

Research Article

# Revitalizing the Daboya Weaving Industry: Challenges and Solutions

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## Abstract

Daboya, located in Ghana's North Gonja District, is known for its vibrant weaving tradition. Alongside farming and fishing, weaving plays a central role in the community's economy. The locally dyed and hand-woven fabrics from Daboya are highly valued, both within the northern region of Ghana and across the country, for their craftsmanship and cultural significance. The objective of this study is to examine the challenges facing the indigenous Daboya weaving industry and provide possible solutions. The study employed a qualitative approach with a case study research design. According to Creswell (2008), those who engage in qualitative research support a way of looking at research that honours an inductive style, a focus on individual meaning, and the importance of rendering the complexity of a situation. The findings revealed several challenges confronting the industry, including a lack of materials for dyeing, high costs of raw materials, financial constraints, difficulties in selling end products, lack of cooperation among weavers, fabric fading, an unpleasant odor associated with the hand-woven fabrics, and limited access to Daboya township. The study identified the lack of colour fastness and the smell in the Daboya woven fabrics which many respondents described as unpleasant as the two primary issues contributing to the industry's decline. The conclusion emphasizes the need for collaboration among key stakeholders which includes governmental agencies, NGOs, scientific experts, textile industry professionals specializing in indigo dyeing, and Daboya weavers to tackle challenges and revitalize the local textile industry.

## Keyword

Daboya, Weaving Industry, Indigenous, Smock, "Baaba", Cotton, Fabrics

## 1. Background Information

### 1. Daboya hand - woven fabrics

Daboya is located in the North Gonja District of Ghana, where many of the indigenous people are engaged in weaving. Before weaving, they locally dye the fabrics using traditional methods. Danso et al. (2019) [3] stated that hand-woven fabrics from the indigenous Ghanaian textile industry, particularly smocks, remain a vital element of material culture, rep-

resenting the nonverbal heritage of the people in the Northern Region. These fabrics and smocks from Daboya are highly esteemed both in the Northern Region and throughout Ghana. Amissah and Afram (2018) [15] opines that, the Northern Region of Ghana possesses distinct forms of cloth that serve as cultural identifiers. These fabrics are traditionally hand-woven and crafted into various garments such as

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smocks, slits, kaba, and other outfits suited for different occasions.

## 2. The Daboya weaving industry

The Daboya weaving industry has existed for over three hundred years, and many foreigners who visit Ghana are drawn to the industry due to its indigenous dyeing techniques and use of natural indigo dye. The colours and arrangements of yarn stripes in these hand-woven fabrics carry deep philosophical meanings, which are significant to both the local people and Ghanaians at large. Asinyo (2017) [9] opines that the symbolism embedded in the indigenous smock weaves from the Daboya weaving industry is normally 3-5 inches, which based on its end-use or purpose/ Dzramedo et al. (2011) [4] also noted that Daboya woven fabrics are primarily produced in strip form and fashioned into traditional clothing and garments worn in various contexts within the community. Because cotton was unavailable in the Northern Region, weavers turned to factory-processed yarns as an alternative. Traditionally, northern artisans relied on hand-spun cotton yarns, which were dyed and skillfully woven into the iconic smock (Frimpong & Asinyo, 2013)[8].

## 3. Origin of weaving in Northern Ghana

Amateye (2009) [2] explained that the Kusasi, Mamprusi, Gonja, and Dagomba people of northern Ghana are historically linked to the significance of their textile art, which is primarily used for smocks, locally known as fugu. Essel and Amissah (2015) [5] discussed different perspectives on the origins of weaving in the region. Some scholars assert that the Tang people of the Karaga District were the original weavers who migrated to Kpatinga village in the Gushegu District of the Northern Region and initiated the craft, which originally consisted of woven fabric strips used for covering their bodies. Others believe that the Mossi ethnic group from Burkina Faso introduced the weaving tradition when they immigrated to Northern Ghana. Tettehfiio (2009) claims that textile art in Northern Ghana developed in Salaga, where weaving was believed to have evolved after being discovered by the nomadic Fulani. These Fulani tribesmen crafted coarse blankets, locally referred to as nsaa. The weaving history of the Northern Region is distinct, characterized by intricate methods and a high level of expertise among weavers. These textiles are easily recognizable, especially when fashioned into smocks (fugu) and other garments. In the Northern Region, weaving is more than just a craft, it is a cherished tradition and a common hobby for many families. Children often learn to weave at a young age, and the practice serves as both a cultural legacy and a source of income. In Daboya, nearly every family engages in weaving, reflecting its deep-rooted cultural significance to the community.

