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Social Cohesion and Identity in Intangible Cultural Heritage of Kofar Mata Dyed Cloth Kano

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Abstract:

This thesis is aim at acknowledge the role of intangible cultural heritage (ICH)Kofar Mata plays in exhibiting and building local identity, enhancing community cultural sustainability and provide a sense of place. The research is also to highlight, find out the connection between the dyed cloths of Kofar Mata Kano and the social cohesion attached to it. We carried out the research with a local community in Kano Municipal Council Kano (Northern Nigeria). The interpretative analysis of the phenomenological study resource was gathered from one of the famous local traditional dyeing pits centre in North-west Nigeria, which provide focus for the discourse. The data collected was gathered from 12 informants through some engagement techniques, such as; Deep Engagement Techniques (In-depth interview) and Broad Engagement Techniques (Focus Group Discussion), which show enormous enlightenment of how, ICH is playing a significant role in the life of the communities in Kano. In our findings, it shows how these social cohesion processes are applied and how it appears to benefit the ICH sector in Kano Nigeria. By encouraging continuous engagement in the ICH skill practice, encourage community participation. This has contributed in the continuous efforts in safeguarding the intangible cultural heritage that boost their sense of pride and identity. However, with community involvement in safeguarding and promoting practices of ICH, it has contributed in bringing people from various parts of Nigeria and foreign into a melting pot for this outstanding universal value which has significantly improve the social cohesion of the community Kano State even beyond.

Keywords: Kofar Mata, traditional dyed cloth, durbar, diasporic Kanawa, identity, social cohesion

1. Background

In the contemporary world of today, support to enhance innovative competitiveness goes a long way to open up a window of opportunity for cultural heritage preservation of diverse cultural difference. Base on the indigenous knowledge of the community, their creativity and innovation give cultural product a quality of output which according to Cianciullo & Realacci (2005) provide a sort of an economy that connects social cohesion and competitiveness, and enable to learn from communities and territories. By definition therefore, Intangible cultural heritage (ICH) is a kind of traditions of living expressions, such as oral and performing traditions, folklore, knowledge and skills (Werner, 2015). In their side, UNESCO (2015) highlighted that intangible cultural heritage are those practices, expressions, knowledge and skills that communities, groups, and to some extend individual recognize as part of their cultural heritage. These has to do with their social practices, rituals, and festive events, performing arts, knowledge and practices concerning nature and the universe as well as traditional craftsmanship.

In most respect, based on the above definitions, ICH is considered as an invaluable factor that brings human beings closely together and ensuring exchange and understanding among themselves (Unesco, 2003). Intangible cultural heritage also has that basic characteristics of enlightening the community on their cultural identity that gives guarantee towards sustainable development at the age of globalization that is sweeping across continents. It gives them guarantee in the sense of economic growth especially by continuous practices and training of others to participate in the cultural practices. The National Living Human Treasures (LHT) system (Lupo, 2007) which is one of the key evidences of a sustainable development in terms of living humans, is encouraged and supported to involve and train people in the community to participate in safeguarding this shared, valued cultural treasures. The living human treasure are those

persons who possess a very high degree of knowledge and skills that are required for performing or creating specific elements of those ICH that have been selected as a testimony to their living cultural traditions and to the creative genius of group, communities and individuals present in their territory.

There are certain protocols follow to be enlisted as an intangible cultural heritage – is to first of all identify the intangible cultural heritage; other step to take is to be able to preserve and transmit this particular ICH in question, from generation to generation. The essence is to preserve them from dying, it needs to be practiced, performed and socialized continuously via promotion, support and diffusion (Lupo, 2007).

However, the performance and existence of this ICH is largely based upon the territorial location; it also changes as it transit through time; other measure to look at is how has the communities benefited from the intangibilities of this ICH where is situated; the approach in safeguarding, preservation and protection should be encompassing involving the community members to participate in a democratic decision-making process in a sustainable development approach (Davis, 2007; Davis, Huang & Liu, 2010). This gives them the sense of belonging on the cultural heritage assets. Hence, as indicated by Greffe (2005), this will give the community a bottom-up approach to community development base on locally oriented initiative with concern to the territorial location.

