



CHARACTERIZATION AND SPATIAL DISTRIBUTION OF ETHNO-CULTURAL TOURISM RESOURCES IN KADUNA STATE, NIGERIA

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ABSTRACT

The paper examined the spatial distribution and characteristics of ethno-cultural tourism resources available in different ethnic communities in Kaduna State, Nigeria. The sampled communities are Ham, Fulani, Hausa, Kagoro, Adara and Gbagyi, field observations were also carried out for holistic resource inventory in the ethnic communities. Documentary data were obtained from desk review method; information on tourism resources available in each ethnic community. The findings of the study reveal that the ethno-cultural resources were characterized into three groups that are made up of archaeological/historical monuments, cultural and festival activities, and artifacts; while the nature-based tourism, resources were also sub-divided into geomorphic and hydrological features. The study recommends that There is the need for private public partnership (PPP) to foster visible ethno-cultural tourism development projects (tourism potential development, provision of social amenities to enhance competitive advantage and enlightenment campaigns), since the local and state Governments (basically in terms of infrastructural developing and policy issue that will providing an enabling environment for tourism projects to strive) cannot do all or meet all the yearnings of the people.

KEYWORDS: Natural, Tourism, Infrastructure, Government, Community

INTRODUCTION

Tourism is an economic sector which "depends for its very existence on quality natural environments as much as it equally does on the specific culture and society of the local inhabitants" (Komla and Veirier 2004). It is the world's largest growing industry with no sign of slowing down in the twenty-first century. According to the World Tourism Organization (WTO), in 2012 the tourism industry generated \$7.22 trillion accounting for between 8.5% and 13.2% of world employment against \$5.49 trillion generated in 2004. Travel and tourism business employs an estimated 200 million people worldwide. Most tourism jobs are in small or medium-sized, family-owned enterprises (IATA 2006). International tourism receipts accruing to developing countries amounted to US\$142,306 million. Tourism is the principal export in many countries and amongst the 49 less developed countries (LDCs). For example, it was tourism that enabled Botswana to cease to be a LDC back in 1994 (WTO, 2004; Yunis 2004; Tijjani 2007; Titus, Anim, Demitrus and Ewa, 2012).

The role of tourism as a major tool for development, judging from its immense revenue base is intriguingly challenging all over the world. According to World Tourism Organization, tourism industry is the world's number one export earner ahead of automobile, petrol-chemicals and food industries (WTO, 1999; Bolnick, 2003).

The ethno-cultural tourism sector is diverse, with many options for development (e.g. village tours, village accommodation (hospitality), food, festivals, artifacts, traditional dance and music etc). The ethno-cultural tourism industry is dependent upon indigenous knowledge and values. Mitchell (1991) revealed that the industry can generate revenues rapidly and the cost of creating employment in this sector is lower than in other industries. Ethno-cultural tourism is ideally suited to community-based tourism ventures and there is potential for smart partnerships with established entrepreneurs. Local ownership of indigenous tourism products is easy to achieve and provides a boost for the local economy (Boud-Bovy and Lawson 1998; Falola, 2008). Nigeria has an enormous diversity of ethnic groups and the region has a captive audience, drawn by other cultural heritage features (Müller and Pettersson, 2005; Sheriff, 2005 Abba 2007; Titus, *et al.* 2012).

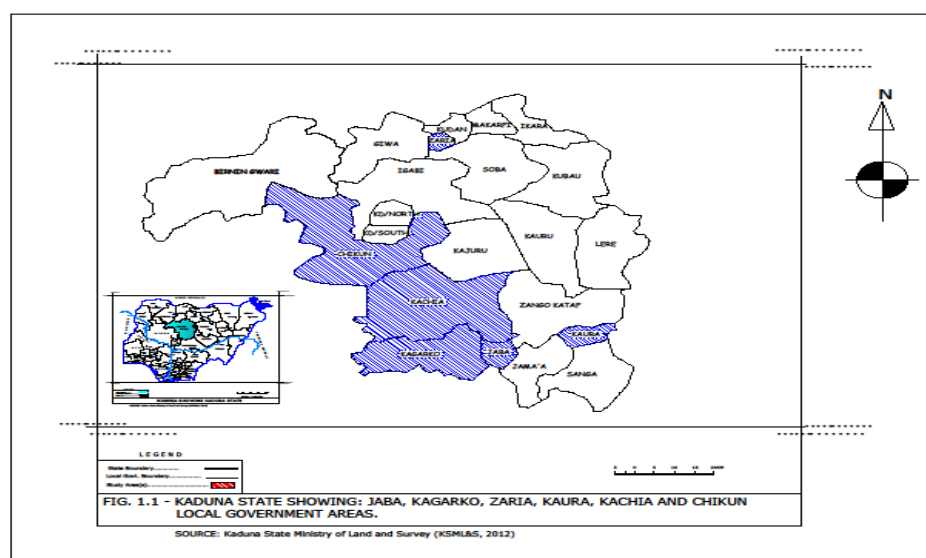
In Nigeria, the story is however the opposite; despite its enormous tourism resource potentials, more than half of the population still wallows in abject poverty. The United Nation Millennium declaration of reducing the poverty level to half by the year 2015 is a clear indication of the development challenges facing the world (Sheriff, 2010). Furthermore, it was also observed that despite diverse development programs and massive aid injection, poverty

still remains virtually everywhere in the world (Frangialli 2002; Fortman 2003; Sheriff, 2010). This calls for alternative means of fighting poverty and its debilitating menace, through the characterization and location of ethno-cultural tourism resources of different ethnic communities.