## 4. Indigo dyeing

the Trans-Sahara trade routes. In Hausa, the indigo plant is referred to as Baaba. The leaves were harvested and processed by women for the dyeing process. Heathcote (1976) [6] mentioned that indigenous indigo dyeing originated in the Orient and was brought to the Hausa land. There is substantial evi-

dence of indigo dyes among North African Arabs. Heathcote (1976) and Nasir (1984) [6-7] confirmed that the Hausa people transported large quantities of indigo dyes from the Orient into Europe, and there is historical evidence of indigo dyes in China, India, Japan, and Java. The deep blue color characteristic of natural indigo dyes originates from Asia. Dhuinnshleibh (2000) argued that global trade and the shipping of products facilitated the transfer of natural indigo dye into Europe from various regions of the world. Nasir (1984) [7] noted that the Berbers and Arabs from North Africa introduced indigo dyes and the dyeing process through. Abas (2015) [1], on the other hand, opines that the Daboya weaving industry has significantly contributed to supporting the indigenous people and has been an important source of revenue for both the residents of Daboya and the North Gonja District. However, the industry is currently in decline due to fabric fading and the unpleasant odor of the woven textiles.

This study is important because it will help highlight the challenges facing the Daboya weaving industry, enabling stakeholders to take action in reviving the business. Additionally, addressing issues such as fabric fading and the unpleasant odour associated with the hand-woven textiles from Daboya could attract more foreign visitors, increasing foreign exchange and positively impacting Ghana's economy.

The objective of the study is:

To critically examine the challenges facing the Daboya weaving industry and provide solutions to the challenges in order to revitalize the industry.

## 2. Manuscript Formatting

This section discusses the challenges facing the indigenous Daboya weaving industry in Ghana with solutions.

## 3. Materials and Methods

The research was qualitative in nature and the descriptive research design also employed. Mason (2002) [12] noted that, such flexibility in qualitative interviewing provided the respondent with the opportunity to converse with the researcher rather than to get into the mode of answering queries. Again, Leedy and Ormrod (2005) [14] They added that descriptive research examines a situation as it is and does not involve changing or modifying the situation under investigation nor is it intended to determine cause and affect relationship.). The target population consisted of eighty-six (86) participants, while the accessible population was forty-one (41). Convenience sampling and expert sampling techniques were employed to select a sample size of twenty-two (22) participants. According to Sidhu (2003)[11], sampling is the process of selecting a representative unit from a population. Cohen and Manion (2000) [10] noted that in sampling, the researcher endeavours to collect information from a smaller group or a subset of the population in such a way that the knowledge

gained is representative of the total population under study. These individuals were chosen based on their knowledge, experience, and expertise within the community, as they are natives of the area. Sixteen (16) participants were selected through purposive (expert) sampling, and four (4) were chosen using convenience sampling.

1. Those selected through expert sampling included three (3) opinion leaders, three (3) weavers, four (4) dyers, two (2) tailors, two (2) marketers, two (2) end users, and two (2) textile industry workers.
2. The convenience sampling method was used to select two (2) personnel from governmental organizations and another two (2) from non-governmental organizations. Data collection methods included both participant and non-participant observation, as well as interviews.

The data collection instruments employed were non-participant observation and interview. (Kothari (2004) [13] noted that, nonparticipant Observation is a research instrument that allows the researcher to be physically present, but only as a spectator who does not directly take part in the activities of the people who are being studied.