Since the universal acceptance of the UNESCO 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage*, the idea has metamorphosed and is drawing global attention with significant milestone towards developing economic and emancipating low level economic conditions of people situated in some various communities where ICH are practice (Brocchi, 2010, and Saito, 2005). The 2003 UNESCO Convention's main objectives is to enlighten people and individuals both in community level, local, national and international levels the fundamental nature of ICH and to ensure it safeguard, preservation, conservation and protection wherever it's situated.

Therefore, in an attempt to understand intangible cultural heritage (ICH) Kofar Mata this thesis analyze the role play by the ICH industry in exhibiting and building local identity, enhancing community cultural sustainability and provide a sense of place.

2. Historical View of Traditional Dyeing in Kano

Dyeing in dye pit is the oldest Craft Institution in Kano and the general Hausaland in Sub-Sahara Africa. Dyeing is the process whereby cloths output is dyed clothes, using the traditional skill and practices in dyeing. Principally dyed cloth is mostly identifiable with indigo (*Baba*). However, the indigo-vegetable is still practiced with the same crude methods employed centuries ago. There are several dyeing pits centers (refer to as *karofi*) in Kano State, with three prominent ones in Kano metropolis: such as the Kofar Mata dyeing pits, karofin Sudawa and karofin Zage. Dyeing itself in Hausa is known as *rini*. The dyed cloth itself is called *Danbarasoso*. (Interview 28/5/2018).



Figure 1: This Is One of the Many Dye Pits at Kofar Mata Dug Since 1498 and Still Remain Active



Figure 2: Kofar Mata Dye Pits Site Where the Indigo Dye Works Are Done in Commercial Quantity

Kofar Mata dyeing skill is an old age business. Some evidences show, the Kofar Mata dye pits at Kano was established as earlier back in the medieval times (Shea, 1975; Inikori, 2009; Masaki, 2016; Kobayashi, 2016; and Candotti, 2015). Majority of these accounts indicated that dyeing profession in northern Nigeria is the oldest known centre of indigo dyeing in West Africa. Most of the dyeing business has cultural connection. For instance, since its establishment, the Kofar Mata dye pits has its connection with the cultural identity of the people. It is primarily aimed at uplifting the cultural identities of the people. Others are to generate income to improve the livelihood of the people in both within KanoEmirate and other places in the Sokoto Caliphate. The production of the indigo dyed work is done in commercial quantity and even now, as it is shown on figure 1 and 2 above. This was to provide the people of Kano community and the entire Caliphate with job opportunities also to inculcate the values of the cultural tradition and practices that is use for. More so, Kofar Mata dye pits are one of the heritage traditions own and manage by families with territorial dimensions in the heart of Kano, Kano Municipal Council.

Literature shows that attributed to its professional dye practice, Kano is largely considered as the Manchester of Africa for the weaving and other creative skill practices that went on there (Masaki, 2016). Beside Kofar Mata in Kano, Nigeria, there are several other ethnic groups, for instance the Soninke in Senegal, the Hausas in Northern Nigeria (places like Sokoto, Zaria, Katsina, among others), the Dogon and Bambara in Mali and the Mossi in Burkina Faso (Masaki, 2016). In addition to traditional dyeing of cloth, even though it might not be the same using dye pits as that of Kano, but there are other regions of the world that are well known and still practice ancient traditional dyeing skill such as Egypt, Japan, Indonesia, Greece, Rome, Persia, Spain (Bechtold & Mussak, 2009). Other parts of the world are India, Americas and Europe (Riello & Thacker Roy, 2009) Turkey, Indonesia (Widiawati & Rosandini, 2012) Malaysia (Kahn, Sabzali Musa, 2012), among others. They are known to have produced or/and still producing cotton cloth dyed with indigo. Though the Moors and Tuaregs living in the Sahel do not produce it themselves but are huge consumers of it (Masaki, 2016). Cotton cloth dyed blue with indigo was extensively produced in the southern area of the Sahara. Archaeological textile discovered at the Bandiagara Cliff in the present Republic of Mali indicates that people in this region used this type of cloth before the fifteenth century (Masaki, 2016; and Mayor, Huysecom, Ozainne, & Magnavita, 2014).