THE STUDY AREA

The study area is located in Kaduna State (Figure 1), six LGA’s purposively chosen because of their overwhelming concentration of some ethnic groups which gives a fair representation of individual ethnic community (Ubale,

2010). The global location of the state is between Longitudes 06^o 00” and 09^o 00” east of Greenwich meridian and latitudes 09^o 00: and 11^o 30” north of Equator. The state has a population of 6,066,562 million (NPC Census 2006) and occupies an area of approximately 46,053 square kilometer. The state has a population density of 130 people/sq km. Its population makes up 4.3% of Nigeria’s total population. The sampled LGAs are Jaba, Kagarko, Zaria, Kaura, Kachia and Chikun with 2009 projected population of 1,639,621 having 836,523 males and 803,098 females.



Source: Kaduna State Geographic information System, KADGIS 2019

MATERIALS AND METHODS

Methods of Data Collection

Focus Group Discussions

Focus Group Discussions (FGDs) were held with youths, elders and aged. They were purposively selected (because of their knowledge and experience on community perception on ethno-cultural tourism project in their local community over time). They were selected outside the district of respondents participating in the semi-structured interview.

The Focus Group Discussions followed predetermined checklists of open-ended questions which were unfolded in a reflexive manner that allowed both anticipated and unanticipated themes to be explored. In all eighteen (18) FGD were conducted in six districts, atleast three (3) FGD’s from each ethnic community.

Table 1: The Ethnic Communities and Number of Focus Group Discussions Conducted

S/No.	Ethnic Community	District/Site	NUMBER OF PARTICIPANTS			
			No. of FGDs	Youths	Elders	Aged
1	HAM	DUNYA	3	10	10	10
2	FULANI	JERE NORTH	3	10	10	6
3	HAUSA	TUKUR TUKUR	3	10	10	10
4	KAGORO	KADARKO	3	10	10	10
5	ADARA	KALLAH	3	10	10	10
6	GBAGYI	KURIGA	3	10	10	10
TOTAL			18	60	60	56

Source: Fieldwork, 2019

Participatory Rural Appraisal

Participatory Rural Appraisal are used where the aim is to understand parts of the world as they are experienced and understood in the everyday lives of people who actually lived them out' (Nabasa, Walker and Were 1995; Kindon, Pain and Kesby, 2007).

The primary focus of PRA therefore, is using problem owners as partners in the research process; they have relevant knowledge and learn and apply solutions better when they are part of the research (Roger 1983; Chamber 1996; Guijt and Veldhuizen 1998; Catley and Mariner, 2002; Nabasa *et al.* 1995). The respondents in the FGD's are extended to participate in the PRA. Considering the immense benefit of PRA the method was employ to gather information on the following:

- a. Discussions, inventory and observations on the characteristics of tourism resources available in the ethnic communities.
- b. Identifying the location (coordinates) of the tourism resources in the ethnic communities using handheld GPS.

RESULTS AND DISCUSSIONS

Characterization and Location of Tourism Resources:

The locations of tourism resources were identified in the selected ethnic communities and characterized as ethno-cultural and nature-based tourism resources. The ethno-cultural resources were further classified into three groups that are made up of archaeological/historical monuments, cultural and festival activities, and artifacts; while the nature

based tourism resources were also sub-divided into geomorphic and hydrological features.

Ethno-cultural Tourism Resources:

Figure 2 shows the ethno-cultural tourism resources in the sampled ethnic communities whose locations were captured (shown in red colour) with the help of a handheld GPS. Though behavioral attributes of communities cannot be mapped but all their archaeological and historical features were all captured. However, problem of accessibility to resource areas and abandonment of a larger number of ethno-cultural tourism resources were noticed.

Archaeological/Historical Monuments:

Historical places, objects and manifestations of cultural, scientific, symbolic, spiritual and religious value are important expressions of the culture, identity and religious beliefs of societies (Darling, 1989; Fatiregun, 1999; Falade, 2001; Ibrahim, 2015).

The study areas can be described as an island of historic treasure in Kaduna State. It is a historic store-house in the state, some of the few locations where the rich historical heritages of the state are still found. Fortunately, most of the archaeological and historical monuments of the study areas are still either well preserved or completely intact. They are thus an untapped treasure waiting to be developed. All archaeological and historical monuments found in the study area are listed on table 2 (Appendix I).



Plate 1: Kofar Doka in Zaria City
One of the eight Zaria city gates.



Plate 2: Emir of Zaria's Palace, showing
traditional architectural wall finish.



Plate 3: Katagwan's Tomb in Kagoro



Plate 4: Nok figurine similar to those found in Koro and Bwari.



Plate 5: The Nok Village in Jaba LGA.



Plate 6: Bennard Fagg's House (The collector & curator of Nok Terracotta).

a. The Origin of the Nok Terracotta

The Nok Culture civilization was discovered in 1928, Nok village is situated in Jaba Local Government Area of Kaduna State. It is inhabited by the Jaba people of Southern Kaduna. Almost every household in the village has sculpture figurine, which is kept either for history or decoration (Darling, 1984 and 1995).