## 4. Results

The study revealed that, several challenges affect the Daboya weaving industry and this about to the decline as well as the low patronage of Daboya hand - woven fabrics. These factors includes

1. Fading of the hand - woven fabrics
2. The smell in the hand woven - fabric
3. Uneasy access road to the Daboya weaving industry
4. Difficulty in getting cotton fabrics
5. Difficulty in getting “baaba” for the dyeing process
6. High cost of materials for the production
7. Lack of infrastructure
8. Inadequate funds
9. Difficulty in the selling the hand- woven fabrics
10. Lack of co-operaation among weavers

## 5. Duscussions

1. Fading of Daboya hand- woven fabrics

The study revealed that hand-woven fabrics and end products, such as smocks from Daboya sold on the market, typically fade when washed. This lack of color fastness discourages many customers from purchasing these products. It was discovered that wearing a white singlet or underwear while wearing a smock or hand-woven fabric from Daboya is not recommended, as the colors of the smock can fade and stain the white garments. Additionally, the study found that Daboya woven fabrics fade due to the use of inferior materials in the dyeing process. Some of the natural dyes used are not resistant to washing, causing them to fade when exposed to water. It was also revealed that some dyers use an insufficient

amount of dye relative to the fabric, which contributes to fading. Furthermore, there is a specific ratio of dyeing material required for twelve (12) yards of cotton yarn, but due to the high cost of dyeing materials especially the “baaba” which many dyers use a small quantity for dyeing larger quantities of cotton yarn, it result in the fabric fading. The study also found that people should avoid washing the cloth, as dzata and indigo leaves used to create the indigo dye bath in Daboya have low fastness to water and light. Ultimately, the study disclosed that the fading of Daboya woven fabrics is one of the major challenges facing the Daboya weaving industry.

In conclusion, the researcher recommends that experts from science laboratories and large textile industries, such as collaborate Tex Style Ghana Limited and Akosombo Textile Limited should collaborate and help find a lasting solution to the fading of locally dyed fabrics from the indigenous Daboya weaving industry. This initiative will help enhance the colour fastness of smocks produced in Daboya, ensuring their durability and appeal. Additionally, it will contribute to the creation of sustainable job opportunities for people in Daboya and aid in revitalizing the indigenous weaving industry.

2. The smell in Daboya hand - woven fabrics

The smell in Daboya hand-woven fabrics was identified as the second major challenge confronting the weaving industry which contributes to its declined and low patronage of their products. The study discovered that the smell that typically permeates Daboya hand-woven fabrics or smocks has been there for a very long time. Despite the fact that the natives of the Daboya weaving industry are accustomed to the smell, most customers typically who are not indigenes of Daboya discribed the smell as unpleasant. Once more, it was discovered that the smell in the woven fabric is caused by both some natural materials such as the cow dung used in the indigo dyebath and the pit dyeing process used in Daboya. According to the study, the indigo leaves are allowed to ferment during the indigo dyebath preparation, which is what gives the Daboya dyed yarns and fabrics their smell. The study noted that there was an instant when one official wore the smock from Daboya to a meeting and other colleagues said the wearer of the Daboya smock was smelling but it was actually the smell in the smock. The study revealed that the unusual smell is another major challenge that has led to the decline of the Daboya weaving industry.

In conclusion, the researcher recommends that experts from science laboratories, experts from large textile industries such as Tex Style Ghana Limited and Akosombo Textile Limited should collaborate and help find solution to eliminate the smell in Daboya woven fabrics. The government should also help financially to support the research into finding the solution. Eliminating the smell in the Daboya hand - woven fabrics will help revive the weaving buisness in Daboya and create more jobs for the rural dwellers in the North Gonja Districa attract more foreigner who wan to see these locally dyed and woven hand woven.