As diverse as the people of Africa and dynamic so its culture and fashion. Study shows that clothing plays a vital role in exhibiting peoples' identity, social status, political and religious affiliations, gender and sport (Crane, 2012). Age is also considered to influence the type of dress they wear however this gives it an identity.

The contemporary African clothing shows African as new arriving styles into the fashion world looking at the globalized fashion trend- the identity, so African fashion is at the middle of this fashion identity game play. African fashions are symbolically represented with beautiful, brilliant and easily identify with rich multi-colors (Kim, Fiore, Kim, 2013 and Kirby, 2014).

Different scholars narrated that Africa has an old history of fabric designing and production that date back to centuries ago (Riello & Roy, 2009) when 'beating and weaving fibre, bark and grass such as raffia and hemp to weaving of cotton was and still in vogue. Extensive work has been done in the production of dyed textiles particularly in West Africa. There are two main methods today known as Tie and Dye and Batik painting (Solomon & Ezra, 2015).

Moreover, Africa with rich ecological environment uses natural resources- vegetation in particular as its ingredients for its local dye that are used to give colours. These natural dyes were in used long before the advent of imported modernized factory dyes. It was used on raffia, cotton clothes, and leather and for cosmetic preparations. Similarly, other parts of plants also serve as sources, such as roots, bark, stems, flowers, leaves and fruits of other plants in the continent serves as coloring agents to red, yellow and black colors. In West Africa, Hausaland 'dawa' means guinea corn (sorghum) was used as source for red dye color. Henna dried powdered leaves were also used as well as the bark and roots of African rosewood. Yellow dyes color is source from bark of shingle-wood tree and rhizome of turmeric. Meanwhile the most popular blue colour used in traditional dyeing (pits) is gotten from the vegetable dye called Indigo, botanically called *Indigofera*. This famous dye plant was discovered and first used in India some centuries ago (Vink, 2017).

3. The Kofar Mata Dyeing (Rini) Process

To dye, a very deep pit like a well is dug and a large smooth stone is put at the bottom so that water will not seep out quickly. Then the pits are lined with *laso* (cement). The name of the dye pits is called *karofi* and the Dyers are called *Yan Karofior marina*. At each dye pits centers there are fifty to more than hundreds dye pits situated at various dye pits centers in and within Kano environ. Individuals, own each and every dye pit, mostly inherited from their parents or ancestors. Most of the dyeing at Kofar Mata is essentially dyed with indigo (Mustafa, 2012). Mustafa further mentioned in his unpublished research conducted on the 'Condition of some ancient dyeing pit sites in Municipal, Dala and Gwale Local Government Areas of Kano State' that, most of the Dyers in Kano and Hausaland dye particularly with Indigo, which is called *Baba* in Hausa. When the Indigo is to be use in dyeing, other Dyers filled the pit(s) with water. Then they pour in wood ash, then followed by ash stalk, most preferable is the maize stalk. Then put in the 5-10 blocks of indigo into the dye pits and then is left for two days to take effects.