Beside these figurines in the houses, there are some in the caves all over the village and environs. These caves are located in rocks and granites outcrops that characterize the area. The Nok culture is distinguished by an ancient tradition of sculpture in clay (Darling, 1984; 1998). It dates back to 300-500 BC and it is believed to be one of the oldest cultures in black Africa.

According to Darling (1994) the attitudes of local communities to terracotta figurines is important. At Dan Baure (west of Zaria) in 1983, local people told me they had smashed terracotta's because they were idols. Similar ideas

underlie some thinking at higher levels, which shows little interest in pre-Islamic Hausa history (there are parallels for pre-Christian artefacts in southern Nigeria).

b. The Iconography of Nok Art

Darling (1998) revealed four main characteristics distinguishing and defines the Nok style, they include:

- i. The treatment of the eyes, which form either a segment of a circle or sometimes a rectangular form, with the eyebrow above balancing the sweep of the lower lip, sometimes making a circle.
- ii. The piercing of the pupils, the nostrils, the lips and ears.
- iii. The careful representation of elaborate hairstyles, with complex construction buns, locks and the profusion of beads around the neck, torso and waist.
- iv. The realism in the modeling of the curled lip, the straight nose with flaring nostrils and the large overhanging forehead.

c. Zaria City Walls and Gates

Zaria, formerly known as Zazzau (Zazzau Kingdom), has a rich history dating back centuries ago. The city is one of the original seven well known city Hausa states and like its counterparts in Kano, Katsina, and others, is surrounded by walls, which are now mostly in ruins.

Massive population growth and development gradually led to encroachment on the walls. City walls were built to mark city limits and protect its citizens from invaders. The walls are said to have been built between 13th and 14th century and circumnavigate Zaria city roughly 16kilomteres with eight (8) magnificent gates leading into the city. Currently only seven (7) gates are still in use. Zaria city wall remains one of the most impressive monuments in Northern Nigeria and shows the great ancient architectural skills of the people.

d. Symbolisms of Each Gate

City gates are not just randomly placed but strategically positioned taken some realities into consideration. Most are placed in view or based on the following: easy access to town by traders and inhabitants; defense purpose against invaders; city expansion, among other reasons. Zaria city gates were named after individuals due to peculiar event that occurred and few were adopted from an object or thing.

i. Kofar Doka

Creation of gates was usually associated with war and expansion of the city as a result of increase in population. Kofar Doka happens to be the first gate established; the gate was a region surrounded by trees which therefore made it a convenient place for legislation, deliberation and discharge of duties by city officials. Because of this, the gate was named Kofar Doka and critical decisions were made there.

ii. Kofar Gaya(n)

Gayan, according to historical accounts, was a warrior who was in charge of ponds and all water bodies belonging to the emirate. Gaya stays in Igabi (now a Local Government Area), a village not far from Zaria town and comes daily to the city to discharge his duties. On a particular day the emir curiously asked him which route he usually takes in entering the city and he told him. That was how the gate was named after him and remains so till this very day. The title Gayan is associated with entrusted slaves.

iii. Kofar Jatau

This gate was named after a very great warrior called Jatau, he was believed to be indomitable and had super-natural abilities. His track records precede him and he was said to be the greatest of his time. Jatau was believed to have the ability to fight both on land and in water which surrounds the wall. Residents of Kofar Jatau are predominately people in charge of taking care of all the animals belonging to the emir.

iv. Kofar Kona

Kona was derived from Konawa. Konawa were migrants and Islamic scholars from Egypt. This axis of the city was a flat plain and completely porous. News got to the Emir on how porous that part of the city was and the imminent danger it posed if left unchecked. A special prayer was organized with the Islamic scholars to make the place more secured. This singular act made the Emir to name the gate after the Konawa migrants. Houses of the Konawa people are still there in Zaria city and the Emir goes there occasionally to offer special prayers.

v. Kofar Kibo

Generally, during warfare a high, rocky, rugged terrain is usually an added advantage in favor of the inhabitants of such areas. This scenario also presents itself in this gate, a rocky terrain with high walls which makes it easy to spot oncoming invaders from a far distance and most importantly the height made the use of arrow a very effective tool for combat. Hence the gate was named Kofar Kibo 'Kibiya' (arrow). Kofar Kibo also doubled as hatchery and weapon storage unit.

vi. Kofar Galadima

Galadimas are generally King Makers and highly respected individuals in any Northern Emirate in Nigeria. Galadima usually has his servants and warriors who follow him about in discharging his duties. At a certain period enemies tried to invade Zaria community but were defeated by Galadima and his subjects. News got to the Emir as regard the victory against the enemy without the city warriors. Based on this remarkable achievement the Emir named the gate Kofar Galadima since the Galadima's house was around that area.

vii. Kofar Banzauzau (BAI)

This happens to be the least famous amongst all the eight (8) gates due to series of events associated/attributed to the gate. It was stated that all Emirs who rode through that gate never came back. Emirs defeated in wars/conquest rode out of town through that gate. One example is that of Sarki Makau who left through this gate when he was dethroned during jihad of Shehu Musa. Kauri, Lere, Kagarko, Kajuru were all towns created by Makau when he was removed, he created those towns before he finally settled at Abuja.