### 3. Uneasy access road to the Daboya weaving industry

The study revealed that some non-governmental organizations and individuals who visited the Daboya weaving industry have complained about the long distance and the poor state of the road when traveling by vehicle. It was found that driving from Tamale to Daboya takes approximately three (3) hours. An alternative route to Daboya involves traveling for forty-five (45) minutes via the Tolon-Kunbugu road, stopping at the banks of the White Volta River, and crossing the river with the assistance of a canoe paddler to reach Daboya township. Many travelers who cross the White Volta River to reach Daboya often experience anxiety due to the risk of falling into the river. The study found that no life-saving jackets are provided to paddlers during the river crossing because the local people believe that if a visitor enters the town with bad intentions, the canoe may capsize, resulting in their demise. However, if one enters with good intentions, they are expected to cross safely. Additionally, it was revealed that the challenge of crossing the White Volta River to support weavers has contributed to the decline in visitors, despite their promises to return and help develop the weaving business. The study also found that some indigenous people previously opposed the construction of a bridge across the White Volta River to Daboya, as they believed that only individuals with evil intentions would drown while crossing the river.

Based on these findings, the study recommends that the government through the Ghana Export Promotion Authority (GEPA) should send a delegation to engage with opinion leaders at the Daboya and discuss the necessity of constructing a bridge across the White Volta River. Furthermore, the government and non-governmental agencies should collaborate to construct the road leading to Daboya. Enhancing accessibility will facilitate the transportation of locally woven products to other parts of the country and attract more tourists and visitors to the indigenous Daboya weaving industry.

### 4. Difficulty in getting cotton yarns

The study revealed that obtaining pure cotton yarns for dyeing in the Daboya weaving industry has become increasingly challenging. Ghana no longer has active cotton-producing industries or farmers cultivating cotton for the country's textile sector. Additionally, local women who traditionally spun fibers into yarn have ceased doing so, as the practice is considered labor-intensive and outdated. The study found that some cotton yarn dealers transport cotton yarns from Accra to Daboya, selling them at high prices due to transportation costs. Other dealers import cotton yarns from China or Nigeria, which are also sold at elevated prices due to high import duties. It was emphasized that raw cotton is essential for the indigo dyeing process in Daboya, as pure cotton yarns readily absorb dye, ensuring uniform coloration. However, the majority of cotton yarns available on the market today are blends, which do not absorb the natural dyes used in Daboya's dyeing process effectively.

In conclusion, the study recommends that, given the proximity of the White Volta River to Daboya township, the

government should support local cotton farming initiatives to ensure a steady supply of cotton yarns for the weaving industry. Additionally, both governmental and non-governmental organizations should assist in facilitating the importation of cotton yarns at more affordable prices. Implementing these measures would encourage greater participation in the weaving trade among both the youth and existing weavers, ultimately contributing to the revitalization of the indigenous Daboya weaving industry.

### 5. Difficulty in getting “baaba” for the dyeing process

The study revealed that baaba is a Gonja term for the colorant used in the indigo dyeing process in Daboya. This natural dye is responsible for producing the characteristic black, light blue, and deep blue hues seen in Daboya woven fabrics. The dyeing process follows a traditional pit dyeing method, carried out by skilled dyers. Notably, chemical dyes are strictly prohibited in the pits designated for natural indigo dyeing in Daboya. The study further disclosed that baaba is typically sourced from China, and its importation poses significant challenges. The increasing costs of import duties further complicate access to this essential dyeing material, making it difficult for artisans in the Daboya weaving industry to obtain sufficient quantities for production.

In conclusion, the study recommends that the government facilitate the importation of “baaba” to alleviate the difficulties faced by weavers in acquiring the dyeing substance. Additionally, both governmental and non-governmental organizations should provide financial support to ensure that this material can be procured at a subsidized price. Such measures would help sustain the indigenous Daboya weaving industry and enhance the production quality of locally dyed fabrics. [Figure 1](#) below shows the “baaba” which is the colorant that gives the blue and black color of Daboya woven fabric.



*Figure 1.* “baaba”. (Colourant).

### 6. High cost of materials for the production

The study revealed that the high cost of hand-woven fabrics in the Daboya weaving industry presents a significant challenge, primarily due to the rising costs of materials used in production. Compared to Tamale, the capital city of the Northern Region, hand-woven fabrics and smocks from Daboya are more expensive. This disparity is largely attributed to the fact that industrial yarns which are lighter in weight and dyed using industrial processes—are utilized in

Tamale, making the fabrics and smocks produced there more affordable. Consequently, a majority of consumers seeking hand-woven fabrics or smocks opt for Dagomba hand-woven textiles, as they are more cost-effective than those from Daboya. This trend has adversely affected weavers in Daboya, making it difficult for them to attract customers and sustain their businesses.