Thereafter, they pour into the dye pits white ash pit sediments (this is the initial ash previously used in other dye pits) that has been dried and burned by the Dyers. This is called *katsi* in Hausa. After all these mixtures are added into the dye pits then it is being stirred with a long pole called *muliya*. In this process of stirring the dye pits mixtures one will discover some sort of foam that will cover the surface of the dye pits. This indicates a proper mixture. The Dyer then continue to stirred this dye pits for the next ten days, to make sure the ingredients are properly mixed up before they dyeing begins. Thereafter dyeing commences by soaking and stirring the cloth into the dye pits mixed water with hands. The dye water is use for some days, or months or years all this is determining upon how rich the ingredients used in the

mixture was. However, if it is used for only ten days dyeing then the mixture becomes weak and waste, and is called *dagwalo*, that is it can no longer be used for dyeing again, no more effective. Most of the indigo dyed cloths are originally white cloth material or gown before they are dyed; to the color the Dyer wants them to be either of the colors; light blue, navy blue, dark blue, and or blue black. Therefore, the darker the shades the longer the cloth dyeing stays in the mixture. This is to say that the mixture can be used for as long as one year before it is drained for a new mixture is made.



Figure 3: Showing the Mixture of Ash, Potassium, Chloride, the Indigo Plant and Lots of Water (Upto 1500 Litres) Is Pour into the Dyeing Pit and Left to Ferment before the Dyeing Commence



Figure 4: Demonstrate How Dyeing Fabric Is Simple Process by Dipping into the Ripe Mixture and Turning from Time to Time for Several Minutes or Hours Depending on the Shade of Blue That Is Required

4. Kofar Mata (ICH) Dyed Cloth and Social Cohesion

Social cohesion as considered by other literature is a result of the community involvement that builds strong ties to social practices within the community. At the same time establish strong sense of connection of cultural identity among the people in the community, and the connection should be a continuous social process (Smeet, 2003; Raj Isar, 2004; UNESCO, 2003).

However, several many scholars defined social cohesion differently depending upon their professional field of endeavours. The term is quite complex and multi-dimensional in its definition. Social cohesion is a glue that bind society or community together which give every member sense of belonging, to coexist and develop peacefully. As earlier mentioned, it is defined differently depending upon the context, identity, culture, and social and political dynamics (UNDP, 2017). Social cohesion is mostly use in process of stabilizing peace and development usually in conflict-affected and aftermath of conflict in certain affected areas. It serves as stabilizer to peace but not peace building process though it sustains peace from bottom-up approach. But at times they are interchangeably use, and at the same time one cannot separate the two from each other because they are connectedly use in a wider perspective; for instance, human rights and social responsibility.

In addition, UN (OECD, 2012) inits words defined social cohesion as a, 'cohesive society where all groups have a sense of belonging, participation, recognition and legitimacy... such societies are not necessarily demographically homogenous. Rather, by respecting diversity, they harness the potential residing in their societal diversity (in terms of ideas, opinions, skills, etc.)' (OECD, 2012). Meanwhile UNDP defines social cohesion 'as the state of society's convergence, or the 'common bonds' that unify different people and groups that share space or territory. It comes about when people buy into and interact with each other based on a common set of political, economic and social institutions' (Enderle, 2018). Breu and Marchese (2008) emphasize that social cohesion is basically influence among the people of the community through shared values of their cultural believes and understanding as well as the meaning attached to the cultural

material. This believes and shared values on the cultural object inform the collective thought on the rich traditional values with historical concepts. Therefore, the paper is fundamentally focus on those conceptual ideas that expresses expression of social cohesion. Based on our investigation of the traditional dyed pits cloth, *danbarasoso*, it indicates that there is rich and valuable information on how it acknowledged the Kano identity. However, the production of this intangible cultural heritage, which output is a tangible product, significantly strengthens the social cohesiveness of the people in the community who are both within and outside the home community-diaspora.

Their people in diaspora symbolizes the ethnoscape of their original home community, the peoples' cultural representation or cultural identity. In another word it is described as the traditional belief and practices of a group of people in a giving community. The people within and those in diaspora could exhibit this. The people in diaspora are referred to as people of similar cultural belief and practices spread in other parts of the world (Guilianatti and Robert, 2006, 2007). Who were formerly living in one identified place (Jackson, 2000).