viii. Kofar Kuyambana

The gate got its elevated status from the historical event which took place between the British colonialist and the Emir during the British invasion. Kofar Kuyambana was the place where both parties met and reached a consensus that the Emir would willing comply without putting up a fight since his counterpart Katsina Emirate had accepted the British and before reaching consensus both parties displayed their various weapons. Weapons on display by Zaria warriors were bow and arrows, sword, spear etc while their British counterpart flaunted more advanced and sophisticated weapons such as guns and canon. The title

Kuyambana, named after a warrior, is still in existence as he is always seen on the right hand of the emir.

e. Katagwan’s Tomb

This is the tomb of a legendary giant ‘Katagwan’ who believed to have lived in Kagoro about 300 years ago. According a Kagoro legend, Katagwan was so tall that could stretch out his hands from his abode at the foot of the hills and pick up a person from the village or the hill top. He was loved and revered by the natives for the part he often played in helping them to defeat rivals and enemies in conflict. Ownership tussles concerning land, game or property between a kagoro native as soon as Katagwan wades in. He was also believed to half-spirit and could appear where ever he was needed without being summoned. He lived with his three children who tended to his needs. Katagwan dug his own tomb prior to his death, a 30 meter long trench, intending to bury himself out of consideration that no number of men would be able to carry and bury him.

On the day of his death he lay down in the tomb and died, leaving his children and the villagers of Kagoro to do the covering. Katagwan has become more revered as time passed as different towns in the Kafanchan area lay claim to his nativity. His tomb in Kagoro however rests any disputes on this score. Recently, developed as tourism historical monument by the Kaduna State government, the site has been fortified with stone and cement. The tomb is an awesome ethno-cultural tourism site to behold.

Cultural Activities and Festivals

Among the ethnic communities under this study, several interesting cultural festivals were identified through

participatory rural appraisal, they include Afan national festival, Ham festival, adara festival, Sharo festival, Goffe cultural dance, Gbagyi day, Dodo Festivals, Sallah Durbar, etc. All cultural festival events and socio-cultural activities (e.g. art and craft) peculiar to study areas are listed on table 4 and 5 (Appendix) respectively.

a. The Afan National Festival

This festival is celebrated by the Kagoro people in the Southern part of Kaduna State. ‘Afan’ means mountain or hill and the festival marks the end of the annual harvest of grains and the beginning of the hunting expeditions as well as other numerous activities. The hills have great significance to the people of Kagoro as they believe that the hills protected them from their enemies. The festival is thus celebrated with the greatest solemnity, according to historical details. After sanctifying the hills, the hunting expedition is organized early in the morning of the following day. All the hunters will climb to the top of the hill to a place called ‘JIYO’ (trouble) where they surround the place and set it on fire. This is called ‘burning the hill’ and it is then that the hunting starts. At the end of the hunting expedition, the hunters return home shouting and jubilating ‘O ‘Afan’ ‘O ‘Afan’ ‘O ‘Afan’.

The festival has now been merged with the New Year celebration (January 1) as the hunters now dress in traditional hunting attire symbolizing the return from the first hunting expedition of the year. Other processional features of the festival include traditional dancers like ‘Kodai’, ‘Dodo’ dancers, Boys Brigade, Girls Brigade and many other colorful activities, which add beauty and splendor to the event.



Plate 7: Afan Festival Showing Dunktar



Plate 8: The Agbamaya festival is a cultural dancers.

Gbagyi celebration usually perform to welcome the rain during the raining season.



Plate 9: Masquerades displaying at Gbagyi-Day Plate 10: Traditional hunting exhibition at Ham.



Plate 11: Masquerade (Kursak) Displaying at Ham festival

Plate 12: Tir-Ham 2014; winner of the traditional beauty contest at Ham festival

Artifacts

The common practice of Arts and Handcrafts amongst all the ethnic communities shows their diversity yet similarities of the traditional customs, civilization and general religious belief and practices of the people.

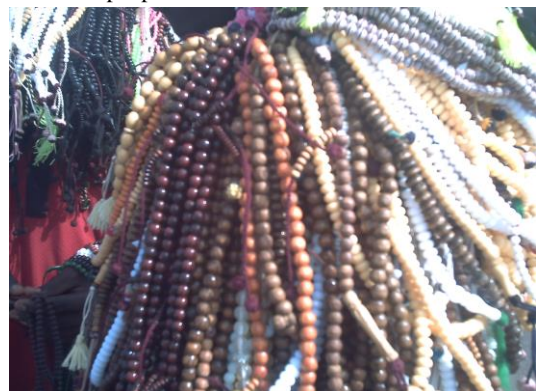


Plate 13: Finished pot displayed at Jacaranda Pottery.

Plate 14: Prayer Beads displayed at a shop in Waje district, Zaria city.



Plate 15: Beautiful Calabash Coverlets
Made by the Fulanis at Kagarko .