In conclusion, the study recommends that the government, through the Ministry of Trade and Industry, engage with workers in the Daboya weaving industry to assess the materials they import. By facilitating the importation of essential materials and offering them at subsidized prices to weavers, production costs would be significantly reduced. This initiative would not only enhance production capacity but also encourage greater participation in the weaving trade. As a result, lower production costs would lead to more affordable hand-woven fabrics, ultimately increasing consumer demand and fostering economic growth within the indigenous Daboya weaving industry.

#### 7. Lack of infrastructure

The study revealed that the Daboya weaving industry lacks adequate infrastructural development. There are no proper sheds in the weaving and sewing sections, making it difficult for artisans to perform their daily work effectively. Additionally, the dyeing, weaving, and sewing areas remain unfenced, posing significant risks to workers. Furthermore, it was disclosed that work often comes to a standstill during the rainy season due to flooding in the weaving and dyeing sections. The open dyeing pits present further hazards, especially for animals and children who play in the area. Weavers, dyers, and sewers are also exposed to potential threats from predators such as snakes. In some instances, dyed yarns have been stolen due to the lack of security in the working area. The absence of cemented and fenced weaving and sewing areas also results in the accumulation of waste, which negatively impacts the working environment. During the rainy season, these conditions worsen, making work nearly impossible for artisans.

In conclusion, the study recommends that the government and non-governmental organizations collaborate to construct proper sheds and buildings to facilitate the work of artisans. Additionally, the government, through the Ghana Export Promotion Authority, should invest in fencing the weaving, dyeing, and sewing sections of the Daboya weaving industry. These measures would ensure the safety of workers, protect materials from theft, and improve overall productivity in the industry. Figures 2-4 below shows the weaving section, dyeing section and the sewing section.



Source: Fieldwork (2022)

**Figure 2.** weaving section.



Source: Fieldwork (2022)

**Figure 3.** Dyeing section.



Source: Fieldwork (2022)

**Figure 4.** Sewing section.

#### 8. Inadequate fund

Support from both governmental and non-governmental

agencies plays a crucial role in the growth and sustainability of any industry. However, the study revealed that government support for the development of the indigenous Daboya weaving industry has been insufficient. While government officials often visit the community and make promises during election periods, these commitments frequently remain unfulfilled. Similarly, certain non-governmental organizations have pledged assistance to the Daboya weaving industry but have failed to honor their commitments. Furthermore, the study disclosed that Aid to Artisans Ghana, a non-governmental organization, initiated the construction of a building intended to serve as a weaving center or weaving village for the Daboya weaving industry. However, this objective was not realized, and the building is currently being utilized for an alternative purpose.

In conclusion, the study recommends that the government, through the Department of Industrial Art and Craft under the Ghana Export Promotion Authority, allocate financial resources to support the Daboya weaving industry. Additionally, it is essential to implement effective monitoring mechanisms to ensure that the funds are used appropriately and contribute to the industry's long-term sustainability. Strengthening institutional support and accountability would be instrumental in preserving and advancing the indigenous Daboya weaving tradition.

#### 9. Difficulty in selling the hand - woven fabrics

Hand-woven fabrics from Daboya are typically sewn into smocks, which are used for various indoor and outdoor ceremonies. The study revealed that selling these fabrics and the smocks made from them has become increasingly challenging, limiting weavers' ability to produce more hand-woven textiles. It was found that foreign visitors and tourists who visit the Daboya weaving industry are the primary buyers of these woven fabrics and smocks, but they do not visit frequently. Additionally, the study identified two major factors discouraging tourists from purchasing these products—the fading of the fabric and the unusual odor associated with the smocks. Addressing these issues is crucial to ensuring continued patronage and sustaining the Daboya weaving industry.