With that said, however, the intangible cultural heritage of Kofar Mata ICH (*danbarasoso*) would not have be what it is today without the diasporas. Although the intangible cultural heritage of Kofar Mata was established and operated by individual families that have been a transitional generational heritage (Shea, 1975). These diaspora here, are people who were living in the same community with similar culture before their migration to other parts of the world, in the course of merchandizing the traditional dye cloth products to other parts of the world which they merchants intuitively represents the Hausa identity cultural values infara way communities, places like Morocco, Ghana, Egypt, Niger, Central African Republic, Libya, Sudan, Chad among others (Shea, 1975). Thus, the global market flow of the Kofar Mata intangible cultural heritage (ICH), worldwide then owes patronage, identity and existence to the number of the Hausa communities in diaspora today. Apart from the indigenous merchants of this intangible cultural heritage product, there are those that come from other parts of the world to exhibit and trade the products (Renne, 1995; and Kirby, 2014). This also enhances and facilitated the exposure of the community ethnoscape-cultural heritage and identity to the outside world (Sullivan, 2012). Intangible cultural heritage create avenue for migrants to assert their cultural identities (Markovits and Reumann, 2010) where they reside today.

Furthermore, ICH present suitable atmosphere to certain suppressed political feelings, cultural understanding, adherence to or detrimental to national values (Bradley, 1995). However, due to their cultural background and perception of the insight of the ICH Kofar Mata, the Diasporas, therefore influenced a wider coverage of acceptability that result to social cohesiveness and socially connectedness with their host communities and those back home, even though they may be far apart from each other. The consumers of the products are in some way connected to the ICH through the ethno-cultural attachments. Some consumers are connected to the ICH through the merchants who are either on diaspora. Consequently, some people that are engaged and patronizing ICH have the tendencies to enhance greater opportunity to connect or reconnect with the community heritage. This in essence, therefore, ICH influences the construction of the ethnoscape identity (Sullivan, 2012), which result to social cohesion. In another word, ICH brings about unity and social cohesiveness in a community even though in a culturally diverse community, that is, in a multi-cultural society.

This interconnectedness of 'imagined community' (Anderson, 1983) through the borderless or deterritorialized transnationals consumers arising as a result of merchants ethnoscaping Kofar Mata tangible products coming from their intangibilities that was very prominent some decades ago. Moreso, these intangibilities have some pattern of ideoscape, symbolically exhibiting images or messages that are mostly based on symbols or images (Appadurai, 1996).

Ideoscape as one of the dimensions of Appadurai (1996) global cultural flow, is considered as the ideologies of the States and at the same time it could be a counter ideology that could be use in order to capture the power of the state or even part of it (Appadurai, 1996). Consequent upon a general perspective it is a contemporary State idea of enlightenment towards democracy, or freedom, liberation or sovereignty. This could be related to the coming of the colonialist then that met the people of Sokoto Caliphate with their own system of government but the colonialist strategically tried to usurp the host community system of governance the met by introducing their kind of governmental policies. This becomes an alien and conflicting ideas to the host community people (Muldoon, 2011). At the peak of these conflicting ideas, the Emirs then introduce a nationalistic idea that official dress of the Caliphate administrative staffers use the locally made attire which was basically included that of Kofar Mata dyed cloths as its official attire as against the colonial master idea of wearing suit and short pants, which was based on political and cultural hegemonic ideas (Bates, 1975).

Consequently therefore, they ICH skill Dyers and their stakeholders (i.e., the merchants, the consumers, suppliers, apprentices) among others became attached to the identity of the Kofar Mata ICH that was nationalistic in identity till today. The dyed cloth including the design pattern itself is symbolic. But usually there is a particular and regular sign on dyed clothes that characteristically represent the political or ideological marks and symbolizes or expression of Northern Nigeria-*Arewa*- meaning North (in Hausa language). This signifies unity, diversity and social cohesion of the different composition of the northern people, regardless of their ethnic, cultural, political or religious background. This is equally represented on other traditional and creative products in the northern part and to be particular in Kano, for example, it can be seen on dyed hide and skin, on architectural walls, on clothes and as logo on government documents and so many other things.