Plate 16: Blacksmith Implements used
and made in all the ethnic Communities.

a. Jacaranda Pottery

The location of this pottery takes about twenty minutes drive from the Kaduna city. It is located at the south eastern part of the State along the Kachia road. Jacaranda is set in colorful tropical gardens which overlooks the savanna countryside with distant Inselberg hills. The cool thatched buildings housing the pottery works enhance its natural setting. The pottery is acknowledged as the best in Africa and sells stoneware pots for household use, traditional, sculptural and ornamented works. Its surrounding area is fascinating with waterfalls, Japanese style bridges, crocodile ponds, antelope paddock, a friendly giant tortoise and other species of animals that give the centre its allure.

The potters welcome visitors and are always pleased to demonstrate their skills in their thatched workshop. You may even try your hand at the potter's wheel if you have time. Another great attraction to the Jacaranda pottery is the hut shop which sells African arts and crafts from all over Africa. The crafts produced in Jacaranda are of an exceptional high quality and there is such a variety that cannot fail to find some unusual souvenir to take home by a tourist to remember.

Superimposition of Ethno-cultural and Nature Based Tourism Resources

Figure 4 shows the location of both the ethno-cultural and nature-based tourism superimposed on each other, to show the spatial relationship between the two tourism resources.

Types, Numbers, Locations and Points of Tourism Resources

Table 6 presents number, locations and types of tourism resources (ethno-cultural and nature-based tourism resources) while table 7 (Appendix) provide the details of nearest neighbour point of tourism resources in the study areas.

Every point distribution is the result of a certain spatial process at a given time and a given space. The distribution of points (tourism resources) of an area may have various patterns. They may take the form of clusters or they may be dispersed in a consistent distribution or their distribution may be entirely random without any specific pattern.

There are three general categories of geographical patterns conventionally used as benchmark to describe how points structure spatially. The first category is cluster (aggregate) pattern when points of similar properties cluster together. Next, the disperse pattern is when points of similar properties are apart from each other. In the extreme case of disperse pattern, a uniform pattern is a pattern in which every point is surrounded by points of different property. Finally, the third category is the random pattern in which there does not seem to be any structural pattern.

Table 6: Types and Location of Tourism Resources

S/No.	LGA's/Ethnic Communities	ETHNO-CULTURAL RESOURCES			NATURE BASED RESOURCES	
		Archaeological Resources	Historical Monuments	Art and Crafts	Geomorphic and Scenic Features	Hydrological Features
1.	JABA (Ham)	3	1	3	3	2
2.	KAGARKO (Fulani)	-	1	2	2	3
3.	ZARIA (Hausa)	1	5	2	3	3
4.	KAURA (Kagoro)	1	5	3	5	1
5.	KACHIA (Adara)	1	2	3	3	2
6.	CHIKUN (Gbagyi)	-	3	4	2	2
TOTAL		6	17	17	18	13

Source: Fieldwork, 2019

CONCLUSION AND RECOMMENDATIONS

Conclusion

This study makes a significant contribution to the understanding of the actual locations and characteristics of ethno-cultural tourism resources that abounds in different ethnic communities in Kaduna State. It is obvious that there are numerous ethno-cultural tourism potentials that abound across different ethnic groups in Kaduna State which remained untapped. The spatial pattern of the tourism resource distribution is clustered in all the ethnic communities, hence potent lesser cost for infrastructural development compared to a random distribution. The tourist's desire to find the "authentic" and "original" ethno-cultural disposition of the local people as "living spectacle" and the modernizing and homogenizing influence of the tourists on the locals create a peculiar situation in which the more is the tourist's demand for the "authentic", the more he gets is the staged (example, the Kursak Masquerade).

Recommendations

For ethno-cultural tourism to be operational, it should be bi-directional. That is, it should be directed to the tourist host community, such that they know the need to conserve their own culture, and to the visiting tourists, so that they become mutually respectful of their hosts.

There is need for Kaduna State government to encourage rural base tourism development, since much of these ethno-cultural resources that constitute their heritage and at the same time tourist attractions abound in the rural areas and are begging for attention.

There is the need for private public partnership (PPP) to foster visible ethno-cultural tourism development projects (tourism potential development, provision of social amenities to enhance competitive advantage and enlightenment campaigns), since the local and state Governments (basically in terms of infrastructural developing and policy issue that will providing an enabling environment for tourism projects to strive) cannot do all or meet all the yearnings of the people.

Provision of social basic infrastructure is very vital to tourist (willingness to participate) and host community (anticipated benefit can be enhanced) before a tourism destination can enjoy both comparative and competitive advantages.

Most of the identified tourism resources are mostly undeveloped and either fairly in use or completely abandoned despite their touristic value and prospect. There is need for government and private investors to explore these potentials to avoid most of this tourism resource go into extinction.