In conclusion, the study recommends that the government, through the Department of Industrial Art and Craft under the Ghana Export Promotion Authority should expedite the exportation of the woven fabric and support weavers in advertising their products on district and regional radio and television stations. Furthermore, showcasing Daboya weaving industry products at regional durbars and festivals would provide greater visibility, enhance sales, and contribute to the long-term sustainability of the industry. **Figures 5 and 6** below shows the Daboya hand - woven fabric sewn into smocks.



Source: Fieldwork (2022)

**Figure 5.** Smock for chiefs.



Source: Fieldwork (2022)

**Figure 6.** Men's smock.

#### 10. Lack of co - operation among weavers

The study revealed that governmental and non-governmental organizations attempting to support the weavers are unable to provide the necessary assistance due to a lack of cooperation among the artisans. Some weavers believe that, since their ancestors pioneered weaving in Daboya, they should be the primary beneficiaries of any support initiatives aimed at developing the Daboya weaving industry. Others advocate for a collective decision-making process, suggesting that weavers should unite and vote to determine their leadership. Furthermore, the study disclosed an instance in which an organization sought to assist the Daboya weavers but was ultimately deterred by persistent conflicts among the leaders regarding the allocation of support and leadership responsibilities. This internal discord hindered the organization's ability to contribute effectively to the development of the Daboya weaving industry.

In conclusion, the study recommends that the government, through the Department of Industrial Art and Craft under the

Ghana Export Promotion Authority, establish a committee to address misunderstandings among workers in the Daboya weaving industry. Implementing such a committee would foster a peaceful working environment, encourage collabora-

tion among artisans, and promote the sustainable growth of the industry.

Table 1 below shows the challenges facing the Daboya weaving industry and the solutions.

**Table 1.** Challenges and Solutions.

Challenges	Proposed solutions
Fading of the Daboya hand- woven fabrics	Collaboration of experts from science laboratories, such as the Ghana Food and Drugs Board, Tex Style Ghana Limited, and Akosombo Textiles Limited.
The smell in the hand woven - fabric	Experts from science laboratories, including the Ghana Food and Drugs Board, Tex Style Ghana Limited, and Akosombo Textiles Limited, collaborate to drive innovation and research.
Uneasy access road to the Daboya weaving industry	Engaging with opinion leaders through the Ghana Export Promotion Authority (GEPA) and facilitating bridge construction by governmental or non-governmental organizations.
Difficulty in getting cotton fabrics	Governmental and non-governmental organizations should support local cotton irrigation farming and provide funding for the importation of cotton yarns.
Difficulty in getting “baaba” for the dyeing process	Governmental organizations support the importation of 'baaba' and provide subsidies to make it more affordable for weavers
High cost of materials for the production	Ministry of Trade and Industry facilitates access to essential materials and provides subsidies to support weavers
Lack of infrastructure	Government through GEPA and non-governmental organizations support the construction of sheds, fences, and buildings.
Inadequate fund	Governmental and non-governmental organizations provide financial support and monitor the effective use of the funds
Difficulty in the selling the hand- woven fabrics	GOs and NGOs provide support through advertisements on regional television and radio stations. Offer guidance at regional bazaars and festivals while facilitating exports through the Ghana Export Promotion Authority
Lack of co-operation among weavers	The Ghana Export Promotion Authority facilitates conflict resolution through a dedicated committee.

## 6. Conclusions

The Daboya weaving industry has existed for decades and is widely recognized for its production of hand-woven fabrics and smocks, which hold significant cultural and ceremonial value in Ghana. Despite its historical prominence, the industry has faced numerous challenges that have led to its decline. Factors such as the high cost of raw materials, difficulties in accessing essential dyeing substances, fabric fading, an unpleasant odor in the textiles, limited market accessibility, infrastructural deficits, and a lack of coordinated support have all contributed to the industry's diminishing sustainability.

