70%) of the Adire business are men majorly youth who possessed some level of formal education. The findings further indicated that there is a positively associated with the production of tie-dye Adire and tie-dye Adire patronage. Also, there is a positive association between education and business ownership with tie-dye Adire patronage.

1.0 Introductions

African countries are endowed with rich cultural values and practices. This practices cut across the different field of endeavor one of which is the art tie-dye. Tie-dye Adire craft was an ancient traditional culture that dated back to many centuries. West Africa has been one of the African leading regions in textile-production and coloration (Picton & John, 1989). The major raw materials such as cotton yarns are sourced locally and spun. Other fibers include wild silk, jute fibers, sisal, raffia and bast fibers. Although some of these fibers were imported from trans-Saharan and coastal trade networks, they are still important in the

production of woven fabrics.

The locally spun cotton yarns are then woven into fabrics, which are later used in the tie-dye production. In Nigeria for example, tie-dye Adire are produced by different ethnic groups. These traditional dyed fabrics are used as a mean of cultural identity in form of dressing code (Emman & Gausa, 2014). Depending on the cultural settings, the techniques of tie-dye Adire production differ from one culture to another. The Jukun people of Taraba have an idiosyncratic process of production that made it different from others. The fishbone-like effect in the design is the main aesthetic point of focus. However, there has been little evidence about the Jukun tie-dye production process that has connected it to their existence.

1.1 Materials, Methods and Tools for Tie-dye Adire Production

Tie-dye Adire is a surfaced designed fabric. The production process has dated back to many eons as an ancient traditional culture. The materials used in the production depends largely on the type of the Adire one wants to produce. In Nigeria for example; there are six different type of Adire which are named according to the materials used (Areo, 2013). These Adires' are Adire Oniko tritik methods with twain as material for its production, Adire Eleko resist methods with starch as basic materials for production, Batik materials used are wax, Discharge Dyeing material used are bleaching agent, Direct Application basic techniques are folds to create the resist, and Factory Printed Adire based is the used of modern techniques and technology in the production and it's done industrially.

The Jukun Adire method and material of production are the same as Adire Oniko that is popularly related to the Yorubas' except for the uniqueness of its pattern that distinguished it from that of the Yoruba people. The Jukun Adire production process is thus; white fabrics are first of all de-sized to remove the excess starch used during the brocade weaving. The de-sized fabric is then folded to create a straight and diagonal line of the stitches that create the resist (King, 2016; Plankensteiner & Plankensteiner, 2016). Finally, the fabric is submerged in indigo natural dyes for the coloration process after which the dyed fabric is scoured and unstitched. The stitching yarns are either raffia fibers or twain.

The art tie-dye Adire is deep-rooted to the economic and social life of the Jukun people of Nigeria. Textile and clothing industries have been a tool that catalyzed the growth and developmental approaches in developed and developing countries (Keane & te Velde, 2008). Gausa and Ezra (2015) also confirmed that the textile product is seen as a trade because it plays a role in the socio-cultural setting, thereby providing the people with job opportunities, the source of income, among other benefits.

The ownership of the business is either inherited down from parents to children or in collaboration with others. The business mixed is sole owners, employees, and collaborators with a member, not more than 15 persons per each (Mboya & Kazungu, 2015). Unlike the Yoruba Adire, the Jukun Adire fabric bears a unique fish-bonelike effect (using herringbone stitch to create) that makes it different from others. The Jukun tie dye Adire is distinctive and symbolic. The fabric is dyed in an indigo color with a white background as it is the common tie-dye practices in Nigeria (King, 2016). But, the color and patterns used on the Jukun Adire are not without a reason.

The pattern on the fabrics characterizes the crocodile as a savior in the Jukun legend and historical origin. The indigo color (Abu pe) on the background is synonymous with rain

making the ability of their king “the AKU Uka”. And the white resisted area (Abu fyen) represents the Jukuns as peace lovers (Okunna & Gausa, 2014). However, Okunna & Gausa, (2014) opined that the Adire fabrics lack innovation in terms of production and finishing. Consequently, the Adire is facing a strong competition with the Western fashion trend and people inclined to look for alternative means. Likewise, Adire fabrics are no longer produced in the main Jukun place, however, the empirical study shows that presently, the main producers of the Jukun Adire are basically found in Lafiya, Nasarawa State, Nigeria (Lawal, 2017).