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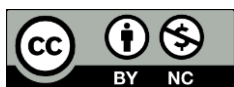
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APPENDIX I

TABLE 2: CHARACTERIZATION OF ETHNO-CULTURAL TOURISM RESOURCES (Archaeological & Historical Monuments)

Attraction	Location	Status of Development	Special Features	Touristic Uses	Status of Utilization	Future Prospect	Accessibility	Problems/Remarks
Kalla Shrine	Katchia (Adara) Latitude 10° 23' 47" North Longitude 7° 43' 01" Est	Undeveloped	Visitors are thrilled with the scared objects and the palpable religious ambience of the shrine.	Aesthetics and spiritual rejuvenation	Fairly in use	Mock initiation rites for tourism and ethno-cultural revitalization	Accessible during the dry season, usually between the month of December to May	It is a place of sacrifice and worship that is mainly used by the Adara people but currently underutilized due to motorable access to the location.
Zaria Dye Pits	Zaria City LAT. 11°04'N 7°42'E LONG. 11.067°N 7.700°E	Undeveloped	It is a unique archaeological feature of the Hausa people of Zaria.	Research, historical preservation and sight seeing	Fairly in use	Reactivate for a tourist practical experience of cloth dying	Accessible throughout the year	There is need to ensure the availability of a demonstrative sessions for visiting tourist.
Nok Dye Pits	Nok (Ham) Latitude: 9°30'N - Longitude: 8°0'E	Undeveloped	It is a unique archaeological feature of the Hausa people resident in Nok.	Research, historical preservation and sight seeing	Completely Abandoned	Reactivate for a tourist practical experience of cloth dying	Accessible during the dry season	There is need to resuscitate the site for touristic use, cultural revitalization and empowerment
Zaria Blacksmith Enclave	Zaria City LAT. 11°04'N 7°42'E LONG. 11.067°N 7.700°E	Undeveloped	Major household and daily implements are fashioned here.	Souvenirs and photography	Highly in use	Souvenir crafting	Accessible throughout the year	Establishment of blacksmith village instead of the current practice of house sitting business.
Maijijiya Shrine	Tum (Kagoro) Latitude 7° 51' 00" North: Longitude 10° 02' 00" East	Undeveloped	Unique place of worship and sacrifices, including initiation rites	Initiation ceremony, cultural dances and sight seeing	Almost Abandoned	Reintroduction of mock initiation rites and archaeological research.	Accessible during the dry season, usually between the month of December to May	It is used for ancestral worship and consultations.

Buffai Shrine	Fai (Jaba, the Ham people). Latitude: 9°42'N - Longitude: 8°0'E	Undeveloped	Unique clothing industry for the local community	Photography and sight seeing	Abandoned	Research initiation rites	Accessible during the dry season, usually between the month of December to May	An indication of a settlement within the vicinity, the shrine is used for ancestral worship and consultation
Dagara Old Settlement	Kufana (Gbagbi) LAT. 10.336186 LONG. 7.893724	Undeveloped	Unique city wall, household units and general village settlement layout clearly visible	Photography and sight seeing	Abandoned	Preservation work, research and archaeological course.	Accessible throughout the year	Has old city wall but presently in ruins
Zagi Zagi Old Settlement	Zagi Zagi Settlement in Katari Latitude: 9°42'00" N Longitude: 7°27'0" E	Undeveloped	Have rivers around it, with giant baobab trees and a visible city wall.	Photography, landscape and good scenery view.	Abandoned	Reconstruction and preservation of household units as camps	Accessible during the dry season, usually between the month of December to May	This settlement covers quite a large part of the settled areas by the Gbagyi's.
Queen Amina Wall	Zaria City LAT. 11°06'N 7°41'E LONG. 11.062°N 7.680°E	Undeveloped	The walls enclosing the city but most part of it are falling off.	Photography and sight seeing	Fairly in use	So many part of the city walls are in ruins and needed to be reconstructed for historical and touristic purposes.	Accessible throughout the year	It is a walling that is used to enclose the city centre from attacks and interference.
Zaria City Gates	Zaria City 11°06'N 7°41'E LONG. 11.062°N 7.680°E	Developed	Eight (8) Entrance gates to the city.	Photography and sight seeing	Highly in use	Historical preservation and tourist viewing	Accessible throughout the year	It is a gate used to define the entrance to the city.

Source: Author's Field Survey, 2019

APPENDIX II

TABLE 3: CHARACTERIZATION OF ETHNO-CULTURAL TOURISM RESOURCES (Cultural Dance and Festival Activities)