Revitalizing the Daboya weaving industry requires a collaborative effort from key stakeholders, including the government, industry workers, non-governmental organizations involved in handicraft development, textile experts from

large-scale industries, academic institutions such as Tamale Technical University, and specialists from scientific laboratories. By pooling their expertise, resources, and technological advancements, these stakeholders can implement strategic interventions that address the industry's core challenges.

One crucial area of intervention is ensuring the availability of high quality raw materials, particularly pure cotton yarns, which are essential for achieving uniform dye absorption. Government support through subsidies or investments in local cotton farming initiatives could significantly reduce production costs and enhance fabric quality. Additionally, addressing the challenges associated with the natural dyeing process such as improving the fastness properties of the dyes would contribute to the durability and marketability of Daboya textiles.

Another key strategy for revitalization is infrastructural development. Improving road networks and constructing a bridge across the White Volta River would ease transportation

challenges, making it more convenient for consumers and tourists to access the weaving community. This would also facilitate the distribution of Daboya textiles to other markets across Ghana. Furthermore, enhancing marketing strategies through government-backed initiatives, such as promoting Daboya textiles in regional festivals, national exhibitions, and tourism programs, would expand market reach and create economic opportunities for local weavers. Media engagement through radio and television promotions could also boost visibility and consumer interest.

The construction of proper drainage channels will help prevent flooding during the rainy season, ensuring that work continues uninterrupted. Protective structures around dyeing pits and the provision of safety equipment for workers will mitigate risks associated with exposure to hazardous dyeing materials and environmental threats. Establishing proper waste disposal mechanisms within the industry will maintain a hygienic work environment, contributing to higher productivity and improved product quality.

In conclusion, revitalizing the Daboya weaving industry is crucial not only for preserving a rich cultural heritage but also for fostering economic growth and reducing unemployment in the Northern Region and Ghana as a whole. A well coordinated approach, involving government support, institutional expertise, infrastructural development, and enhanced marketing strategies, would ensure the long-term sustainability of this indigenous craft while promoting Ghana's non-verbal cultural expression through weaving.

## Abbreviations

GOs	Governmental Organizatons
NGOs	Non - Governmental Organizations
GEPA	Ghana Export Promotions Authority

## Author Contributions

**Emmanuel Narte Nartey:** Conceptualization, resources, data curation, methodology, writing original draft and editing.

**Adeline Baidoo:** Data curation, Methodology, resources, investigation, data curatio.

**Sherifatu Abass:** Data curation, resources, investigation.

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## Conflicts of Interest

The authors declare no conflicts of interest.

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## Biography



**Emmanuel Narte Nartey** is a lecturer at Tamale Tehnical University, Textile Technology Department. He completed his PhD in Arts and Culture from the University of Education, Winneba in 2023, and his Master of Integrated Art (Fibres and Fabrics Technology) from the Kwame Nkrumah University of Science and Technology in 2018. He holds a Bachelor of Technology in Textiles from Takoradi Technincal University which he obtained in 2015 and a Higher National Diploma in Textiles from the same institution which he obtained in 2007. He is recognized for his exceptional contributions in Textile design/Technology and textile mechanics especially in the small - Scale Textile Industry in Ghana. He has participated in several research collaborations in recent years.



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**Sherifatu Abass** is a lecturer at Tamale Tehnical University, Textile Technology Department. She obtained a PhD in Culture and Development Studies from Millar Institute for Transdisciplinary and Development Studies in 2024, and an MPhil in Integrated Art (Fibres and Fabrics Technology option) from the Kwame Nkrumah University of Science and Technology in 2015. In addition, She holds a Bachelor of Art in Integrated Rural Art and Industry from the same University which she obtained in 2015. She is recognized for her exceptional contributions in Ghanaian indigenious textile with much attention on Northern Traditional Textiles and has taken part in several research collaborations.

## Research Field

**Emmanuel Narte Nartey:** Textle design, Textile technology, Textile mechanics, Bead Jewellery, Indigenous dyeing, Printing techniques.

**Adeline Baidoo:** Textle design, Textile technology, Bead Jewellery, Millinery.

**Sherifatu Abass:** Textle design, Textile technology, Millinery, Indigenous dyeing, Crocheting and knotting.