Gausa & Ezra (2015) further stressed that this process of the production is quite slow while the finishing seems poor most of the times as it is the characteristic of most handmade/homemade product for small-scale business. Little, Go, & Poon (2017) also confirmed that the products are typical of lower quality compared to those produced by export-oriented enterprises, and the designs, branding and marketing strategies tend to be imitations from another enterprise, making the market highly homogeneous. As such this leads to poor patronage and lacks marketing strategies.

1.2 Patronage

Patronage means feeling and royalty of own nation without considering other nations in terms of production or buying the products (Nyarunda, 2016). Muchardie, Yosa, and Gunawan (2017) opined that patronage is the behaviour that a consumer developed to purchase certain goods or product and the repurchasing intention. The tie-dye producers can only continue production if there is consumer’s willingness to buy the fabric. Patronage is what keeps a producer in business (Plankensteiner & Plankensteiner, 2016). These imply that, when Jukun traditional tie-dye Adire lacks patronage, the skills of producer dies and they are likely to switch themselves to other business.

Studies by Olajide, Fajuyigbe, & Ajiboye (2015) showed that in Nigerian Textile Industry the patronages of locally goods are affected by about 70% consumer’s decisions due to high price and quality of the finished product. The study findings by Emmnauel (2014) concurred with that of Olajide et al. (2015 that the change in technology and product finishing is affecting the patronage of the goods due to strong competition from foreign goods. However, Emmnauel (2014) posit another position that seems to be a variant with that of Olajide et al. (2015) says despite other factors the patronage of traditional products is receiving global acceptance on daily basis from the pre-colonial periods to date. Tie-dye Adire has remained the most decorative products and that the designs in tie-dye Adire stand as a communicative symbol of Nigeria culture within and outside their boundaries (Amubode et al. 2015; Kalule & Areo, 2013). This decorative design is what is responsible for consumer’s patronage across the globe. Although imperial records have shown that the fabrics are not well finished and that is facing a stiff competition from foreign goods, there is little evidence on the determinant of the tie-dye patronage in Taraba, Nigeria.

Emma (2014) position on the rise in patronage level of traditional fabric also agrees with the finding that was conducted in Ghana by Dogoe (2013) which asserts that, the increase in patronage level of traditional fabrics amongst Africans and Nigerian depends mostly on the efforts to reassert the African identity and express some sense of African pride. This increase may not be unconnected to the African beliefs and value systems. Of recent African beginning to embrace their beliefs and culture like never before, this could be seen among the African in diaspora across the globe and it's placing more prominence on African culture.

Nigerians are vibrant in their cultural settings, due to the facts that they are influenced by traditional decorative symbols. Areo (2013) also reports that Adire fabric has received one of the vibrant patronage awareness from 1997 to date. This was later strengthening in Gen. Obasanjo's regime when he came into office in (1999-2007) for the periods of eight years. The Nigerian government later makes it mandatory for every Nigerian to use a native fabric every Friday of the week in Nigeria. This act has really elevated the use of Adire from an ordinary cloth to prestigious cloth cherished by eminent personalities in different places in Nigeria.

In the same vein, the Jukun Adire so loved by the Aku Uka the prominent leaders of the Jukun kingdoms. The king's popularity and status have also given an improvement to the fabric patronage where it is difficult for one not to get this fabric in the household of every Jukun speaking person. The spread of this influence did not only end with the Jukuns but also by none Jukun speaking people through what is called fashion contiguous.

Although there is an increase in the Adire patronage, several studies identify marketing as a common problem in the textile industry and Medium and Small Scale Enterprises (MSEs) in general because of competition, lack of support, and scarce information among others (Mboya & Kazungu, 2015; Diogu, Chukwumeka & Anne, 2014; Ramdass, 2013). Hence, to sustain the market of tie-dye Adire, there is a need to come up with innovative strategies in production and the use of locally made fabric products.

1.3 The relationship between production and Patronage

This section looked into whether production location can affect the patronage level of the Jukun adire. According to Baba, Yusoff, Khan, Enegbuma, & Achoba (2017) explained that patronage is encouraged by availability, affordability, and accessibility to consumers and the benefits that spur the growth of home businesses. But the study conducted by Hozier and Stem (1985), the findings showed that consumer out shopping research has shown there are significant but weak, relationships between consumers' attitudes toward local retailers and the degree to which they shop in local versus outlying areas. They later came up with an alternative attitude measurement on retail patronage loyalty which shows that the loyalty scale is stronger and more generalizable predictor of consumer out shopping behavior.