S/No.	Attraction	Location	Time of Event	Tourism Uses and Purposes	General Problems/Remarks
1	Ham Festival	Jaba Latitude: 9°50'N Longitude: 8°0'E	Usually during Easter (April)	Cultural dances, acrobatics and a show of the Jaba's lifestyle. Exhibition of different cultural traits with splendor.	There is usually a large number of participants but lacks proper organization and delivery mechanism.
2	Rawar Gandagara	Kuriga Latitude: 10°13'30" N Longitude: 8°28'45" E	All year but mainly dry Season.	Is quite a demonstration of the pagan traditional belief, and the illustration of the spirit of sharing that is common in the African setting. Mostly enjoyed by the youths during marriages or naming ceremonies.	Is one of the most dramatic cultural events of the Gbagyi's. But religious belief makes it difficult to practice it now.
3	Kaburu dance	Chikun Latitude: 10°31'500" N – Longitude: 7°27'400" E	Usually during the Dry Season (actual date varies, it depends on the planners of the event)	The special Gwarri dance drama, usually during the dry seasons after the harvest is done. Also are moonlight stories scenarios for tourist experience.	A very rare activity, currently due to religious belief and the dying farming culture.
4	Agbamaya Festivals	Gayan Latitude: 10°16'31" N Longitude: 8°33'47" E	Raining Season only	The Agbamaya festival is a celebration usually perform to welcome the rain during the raining season, Here major local arts and crafts are put to use as drums, farming implements, calabashes and acrobatic displays while performing one of the central basic responsibility of a typical village setting in Africa-farming.	As less people are currently involved in farming; this tradition is however gradually dying.
5	Sallah Durbar	Zaria City LAT. 11°06'N 7°41'E LONG. 11.062°N 7.680°E	During Babban Sallah	One of the major religious/cultural displays during Muslim Sallah festival (Edl Fitr and Edl Adha).	Currently elitist and urbanized. It extend round the city centre in form of festival procession.
6	Afan National Festival	Kagoro Latitude: 9°36'N/ Longitude: 8°23'E/	Usually on 31 st - 1 st January	This is celebrated every 1 st of January at Fadan Kagoro. It has assumed an international standard with the sons and daughters of Agworok land coming together to Exhibit their rich cultural heritage.	Currently draw large crowd and patronage but should extend to 3 – 5 days event, instead of the rush in the exhibition processes.
7.	Dodo Festival	Kagoro Latitude: 9°600'N/ Longitude: 8°383'E	Usually held immediately after the Afan festival.	It is used to initiate Kagoro indigenes. Usually male children that are 7years and above are confined into incarceration 2 months before Afan festivals to undergo	This festival is not well known to tourist and outsiders; it is performed as a sign of initiation to Kagoro people.

				initiation proceedings.	
8	Sharo Cultural Festival	Kagarko (Fulani's) Latitude: 09°29'55" N Longitude: 7°41'58" E	Usually after marriage or naming ceremonies	Cultural exhibition by Fulani men the Shar'o ceremony demonstrates to the community that a young man has come of age. In it, adolescent friends take turns beating each other across the chest with their walking sticks	Lack of specific date of exhibition makes patronage a problem. Tourist and outsiders are warned not to partake in Shar'o ceremony because it believed not to be ordinary but done with the engagement of supernatural powers.
9	Goffe Fulani Cultural Dance	Kagarko Latitude: 09°29'55" N Longitude: 7°41'58" E	Usually to mark the end of Ramadan and Sallah celebrations	Cultural dance by men and Fulani women wearing big colorful caftans and carrying their leading stick as a known Fulani emblem.	The major problem is the inconsistencies in the exhibition of this cultural value. It is not usually observed as expected
10	Koowgal (Fulani) Ceremony	Kagarko Latitude: 09°29'55" N Longitude: 7°41'58" E	During Marriages and marital rites	The significance of the cattle ceremony (<i>koowgal</i>) has often been overlooked. In that ceremony, the bride's father transfers one of his herd to the groom, legalizing the marriage	There has been some confusion regarding what constitutes the marriage ceremony among the Fulani. Because neither bride nor groom may be present at the ceremony, owing to shame-avoidance taboos.
11	Adara Festival	Adara (Kachia) Latitude: 10° 45' 00" N Longitude: 7° 67' 00" E	Usually in January	Cultural dances, acrobatics and a show of the Adara's lifestyle. Exhibition of different cultural traits with splendor.	There is usually a large number of participants but lacks proper organization and delivery mechanism.
12	Gugwa Dance	Fai (Jaba) Latitude: 9°42'N - Longitude: 8°0'E	During ceremonies of high chiefs and high officials of the society	It is the music of horn blowing and the dance is not meant for every young people. The dancing group appear on very important outing	It is organized occasionally for special functions only but can still be extended for general ceremonies in the Ham ethnic community.
13	Obwei Dance	Mallagum and Tum (Kagoro) Latitude: 9°600'N/ Longitude: 8°383'E	During initiation ceremonies only	This dance is only for the initiated but the uninitiated and tourist can take part after the invisible Obwei have returned to their abode. The dance is mostly held at the shrine during initiation but may be prompted for certain rituals	Women are never initiated and uninitiated men are not better than the women, for they have to run and hide when the invisible Obwei is heard within.
14	Mbweh Dance	Adara (Gayan and Kuriga) Latitude: 10°16'31" N Longitude: 8°33'47"	Farming period of infestation only	The Mbweh is usually represented by a mask dancer. It was introduced by the Gbagyi ritual leaders as a result of locust infestation in 1930. It was said to be the medicine against locust.	Mbweh orders must be obeyed or else locust infestation resurfaces. It is still in practice today and marked ceremoniously when farm are infected with locust or any other diseases.