However, this ICH skill still strives today even with the unequal marketability strategies, were products are segmented targeting different class of customers in the society and perhaps also looking outside the region for patronage. The lack adequate capabilities too in terms of operating global branded products were shops are open in malls around the world. Traditionally their sales are being determined upon customer cum producer relation. That is either customers buy direct from the buyers or from the Dyers who are as well retailers of their products. Therefore, with this the competitive strategy (Micheal Porter, 1996) is lacking in growing the strength of this business. Unequal financial capabilities, unlike

other counterpart fast apparel fashion store sellers who are into borderless financial transactions, with teaming customers, on online marketing, and direct on in-store sales.



Figure 5: The Northern (Arewa) People Symbol

The symbolic used and representation of the *Arewa* symbol on dye cloth and architectural structures are more often characterize the geopolitical ideology of the North. This symbolic sign denotes Northern identity. The symbol is fondly used especially in elites' homes, Northern royal palaces, government offices and some other public spaces within the northern geopolitical area.

However, going round some dye pits sites and Kofar Mata dye pits in particular it gives a total overview of the primordial (i.e.ancient) and the contemporary, present problems relevant to the ICH.

The hegemonic political cultural ideas of the colonial administration are intuitively affecting the society particularly the Kofar Mata ICH dyeing community. Whereby it's indirectly drifting the Dyers away from their traditional practices or inherited dyeing skill profession; where the custodians of the living human treasure initiates the cultural identity process, to more of raw materials in supplying their new modern industrial factories in their home countries.

The ICH dyeing skill practice representatively illustrate the collective identity of the Kofar Mata ICHKano. Symbolically, after all, dyeing is an essential practice of fashioning out one's identity (Duff, 2005; Leonard, 2005).

5. Durbar, Religious Festival and Social Cohesion

The solidarity and social cohesion of the ICH Kofar Mata Kano goes a long way through the artistic designing of the dye cloth, which often times are tied knotted to bring out the desire design needed. Most of these designed dyed products are used during the Durbar festival; a notable Muslim cultural festival in Kano, which has marked Kano distinct from several other festivals held and celebrated in various other parts of Nigeria. The type of cloth, turban and the horses' regalia are so colorful and beautifully worn. This durbar festival is celebrated during every Muslim Eid; an occasion that marked the ending of the Muslim fasting as well as the Eid Kabir celebration (a Muslim ritual to commemorate the annual pilgrimage). In fact, literature shows that Hausa culture values aesthetics and as far as demonstrating that by embellishing their architecture walls, on embroidery for both human and animals such as horse that established their cultural identity that are easily discerned from the annual religious celebrations, using this dyed cloth product, not only that but this as well establishes the symbolic power and prestige of the individual riding the horse (Kurfi, 2017). This durbar procession, for example, the Muslim festival celebration is famous in Kano like in most partsof the Northern State Capitals. It is celebrated a day after the actual *Sallah* (Eid) day, with horse riding adorn with regalia usually dyed from this dyeing industry. The procession normally goes round the Emirate Council Area paying homage to their subjects. Therefore, with this, about 10,000 people come from different parts of the world, those in diaspora and tourists alike to witness this annual festivity. This annual procession gives the Northern region (Kano) a momentous geopolitical and traditional notion of meaningful symbolic (cultural) identity. However, the *Hawan Sallah* in Hausa language means Eid festival procession is an identity force that is use to diffuse any social, religious or political difference among the people in the North part of Nigeria. During this occasion everyone comes to watch without political, ethnic and religious prejudice. This intuitively establishes that strong bond of social cohesion among the people of the North with diverse background.