A study designed to identify the determinants of supermarket patronage in Turkey revealed that the patronage of certain products is directly connected to its availability as well as socioeconomic and demographic characteristics, sale locations and lifestyle orientations (Yavas, Kaynak & Borak, 1981). A study by Ronald (2018) showed that socio-demographic characteristics of a place affect the patronage level of goods. Creating a conducive atmosphere for the sale of goods and customer satisfaction has a positive influence on the patronage level of any product. There it is expedient for the Adire producers to ensure a conducive atmosphere and produce a well finished Adire to be able to enjoy their customer's re-patronage (Chang, Cho, Turner, Gupta, & Watchravesringkan, 2015). Hence, there is the need to find out the relationship between the demographic characteristics and its Patronage.

2.0 Research Methodology

This study used a cross-section descriptive survey to collect data from the respondents. The study utilized a self-administered questionnaire to elicit information from the producers. The questionnaires were designed using 5 points Likert scale which was administered to 200 respondents from Jukun tie-dye Adire producers within the area under study.

2.1 Study Area

The study is conducted in the Lafiya local government area of Nasarawa State. Lafiya is in the central part of Nigeria and it's the capital of Nasarawa state. It is about 27,117km² and is located at latitude 8°29'30"N and longitude 8°31'0" E (Google maps, 2018). The study area has a population of 1,869,377 according to 2006 census. It has a GDP of \$3.02billion with \$1,588 per capita income. Although Wukari is the homeland of the Jukun and is their first Jukun settlement (Meek, 1939) (in Gausa, 2016). But Lafiya was chosen for the study because is the center for Adire production at the moment and it has a lot of connection with tie-dire as well as the Wapan people of Wukari.

2.2 Sampling Techniques

A simple random sampling technique was used to sample the tie-dye Adire producers thereby giving every participant the opportunity of participating in the study.

2.3 Validity and Reliability

The instrument was validated in both content and face. The content validity was established based on the research objectives under the guidance of two experts in the Department of fashion design and marketing department, Kenyatta University Nairobi, Kenya. Face validity was ensured through the clear and concise wording of questionnaire items and relatively short statements. The instrument reliability was achieved using the test-retest method. Cronbach Alpha was used to measure internal consistency among a set of items and only items with 0.70 constructs and above were considered appropriate for the study.

2.4 Data Analysis and Presentation

Statistical Package for the Social Sciences (SPSS) version 20 was used to descriptive analysis on the demographic characteristics of the Adire producers in Nigeria. Pearson's correlation analysis was conducted on the relationship between tie-Adire production and patronage. And the determinant of tie-dye Adire between demography characteristic and Adire fabrics patronage among the Jukun people of Taraba state, Nigeria using $P > 0.05$ as the level of significance.

2.5 Ethical issues

Permission was sought from the market association officials as well as the community leaders. The researcher also sought the respondents' consent before administering the questionnaire. The respondents were assured of total confidentiality and anonymity by using level of study. Participation was purely voluntary and the respondent has the right to withdraw from the study at any time without giving any explanation to the researcher.

3.0 Result

The results of the correlation analyses cover the study objectives on the determinant of tie-dye Adire patronage among the Jukun people of Taraba state, Nigeria.

Table1: Demographic characteristics of the Adire producers in Nasarawa, Nigeria

Categories		Frequency	Percent
Gender	Male	140	70
	Female	60	30
Total		200	100
Age	11-20years	60	30
	21-30years	80	40
	31-40years	30	15
	≤41years	30	15
Total		200	100
Education	No education	40	20
	Primary	60	30
	Secondary	40	20
	NCE/Diploma	40	20
	Degree	20	10
Total		200	100
Position	Employee	28	14
	Family business	80	40
	Joint business	40	20
	Sole owner	52	26
Total		200	100

Table 1 shows that out of the 200 tie-dye Adire producers, 70% (140) are men while the 30% (60) are female. Their ages ranges the following 11-20 are 30 % (60), 21-30 are 40 % (80) 31-40 are 15 % (30) and 41 and above are 15 % (30) respectively. Those who have no educational background are 20% (40), primary school holder is 30% (60), secondary school certificate is 20% (40), national certificate in education and diploma holders are 20% (40) while degree and equivalent are 10% (20). About 40% of them inherited the business through the family line, 26% (52) says they are the owners of the business themselves, 20% (40) says they are into a joint business, while only 14% of them are just employees.