		E			
15.	Kursak or Alewa Dance	Kagoro, Gbagyi, Ham and Adara people.	During festivities and important ceremony in the chieftdom.	Masquerade holding two sticks, one on each hand for beating people whose eye try to enquire beyond the allotted limit. Some set of women, a drummer, a flute blower and two other people who attend to him wherever and whenever he is performing.	It is foreign culture imbibed by the Kagoro people, it is originally from neighboring border villages. It is a noticeable figure during Afan festival.
16	Gbagyi Day	Chikun Latitude: 10°31'500" N – Longitude: 7°27'400" E	Usually first week of January	The special Gbagyi cultural dance drama and exhibition of Gbagyi traditions (in terms of clothing, farming lifestyle and tradition history and links with neighboring ethnic communities). A wonderful experience and sight seeing for tourist.	The Gbagyi's are spread around Kaduna state but they have an approved headquarter at Chikun where they converge to observe the cultural festival.
17.	Dumbiya Dance and ceremony of Gbagyi Farmers	Gbagyi (Kuriga and Gayan) Latitude: 10°14'31" N Longitude: 8°30'47" E	Twice in a year) before and after the farming season of the year)	Dumbiya (Alias Lumbu) is a spirit that comes out of the river for protection of farms by making alarms whenever a thief is attempting to steal anything on the farm along the river. The ceremony and dance are performed at the river bank as a form of appreciation to the Dumbiya spirit.	It is said that the Dumbiya has not been heard for the last 15years but the ceremony continue to enhance the security of the farms.
18.	Uttah Dance	Kallah and Katari (Adara) LAT. 10.41939 LONG. 7.80336	Once a year (performed by hunters)	It is danced by pounding the ground with the leg, at a certain interval that creates a rhythm. When the local guitarist played one theme, the mind of the hunter is provoked and he charged vehemently before performing the dance.	Well celebrated and attended by the local community. It can be well organized to attract tourist to the location especially if the community is accessible.
19.	Dambe	Hausa people of Zaria. Latitude: 11°05'30" N - Longitude: 7°42'30" E (IN THE NORTH)	Harvest times only	Also known as Kokawa is a form local boxing, though a sporting event but with musical undertone. Dominated by Hausa butcher caste group. Traditionally practiced as a way of men getting ready for war with many techniques and terminology allude to warfare.	Though dieing out gradually but still valued among the butchers clan. Accompanied by drumming and ceremonies that can be explored by tourist.
20.	Zhibaje Traditional Christmas ceremony	Gayan and Kujama (Gbagyi's) Latitude: 10° 27' 00" 1 Longitude: 7° 28' 00" E	24 th – 26 th of December	Zhibaje is a traditional Christmas celebration. Traditional drumming, flutes and bells are used to entertain resident on Christmas eve and boxing day	The traditional Christmas ceremony is practiced among the few gbagyi Christians but celebrated by all the Gbagby ethnic community.

Source: Authors Field Survey 2019

APPENDIX III

Table 4.4: CHARACTERIZATION OF SOCIO-CULTURAL TOURISM RESOURCESS (Artifacts)

S/Nos	Attraction	Location	Status of Development	Tourism uses and prospects.	General Remarks/Constrains
1	Pottery	Ham, Kagoro, Adara, Hausa and Gbagyi ethnic communities	Well Developed	Souvenirs, cultural conservation	Mainly made from clay and melted alluminium
2	Local Weaving	All Ethnic Communities	Developed	Souvenirs, cultural conservation	Mat, Zanna fence, different types of ropes, hat, cages, calabash coverlets
3	Black Smith	All Ethnic Communities	Developed	Craft shops for Souvenirs (traditional method in fabricating farming implements, arrow head, knives, hammers and other implement that are still in use in Gbagyi communities).	Hoe, cutlasses, but lack appropriate souvenirs shops for tourist convenient shopping.
4	Carvings	All Ethnic Communities	Developed	Souvenirs	Calabash, seats are the common carve works; however there is lack of appropriate souvenirs shops for tourist.
5	Beads Making	All Ethnic Communities	Well Developed	Souvenirs	Prayer beads, earrings, waist beads, jewelleryes and general beads etc.
6	Musical Instruments	All Ethnic Communities	Developed	Souvenirs, Education, research materials and cultural conservation.	Principally we have the Kalangu, flute, drums and diverse whistles.
7	Archaeological Features	Ham, Kagoro and Adara	Under Developed	Souvenirs, Education, research materials and cultural conservation.	Sculptures used to principally depicts the lifestyle of the ethnic communities in terms of dress, hair do, beads and jewellery (make ups).

Source: Author's Field Survey, 2019

APPENDIX IV

Nearest-Neighbour analysis for determination of the spatial pattern of distribution of Ethno-cultural Tourism Resources in Kaduna State.

No.	POINTS (n) – NEAREST NEIGHBOUR	NEAREST-NEIGHBOUR DISTANCES (d)	ETHNIC COMMUNITIES
1	1-4	2.1	JABA
	2-5	1.5	
	3-2	0.5	
	4-1	2.1	
	5-6	1.2	
	6-7	1.1	
	7-6	1.1	
2	8-9	0.7	KAGARKO
	9-8	0.7	
	10-8	1.4	
3	11-13	0.8	ZARIA
	12-11	0.8	
	13-12	0.9	
	14-17	3.0	
	15-16	1.5	
	16-15	1.5	
	17-21	2.7	
	18-19	2.0	
	19-13	1.8	
	4	20-21	
21-20		0.9	
22-23		2.5	
23-26		1.5	
24-25		1.2	
25-24		1.2	
26-23		1.5	
27-30		3.2	
5		28-31	0.5
	29-30	0.6	
	30-29	0.6	
	31-28	0.5	
	32-33	0.5	
	31-32	1.0	
6	34-39	0.6	CHIKUN
	35-36	0.7	
	36-40	0.5	
	37-38	0.3	
	38-37	0.3	
	39-34	0.6	
	40-35	0.5	
Total	40	47.5	

Source: Researcher's Computation, 2019