However, most of these attires worn by the Emir, his subjects and other entourage alike, are mostly dyed products produce in and around Kano especially Kofar Mata dyeing centre among others.

There are several factors that can be said to have contributed to religious, durbar festival celebration identity. First of all were their initial interactions with the Muslim caravan traders since before medieval time, which came through the Sub-Sahara, particularly from North Africa. They came earlier before the coming of the colonial or European traders. Islam in Kano became entrenched in their social, political and economic life. Therefore, they *Kanawas* (i.e. Kano people) became well established in their religious belief, customs and traditions, and law system; and even type of attire worn

according to their religious belief and doctrine. Hence these types were 'identified and carried forth' (Breu and Marchese, 2008) used the dye centres as their production centres. They continue building on these traditional dyeing skill centres despite series of disruptions on their pathway to political and socio-economic emancipation (Breu and Marchese, 2009). Moreover, the Kano art was somehow affected as a result of the advent of Islam through the caravan traders from North Africa. And later by the western influences who came for political and economic interest. These changes went through time. This makes it a sort of fusion, which was fondly referred to as 'oriental products' (Phillip Shea, 1975). Despite the assumed fusion, there was no tangible change from the original Kano creative art practiced. Therefore, it still remains 'independent with sole identity', to the community of people in Kano. These Kano artistic expression was commonly developed which has made it stand out from other dyed cloth within and in Africa. Most of these products are done on calicoes, plain white cotton materials, which comes out beautifully dyed. This is what the final product looks like. Several creative designs are made, each with a unique pattern and name. For instance, this is called '*Amarya da Ango*' meaning 'Bride and Groom'.



Figure 6: This Design Is Referred to as '*Amarya Da Ango*', It Simply Means 'Bride and Groom'



Figure 7: Example of Pattern Design at Kofar Mata, This Is '*Majalisa*' meaning 'Parliament House', This Is Mimicking the Typical Sitting Arrangement in A Parliament

In addition, there are several other designs that are tied or knitted at times by women which really conceptualize building strong and united community, through the family system, looking at the above designs showing solidarity and social cohesion right from the time when the 'husband and wife came together, *amarya da anga*'. This is exhibited to the community level and to the national level that demonstrate *majalisa* design. There was other contemporary art design that are knitted with needlework, it is at times knitted on calico, plain white cotton cloth material, after which it's dyed to the desired color. Women do some substantial designs and these designs are self-expressive on what social class one belongs in the society. Is an occupation they women engage in while at home without going to the dye pits centre. This skill division of labor contributes tremendously to the growth of the ICH dyeing practices. The skill also offers these women with low cultural disposition an opportunity to display their hidden talent. This however enhances the dyers to prepare substantial amount of dyed cloth especially for the durbar festival.

In conclusion, the Kofar Mata ICH has transcended beyond dyeing calicoes for fashion and social events but it has also been a driving force in establishing strong bond among people in a multicultural society within and even beyond its borders with classical identity base on their cultural ethnoscape. However, this demonstrates the quintessential of intangible cultural heritage in bringing people together through its intangibilities and at the same time fostering sustainable development goals not only for the people in its host community but also outside its shores. This gives an avenue to policymakers to harness the potentials of Kofar Mata ICH dyeing industry to resuscitate and safeguard it to the maximum benefits for the community in solidifying their socioeconomic wellbeing. Kano State government should light up

the development and standardize ICH Kofar Mata as a tourism sites so as to create that employment opportunity for the people in the community; and durbar as tourism attraction. The Kano ICH can also play the role of cultural heritage diplomacy which has become a contested issue in soft power diplomacy between governments and non-governmental organizations. However, with the above-mentioned benefits to both the community and government, it will notwithstanding encourage continuous engagement in the ICH skill practice, through community participation and involvement in the ICH Kofar Mata Kano.

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