Table 2: Relationship between tie-Adire production and patronage Correlations

		Pat	Production
Pat	Pearson Correlation	1	
	Sig. (2-tailed)		
	N	200	
Production	Pearson Correlation	.003	1
	Sig. (2-tailed)	.969	
	N	200	200

Table 2 indicates that the production of tie-dye Adire was positively associated with tie-dye Adire patronage ($r=0.003$, $p=0.969$).

Table 3: Relationship between demography characteristic and patronage of Adire fabrics

Correlations		Pat	Gender	Age	Education	Position
Pat	Pearson Correlation	1				
	Sig. (2-tailed)					
	N	200				
Gender	Pearson Correlation	.000	1			
	Sig. (2-tailed)	.566				
	N	200	200			
Age	Pearson Correlation	-.360**	.097	1		
	Sig. (2-tailed)	.000	.172			
	N	200	200	200		
Education	Pearson Correlation	.207**	.009	-.043	1	
	Sig. (2-tailed)	.003	.904	.548		
	N	200	200	200	200	
Position	Pearson Correlation	.011	-.393**	-.156*	-.089	1
	Sig. (2-tailed)	.877	.000	.027	.208	
	N	200	200	200	200	200

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

Table 3 indicates that gender has no associated with tie-dye Adire patronage ($r=-0.04$, $p=0.566$), age was negatively associated with patronage ($r=-0.360$, $p=0.000$), but education was positively associated with tie-dye Adire patronage ($r=0.207$, $p=0.003$), a position also had positively associated with tie-dye Adire patronage ($r=0.011$, $p=0.877$)

4.0 Discussion, Conclusion and Recommendations

4.1 Discussion

The demographic characteristics of the Jukun tie-dye Adire producers in Nigeria show that they are more men in the business of adire production than women. This finding agrees with that Akintayo (2013) which explained that the producers of Adire fabrics were predominately male accounting to about 59.8% and that the reason is that the work is tedious and worksite is difficult, that may be responsible for less of women participation. Majority of the producer's ages range between 21-30, by 40%, while others range between 11-20 (30%), 31-40 (15%), and ≤ 40 (15%). This finding supports Akintayo (2013) and Dogoe (2013) who opined that the age range of the producers is 20-70 with the mean of 43 percent.

Majority of the producers are only primary school leaving certificate holders, with about 20% of them with the no formal educational background, and those with secondary school certificate, National certificate in education and a degree are 20, 20, and 10 respectively. This means that about 80% of the producers are learned, individual. The business of Jukun tie-dye majorly is an inherited trade through family lineage with few who work as employees and or business partners. The result of this finding also concurred with that of Emmnauel (2014); Oigo, (2012) which assert that majority of the locally owned business, medium and small-scale enterprises as being own by family members and pass to next generation by inheritance. The study findings also revealed that there is a positive association between the production of tie-dye Adire and tie-dye Adire patronage ($r=0.003$, $p=0.969$). This means that the more adire

fabric the producers are able to make, the more the consumers or customers will be willing to patronize. Finally, gender has no association with adire patronage which means that irrespective of gender differences patronage remain the same. Age was negatively associated with tie-dye Adire patronage this implies that as the producers grow older, the patronage level goes down. But education and position were positively associated with tie-dye Adire patronage of Jukun people in Taraba state, Nigeria. This implies that when one owns a business and is educated the patronage level also increases.

4.2 Conclusion

This research concludes that the tie-dyeing Adire production is a lucrative trade that gives an employable opportunity to many in Taraba and Nigeria. There is a high increase in tie-dye adire patronage level as a result of cultural beliefs and identity. The findings from this paper show that the major factor of Jukun tie-dye adire patronage is education and business ownership as well as the level of production.

4.3 Recommendations

This study recommends that an assessment marketing strategies and tie-dye adire patronage towards economic development should be explored to see in what ways the trade has been contributing to economic development of Jukun in Taraba state, Nigeria. The study only sample producers in the study as a participant, further research could include both the producers and the consumers.

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